Recording Studios Squeezed As Labels Tighten Budgets

BY CHRISTOPHER WALSH
NEW YORK—Mirroring the music industry at large, the commercial audio-recording business is facing multiple pressures. While home or personal studios steadily advance in quality and lure more sessions from commercial facilities, the latter now face greater adversity. The major labels they have long served are simply making fewer records. Moreover, the budgets for recording projects tend to be smaller than in the past.

The dramatic advance of digital technology has enabled a flood of digital-audio-workstation (DAW) products—all with features rivaling equipment that until a few years ago was the sole domain of the professional studio—at ever-falling costs. As a computer-savvy generation reaches adulthood, musician and engineer are sometimes one and the same. More significantly, most professional producers and engineers today forces us to thrive—praise and worship music.

“The genre is growing,” says Danny McGuire, chief marketing officer for Mobile, Ala.-based Integrity Media. As proof, he cites Integrity’s venture with Time-Life Music: the successful Songs4Worship series, which dominates the market. But he adds that even if “you pull that out and look at the growth over the last five years, according to [Nielsen] SoundScan, the...” (Continued on page 60)

Clear Channel’s Impact: Unclear
Rivals Debate Role Of Touring/Radio Giant In Shaping Concert Landscape

BY RAY WADDELL
NASHVILLE—Whether Clear Channel Entertainment (CCE), the world’s largest concert promoter/venue operator, has an unfair advantage over other promoters or is simply putting synergy to work depends on whom you ask.

Having been involved in some 66% of all concerts reported to Billboard Boxscores during the past two years, CCE continues to grow ahead, leaving critics and increased government scrutiny in its wake as it generates hundreds of millions of dollars in concert grosses. Obviously size does matter to CCE, but the company rejects the idea that it is a 900-pound gorilla trampling its competitors.

Rather, says Dave Lucas, co-president of CCE’s music division with Don Law, “CCE is a group of people with diverse backgrounds sharing a passion for music and a common goal of bringing a wide range of music to fans in their local markets.”

But some outside the CCE family—including Sen. Russ Feingold, D-Wis.—blame the company and its parent, Clear Channel Worldwide (CCW), for many of the concert industry’s ills, including monomaterial artist guarantees, high ticket prices, decreasing per-show attendance, and a sluggish artist-development scene.

Among the major complaints of CCE’s many detractors are the company’s domination of the outdoor concert scene via its ownership of the majority of U.S. amphitheaters. (Continued on page 59)

Interscope Tries Rush Release For 50 Cent

BY RASHAUN HALL
In what represents an important evolution in the majors’ thinking about digital distribution, Interscope Records has made Get Rich or Die Tryin’, the debut album from controversial rapper 50 Cent on Eminem’s Shady/Aftermath imprint, available to retail and online simultaneously Feb. 6—five days before the planned street date. Downloads of each album track are priced at 99 cents via Pressplay, Liquid Audio, and other online retailers.

“We worked hard the last four or five months to execute a Feb. 11 street date, but because of bootlegging and piracy, we were given no choice,” Interscope head of sales and marketing Steve Berman says. “It is important for 50, [executive producers] Dr. Dre, and Eminem that this album be heard the way it was intended to be heard... The world as it is today forces us to be in a position where we react to it. Of course, this throws things off for us, but there are many people who are working on it to make this work.

“As we battle against piracy and bootlegging in today’s world,” Berman continues, “we’re willing to look at any and all possible ways of teaming with our retail partners to battle piracy.

Initially slated to go online Feb. 6, Interscope de-...” (Continued on page 10)

Praise And Worship Genre Blessed With Global Growth

BY DEBORAH EVANS PRICE
NASHVILLE—After several years of growth, the Christian/gospel music industry saw a slight dip last year. As the tough economy caught up with the Christian industry as a whole, one genre continued to thrive—praise and worship music.

“The genre is growing,” says Danny McGuire, chief marketing officer for Mobile, Ala.-based Integrity Media. As proof, he cites Integrity’s venture with Time-Life Music: the successful Songs4Worship series, which dominates the market. But he adds that even if “you pull that out and look at the growth over the last five years, according to [Nielsen] SoundScan, the...” (Continued on page 58)

Rep. Smith Named To Key House Post; ‘8 Mile’ DVD Includes Exclusive Eminem Video: Page 3 • Bad Boy/Universal Deal: Page 6

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- Yanni is LIFETIME TELEVISION's featured artist for February—"Month Of Love"
- Due to the overwhelming success of *Yanni Live At Royal Albert Hall*, London special in December, PBS will be re-airing the program during their March pledge drive
- Yanni will be making some rare in-store appearances in selected cities to meet and greet fans and sign his new album and book
- *Ethnicity* will be part of the United Airlines In Flight program in March, along with interview segments from Yanni

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PRODUCED BY YANNI

BY BILL HOLLAND
WASHINGTON, D.C.—Rep. Lamar S. Smith, the new gatekeeper for the many intellectual property and copyright issues that arise during the 109th Congress, is a Republican who hails from Texas' 21st Congressional District. That area includes the thriving music communities of San Antonio and part of Austin and is home to such leading-edge technology companies as Intel and telecommunications giant Clear Channel Communications (CCC). Smith has not yet formally announced an agenda for the first session—he is currently meeting with staff on the House Subcommittee on Courts, the Internet, and Intellectual Property to carve out schedules—but he tells Billboard: “I’m very mindful of artists and creators and musi-
cians and their interests. The issue of piracy is so important to me that one of the first hearings, if not the first, will be on piracy.” He says he will take "probably” in the last week of February. Regarding other issues on Smith’s plate will be artists’ rights and striking an equitable balance between the rights of Internet and content-provider communities. “Some recording industry lawyers say they are pleased by the GOP leadership’s selection and predict the nine-term Smith will bring balance and insight when he addresses copyright issues in his new chairmanship. Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen says, “Chair-
man Smith has compiled an impressive legislative track record and has proved himself to be an ardent proponent of enforcing copyright laws and protecting creators’ rights. He is determined, effective, and respected leader in Congress, and we look forward to working with him.” ASCAP chairman/president Marilyn Bergman and BMI president/CEO Frances Preston share a similar opinion. “His

recording for the American Federation of Television and Radio Artists, agrees: “Because he represents a constituency with many artists and also high-tech industries, we can expect a fair balancing of these interests.”

Prior to his new appointment Jan. 29, Smith served as chairman of the Subcommittee on Crime, Terrorism, and Homeland Security during and after the Sept. 11, 2001, terrorist attacks on the World Trade Center and the Pentagon. He leaves an outstanding record on cyber-security and Internet privacy matters. Smith has served on the full Judiciary Committee since the early '90s, and although he had not been a member of the Subcommittee on Courts, Internet, Intellectual Property, and the Internet, he attended many of the hearings of that subcommittee during the 107th Congress out of interest in the issues. Smith is reluctant to name his personal music favorites but says, “I tend toward the oldies,” adding, “If I mention one artist, I risk missing others I like. Let’s just say it goes from punk to the anthro-
ptic, the slow, and the understandable.”

Smith succeeds Rep. Howard Coble, R-N.C., under the GOP’s Newt Gingrich-era “Contract With America,” the House chairman must step down after six years. In Smith’s place, CCC chairman/CEO Lowery Mays says, “Congressman Smith is an intelligent man, a great leader, and a terrific repre-
sentative of the people of San Antonio. We couldn’t be more pleased.”

'8 Mile' DVD Release Features Exclusive Video

‘Superman’ Clip Intended As A ‘Treasure’ For Fans; Retailers Expect Huge Sales Boost

BY JILL KIPNIS
LOS ANGELES—While retailers are already expecting strong sales for the March 18 DVD release of Eminem’s big-screen debut, 8 Mile ($26.98), the inclusion of an exclusive music video of the rap star’s “Superman” on the Universal Studios Home Video (USHV) release has prompted some chains to order more copies of the title.

Peggy Mannnag, movie merchandise manager for the Eden Prairie, Minn.-based Best Buy chain, says that the retailer “upped our order” after finding out about the disc’s extra features. She notes, “When you add something that consumers can’t anywhere else, they will be excited.”

The 8 Mile DVD also includes five rap-battle movie outtakes featuring Eminem and will be available in two versions—one with censored and the other uncensored.

The “Superman” offer represents “a true partnership between Universal and Inte-
scope,” USHV president Craig Kornblau says. “We wanted to include the special, meaningful treasures for fans. You have to buy this DVD to see this music video. It will never be on MTV.”

Likewise, Interscope Geffen A&M chairman Jimmy Iovine, who was one of the producers of 8 Mile, says that MTV’s competitors have also agreed not to air the video and that no other versions of “Superman” would air on any music-video channel. “Both companies worked very hard to get this accomplished,” Iovine says.

“I hope this is the beginning of new thing. We think this is a way to make the DVD more exciting.” He adds that the music video will not only drive sales of the DVD but the movie’s soundtrack (Shady/Interscope) and Eminem’s The Eminem Show (Web/Aftermath/Interscope) as well. The “Superman” track appears on The Eminem Show: it is not featured in the movie.

The companies worked together to create the promotional plan for the DVD launch, just as they partnered for the movie’s theatrical release. The “Superman” single, which is No. 19 on The Billboard Hot 100, this week, was released in time to help publicize the DVD. The companies similarly timed the release of Eminem’s former No. 1 “Lose Yourself” to generate interest in 8 Mile’s theatrical debut. The film has earned $315 million at the box office, according to USHV, while Nielsen SoundScan figures show that the soundtrack has sold 3.9 million units. The Eminem Show has sold 7.9 mil-

USHV will air its first 8 Mile TV commercial during the Feb. 23 Grammy Awards telecast.

(Eminem is nominated for four awards, including record of the year.) Kornblau says that Eminem will also host a DVD launch party prior to street date, which will be followed by one of USHVs largest advertising campaigns to date involving TV, radio, and the Internet. Details about the event are not yet available.
First 50 Recordings Entered Into National Registry

BY BILL HOLLAND

WASHINGTON, D.C.—Librarian of Congress James A. Billington announced Jan. 27 the inaugural selection of 50 recordings for the new National Recording Registry. The final selections were chosen from hundreds of entries forwarded by members of the public and an advisory board comprising leaders in the field of music, recorded sound, and preservation.

Among the 50 are such early musical-cultural touchstones as the Berliner Gramophone Co.'s first recording of Sousa's "Stars and Stripes Forever" (1897); Louis Armstrong's Hot Five and Hot Seven recordings (1925-28), the Victor Co.'s Bristol, Tenn., recording sessions of the Carter Family and Jimmie Rogers (1927); Billie Holiday's recording of "Strange Fruit" (1939); the Duke Ellington Orchestra's Blanton-Webster era recordings (1940-42); and Igor Stravinsky conducting the New York Philharmonic in the first recording of his The Rite of Spring (1940).

Post-WWII-era music choices include Les Paul and Mary Ford's hit "How High the Moon," which pioneered overdubbing techniques (1951); Elvis Presley's early recordings (1954-55); Frank Sinatra's Songs for Young Lovers LP (1953); Tito Puente's Dance Mania LP (1958); the Miles Davis Sextet's Kind of Blue LP (1959); Ray Charles' two-sided hit single, "What'd I Say, Pt. 1 and 2" (1959); Bob Dylan's Freewheelin' LP (1963); Aretha Franklin's single "Respect" (1967); and the WW2O New Orleans Living Legends Collection of interviews and live-concert recordings by such Crescent City giants as Clifton Chenier and Professor Longhair. The most recent selection is the 1982 breakthrough rap hit by Grandmaster Flash & the Furious Five, "The Message."

Billington, a self-admitted opera buff, initially sidestepped questions about his favorites but finally admitted his top choice was tenor Enrico Caruso's recording of the "Vesti la Gloriosa" aria from Pagliacci (1907).

The Library of Congress will store "best copies" of the recordings in its state-of-the-art conservation vaults in high-end digital format; U.S. record companies will still hold the original master recordings, whether they are acetates, metal parts, or reel-to-reel tapes.

The National Recording Preservation Act established the National Recording Registry "to maintain and preserve sound recordings and collections of sound recordings that are culturally, historically, or aesthetically significant."

The act also established a National Recording Preservation Foundation—whose mission is to seek greater public access to privately held catalogs—and the National Recording Preservation Board, comprising the 20 composers, musicians, musicologists, librarians, archivists, and representatives of the recording industry that advised the librarian on his selections for the National Recording Registry. Former Billboard deputy editor Irv Lichtman sits on the board. Nominations also were solicited from the general public.

The purpose of the registry is to draw attention to the need to preserve and restore America's recorded-sound heritage. Congress has funded the project for seven years.
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www.americanradiohistory.com
March 3 Hearing Set For Phil Spector

BY CHRIS MORRIS

LOS ANGELES—Rumors of violent and erratic behavior that have fueled Phil Spector’s legal legend were recalled as the ground-breaking producer was charged with the murder of a woman found shot at his Alhambra, Calif., home.

Spector, 62, was taken into custody Feb. 3 by police responding to a 5 a.m. shooting call. Investigators discovered the body of Lana Clarkson in the house. Clarkson, whose age has been variously reported as between 36 and 41, was identified as an ‘80s and ‘90s B-movie actress whose credits include Barbarian Queen.

Spector posted $1 million bail that evening and was whisked from the Alhambra police station by his attorney, Robert Shapiro, a former member of O.J. Simpson’s criminal defense team. Spector is scheduled to appear in court March 3.

Spector’s massive “Wall of Sound” productions influenced the work of artists as diverse as the Beach Boys’ Brian Wilson, the Rolling Stones, and Bruce Springsteen. He enjoyed a run of ‘60s hits with Bobb B. Sosã and the Blue Jeans, the Crystals, and the Ronettes. He married and later divorced the Ronettes’ lead singer Ronnie Veronica Bennett; her 1990 memoir, Be My Baby, recounted Spector’s alleged abusive behavior.

His biggest smash was the Righteous Brothers’ “You’ve Lost That Lovin’ Feelin’,” which topped the Billboard Hot 100 Singles chart for two weeks in 1964.

Though Spector’s dramatic Ike & Tina Turner single “River Deep, Mountain High” had a costly 1966 flop, he went on to produce the Beatles’ “Let It Be” and solo albums by George Harrison and John Lennon.

Tales of Spector’s volatility abound. Last year he was indicted on charges that he shot and killed model and TV actress Clarkson, 30. He was held without bail and had been in custody since Feb. 3.

Also, a 1998 book by the late Ramones vocalist Joey Ramone, My Ramones, recounts in detail the various altercations between Spector and the band. The book also contains photos of Spector with group members.

Referring to Ramones as “punk bastards,” Spector told Ramones drummer Dee Dee Ramone’s widow,: “He could have paid me more. He didn’t pay me $20,000 a week in the ‘80s. He ain’t worth it. I wish I hadn’t ever worked with him.”

“Spector is the ‘Wall of Sound’ that is part of rock history,” says one Shel Silverstein’s former sidekick. “He was a genius and a monster.”

In addition to his songs, he produced albums by The Ronettes, The Crystals, and, most recently, the Ronettes’ lead singer Ronnie Veronica Bennett; her 1990 memoir, Be My Baby, recounted Spector’s alleged abusive behavior.

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In the News

• The American Federation of Television and Radio Artists and the Screen Actors Guild are planning to meet Feb. 8 to review a consolidation plan, which would create a new union and include units dedicated to recording artists, actors, and on-air broadcasters. The unions represent more than 40,000 members, and their efforts have often overlapped.

• Home-video retailer Blockbuster has laid off a small percentage of employees in its Dallas corporate office, according to a company spokesman. The number of employees and the departments that are affected is not known.

• The Recording Industry Assn. of America (RIAA) lawsuit that against Verizon is in legal limbo, as the U.S. District Court for the District of Columbia, reacting to a Jan. 30 stay filing by Verizon, gave the RIAA until Feb. 7 to comment on the filing. The court earlier ordered that Verizon must reveal the name of one of its Internet subscribers whom the RIAA maintains is a copyright infringer. The court has set a date of Feb. 11 for Verizon replies and a Feb. 13 date to meet with both parties and render a decision on the matter. Verizon has also filed an appeal.

• Sirius Satellite Radio board members David Margolese and Joseph Vittoria have stepped down. Margolese founded Sirius, originally known as CD Radio. The former CEO had maintained his chairman post. Vittoria is also the former CEO of Avis. For more on Sirius, see Tuned In: Radio, page 46.

• Stock in EMI Group closed Feb. 4 down 6.08% at 131.25 pence ($2.15), partly because of analysts’ concerns about continuing declines in the music industry. Analysts at investment bank UBS Warburg have lowered the share-price target on the London-based major’s stock to 151 pence ($2.48) from 185 pence ($3.04). EMI has seen its share price fluctuate wildly in recent weeks, punctuated by sharp improvements driven by speculation about a potential merger.

BY RASHAUN HALL AND GAIL MITCHELL

Specter’s “Bad Boy” Combs’ Bad Boy Entertainment has signed a worldwide distribution deal with Universal Records. Under the terms of the three-year deal, Universal will provide marketing and promotional support and distribute Bad Boy’s catalog and all new releases.

As well, Combs retains 100% ownership of Bad Boy Records. The Bad Boy roster includes Faith Evans, Dream, Carl Thomas, New Edition, Lox, and Combs, among others.

Bad Boy terminated its joint venture with Arista last June, at which point Bad Boy retained its entire artist roster and catalog (Billboard Bulletin, June 21, 2002).

Combs was rumored to have been in talks with both Sony and Elektra. Bad Boy is said to have been seeking an advance of $20 million-$25 million, as well as marketing support to the tune of about $45 million. “As a songwriter, producers, and artist, P. Diddy . . . has cultivated a remarkable business over the last decade,” Universal/Motown Records Group Chairman Mel Lewinter said in a statement. “We look forward to playing an important role in what is sure to be his next career milestone.”

Additional reporting by Ed Christian.

Bad Boy Goes To Universal/Motown

California Assembly Addresses Piracy, Grammy Awards

BY BILL HOLLAND

An Online Piracy Resolution, the first of its kind in the nation, was passed unanimously Jan. 29 by the California Assembly’s Arts, Entertainment, Sports, Tourism, and Internet Media Committee.

The piracy resolution, introduced by the committee chair—Assemblywoman Rebecca Cohn, D-Saratoga—commends the practice and calls on parents to educate their children that piracy “is no different from shoplifting” and suggests universities and other institutions with broadband connections institute “employee policies and technical measures to ensure that their networks are not being misused to infringe copyrighted work.”

Also passed unanimously was a Cohn-authored resolution requesting that “future Grammy Award ceremonies remain in Los Angeles.”

The National Academy of Recording Arts and Sciences estimates the awards show generates $35 million-$40 million for the host region.
European Music Lobbyists Disappointed By EU Copyright Enforcement Directive

BY LEO CENDROWICZ
BRUSSELS—European Union proposals designed to clamp down on intellectual-property theft have been condemned as too soft by music lobbies.

Presented Jan. 30 by the European Commission, the draft EU Enforcement Directive includes provisions for pirates and counterfeitters to be jailed, fined, and have their bank accounts frozen. It also paves the way for legal attacks on Internet file-sharing networks.

But the International Federation of the Phonographic Industry (IFPI), the Independent Music Companies Assn. (IMMAPA), and the European Grouping of Societies of Authors and Composers say the “draft directive fails to introduce harmonization at the levels necessary to ensure that pirates cannot no longer play on national differences to avoid detection and prosecution.” They further claim the proposal would cause confusion and perpetuate a patchwork of different legal measures across Europe.

Frances Moore, the IFPI’s regional director for Europe, tells Billboard, “We are underwhelmed by the text: It is unambitious, given the level of the piracy epidemic we are looking at.”

Under the proposal, counterfeitters across the EU could face fines equal to double the amount they should have paid the copyright holders. Until now, this has only been the law in Greece, Ireland, Austria, and the U.K. And there is a provision to sue for loss of profits, a measure that does not currently exist in the Netherlands, Spain, or the U.K.

Claire Bury, an aide to EU internal market commissioner Frits Bolkestein, whose department drafted the report, says, “It requires EU members to let the right holders hold civil action, but they would need to prove that they have been harmed.” Although the proposal offers guidelines, the question of how to prove injury still has to be resolved.

But Bury adds that the draft does not introduce tougher sanctions against individuals downloading tracks for noncommercial purposes. “We are concentrating on the big offenders,” she says. Bury maintains it is not in the interest of right-holders to spend a lot of time and money in litigation to catch offenders who are simply sharing a few files with a handful of friends. For criminal sanctions to apply, the infringement must be “serious.” Bury says—adding that this means if it is carried out intentionally and for commercial purposes.

Moore says that with this draft, “you’re going to end up with a two-tier system which will just create administrative confusion. It’s a halfway house; it’s not a proper harmonization.”

Moore adds that the creative industries have about one year to lobby to change the directive. “When it’s time to change again,” she says, “we’ll be able to get more support from parliament.”

Additional reporting by Gordon Masson in London.

Southwest Wholesale Shuts Attempts To Resolve Financial Worries Failed

BY CHRIS MORRIS
Many observers believe that the Jan. 31 closure of Southwest Wholesale was inevitable. One source familiar with the company says, “They were out of business six months ago. They just didn’t know it.”

Only 10 days after the troubled Houston wholesaler laid off its top distribution salaried staff (Billboard, Feb. 1 and Feb. 9), the company abruptly closed its doors. Sources say that Southwest CFO Jay Bowman resigned the morning of Jan. 33 and that the firm’s approximately 30 employees were then informed of the shut-down.

Before that, accounts arriving at Southwest to pick up product were informed of the closure and turned away, and the company’s labels; some of which had learned of the shutting via e-mail, were already seeking new representation.

In rough financial straits since last summer, Southwest had attempted to right itself with a series of downsizing mainly on the one-stop side, and had sought to focus its business on the distribution of regional country, rap, and Latin lines. A source says that days before closing, Southwest executives had unsuccessfully approached Memphis distributor Select-O-Hits, which sold Southwest product to some accounts, about a possible bail-out.

As of press time, the Southwest executive team could not be reached for comment.

Additional reporting by Ed Christman in New York.

Cruz Wins Four Awards At Premios Lo Nuestro

BY LEILA COBO
MIAMI—Radio programmers signaled their willingness to embrace multiple versions of songs and to vote for tracks outside their genres in choosing winners for the 15th annual Premios Lo Nuestro Awards, which took place here Feb. 5 at the James L. Knight Center.

Topping the list of winners was salsa icon Celia Cruz, who won a total of four awards for her album La Nueva Tierra (Turnaround) (The Black Chick Has Swing) and its single of the same name. Cruz, who was convalescing at her home following surgery earlier this year, won song of the year in the tropical category for the eponymous track; she also won album, female artist, and best of the year awards.

Cruz said in a statement, “I share this new victory with my wonderful fellow nominated artists.” Her win was surprising simply because the awards are voted upon by radio programmers nationwide, who through the year were far more supportive of other nominees, including Marc Anthony and Gilberto Santa Rosa.

Other multiple winners at the awards, which aired live on the Univision Network, were Colombian rocker Juanes and pop/regional Mexican newcomer Plutarcho. Montenegro also took home four and three awards, respectively.

Montenegro, whose track “Quitate Ese Hombre” (Take That Man Away From Me) topped the Billboard Hot Latin Tracks chart for 13 weeks, won pop song of the year (an honor she shared with Juanes, who tied with “A Dios le Pido” (To God, I Ask) for the original version of the tune and also took the honor in the regional Mexican category for the norteño remix.

Densmore Sues Remaining Doors Over Name Use

BY ERIK GRUENWEDEL
LOS ANGELES—John Densmore, former drummer and co-founder of the Doors, has filed a multiple-count lawsuit against surviving original band members Ray Manzarek and Robert Krieger, among others.

The suit—filed Feb. 4 in Los Angeles Superior Court by Densmore and on behalf of the estates of the late vocalist Jim Morrison and his wife, Pam Courson—revolves around a new incarnation of the Doors that has performed in recent months. The suit claims that written and oral agreements mandate that the Doors name and logo be used only by the original band members.

Keyboardist Manzarek and guitarist Krieger have been playing dates as the Doors, 21st Century, with Ian Astbury (formerly of the Cult) on vocals and ex-Policeman member Stewart Copeland on drums. The group, which performed recently on The Tonight Show With Jay Leno, played the Los Angeles House of Blues Jan. 31 and is scheduled to play Universal Amphitheater Friday (7).

The suit seeks unspecified damages. Representatives for the defendants had no comment.

For the Record
Contry to a story in the Feb. 8 issue of Billboard, Rob Sisco’s new title is president of Nielsen Music and COO of Nielsen Retail Entertainment Information.
SXSW

Billboard spotlights this annual event with a look at this year's schedule, including panels and showcases. We report on past artists who have launched careers at SXSW and the importance of SXSW showcases for international artists and record labels.

**issue date: mar 15**
**ad close: feb 18**

Phil Hart 615.321.4297 • phart@billboard.com

LAURA PAUSINI 10TH ANNIV.

Billboard celebrates Laura Pausini's ten years of international success with an in-depth look at her career, including over 20 million records sold worldwide. We recount her border-crossing breakthrough in European and Latin markets and reveal Pausini's thoughts on her U.S. debut.

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Christine Chinetti 44.207.420.6067 • cchinetti@eu.billboard.com

NARM

As we operate in a challenging retail environment, Billboard's spotlight on NARM navigates through uncharted waters. We assess the health of specialty music chains, highlight online retail activity and report on innovative packaging being used to boost appeal.

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Joe Maimone 646.654.4694 • jmaimone@billboard.com

DANCE & ELECTRONICA #1

Billboard takes a look at what's next on the horizon for dance & electronic music with a report on what's keeping genre-related labels successful and how dance and electronic sounds are permeating mainstream audiences. Plus we recap year-to-date charts and highlight top-ranking dance hits and electronic albums.

**issue date: mar 22**
**ad close: feb 25**

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HEY HO: The long-delayed Ramones tribute album, We're a Happy Family, is finally slated for release Tuesday (11) on DBColumbia (see Reviews & Previews, page 28). The project, which includes Ramones covers by such artists as U2, Red Hot Chili Peppers, Kiss, and Metallica, was supposed to come out early 2002, but, as John-ny Ramone tells it, "the delay was because of con-tracts, record companies, and lawyers. There were so many things, like how much time before [the artists] can use the songs on their albums, and I'm going, 'Who cares?'"

Ramones manager Gary Kurfirst says he first app-roached Seymour Stein, who signed the band to Sire more than 25 years ago, about putting out the tribute. That deal fell apart, he says, when Sire parent Warner Music Group wanted the project to go through Rhino and Kurfirst didn't want it seen as a catalog project. In the early stages, says Vic Vedder, who is one of Johnny's closest friends, was really championing the project. [Because] Eddie is signed to Epic, to make things easier, we [then] reached out to Sony," Kurfirst says. Ultimately, Bob Zombie got involved and the record ended up on DBC, the Columbia imprint run by Zombie's manager, Andy Gould.

Ramones handpicked many of the acts, including new artist Rooney. "I had resistance, but I kept saying, 'They're on,' " he says. "It's the one chance in my life where I could pull some power to do something." Many acts, such as U2, have been vocal about their love for the band. "When we started out," U2's the Edge says, "we were the ultimate garage band, really learning how to play our instru-ments by playing wherever we could find. Some of [the Ramones] songs were the first we played together. So it was really nice to be able to do ['Beat on the Brat'] for the record." Some inclusions were by friends of Ramone's. "I did Paul Stanley in my neighbor-hood, and so I asked him," he recalls. "I asked if he had to ask Gene [Simmons], and he said Gene would do whatever he asked him to do and he'd do whatever Gene asked him to do. I thought, 'That's a better agreement than me and Joey [Ramone] ever had.'"

Ramone says his favorite tracks include Kiss' "Do You Remember Rock 'N' Roll Radio" and Veda-der's [with Zeke] 'I Believe in Miracles,' "Eddie did the version I would have liked to have done as the Ramones," Ramone says, "but we were trying to make a single and took all the guts out of it." Ved-der's track was included in a three-song sampler that was sent to rock radio. An MTV2 special on the project will air Tuesday (10).

Zombie hopes the proj-ect brings more acclaim to the group. "With two of the main guys passing away [Joey Ramone died in April 2001, Dee Dee Ramone in June 2002], it's coming kind of late, but at the very least, I'd like this to be the biggest record the band ever had so Johnny could have a platinum record," he says. "There are so many bands who have plat-inum records by stealing everything he invented. It would be nice if he could reap the rewards." A limited-version Digipak designed by Zombie carries a $13.98 price tag. Both it and the stan-dard jewel-box edition include a 24-page booklet with previously unpublished photos and an appre-ciation written by Stephen King. Partial proceeds from the album will go to the Lymphoma Research Foundation in honor of Joey Ramone, who died of the disease.

STUFF: Ashanti, Vanessa Carlton, Dixie Chicks, Avril Lavigne, and John Mayer have been added to play Feb. 23 at the Grammys. They join Cold-play, Faith Hill, Noa Jones, Nelly and Kelly Rowland, and Bruce Springsteen . . . Jill Sobule will appear on The West Wing Wednesday (12).

by Catherine Applefield Olson

To give proper voice to Everclear's sixth Capitol set, Slow Motion Daydream (March 11), the label is venturing into non-tradi-tional marketing channels—including tie-ins with the Arena Football League (AFL), the National Hot Rod Assn. (NHRA), and motor oil company Castrol.

"When you get five or six records deep into an artist's repertoire, the big challenge is to think outside of the box," Capitol senior direc-tor of marketing Trip DuBois says. "These promo-tional channels provide great exposure for the band, and they are cohesive with their artistic integrity."

The AFL promotion includes half-time performances of select games, some of which will air on NBC-TV, beginning April 13. The video for first sin-gle "Volvo Driving Soccer Mom" is slated for pre-game arena play, and Capitol is finalizing a deal with a national retailer to offer discount coupons for the album with the purchase of AFL tickets.

The hooky, satirical "Soccer Mom" rolled to modern-rock radio Jan. 14 and will head to radio stations late this month, accompanied by in-store campaigns and appearances in conjuction with Best Buy and Tower Records, as well as mass merchants Target, Wal-Mart and Kmart, according to DuBois. Late-night TV appearances, plus additional TV and radio spots are in the works, as is a headlining tour slated for early spring.

"This is clearly a rock record, but the beauty of Everclear is two-fold," DuBois says. "They have huge credibility in the modern-rock world, but they are also big at modern AC."

The Castrol GTX promotion will kick into gear in April via a coupon plastered on 13 million cases of the motor oil that invites consumers to send away for a free CD sampler featuring Everclear and a handful of other Capitol and Virgin acts. The band and album also will be marketed at Castrol promotional booths at various NHRA races, and DuBois says an Everclear performance at the NHRA championship race in July looks likely.

For his part, Everclear frontman Art Alexakis says he is once more getting comfortable working with a label that has undergone sev-eral waves of reinvention through the years: "This is a different label from the one I signed with. Everyone is pretty new, and we are all learning how to work together. There's a lot of mutual respect."

Though it has been hint-ed at before, fans now offi-cially can add "political activist" to the many per-sonas occupied by Alexakis: "I'm at the point right now where I'm writing about things that are more political," he says. "I'm not trying to say we are the Clash or anything, but I do feel compelled to write about various abuses, things that are just right about the state of the world today."

Never one to shy away from social com-mentary, Alexakis' newest lyrical observa-tions—many of which are directed against the Amer-i-can right wing—bubble over on Slow Motion Daydream. Alexakis, bassist Craig Montoya, and drummer Greg Eklund dissect the anxiety of global terrorism in "New York Times" and pay homage to horrors closer to home in "Chrysanthemeum," which was written after the abduction and murder of a young girl not far from Alexakis' home in Portland, Ore.

"It's been a hard couple of years. There are no illusions anymore," Alexakis deadpans. "Am I a political activist? Yes, at every level, whether it is fighting a war I think is unjustifi-ably or going to be a demonstration at a local reservoir they're trying to fill up without rep-re-sentation from the community."
The Eminem Show, pushing up its release nine days to a Sunday after rampant early bootlegging (Billboard, May 24, 2002). The Eminem Show went on to debut at No. 1 on The Billboard 200 and sold 1.6 million units in its first two weeks, according to Nielsen SoundScan. And in December, Columbia moved up the release of Nas’ album God’s Son to a Friday (Billboard, Dec. 5, 2002), citing concerns of counterfeited CDs and Internet leaks. But in neither case did the label offer concurrent downloading.

Retailers believe the label is making the right move. Get Rich Or Die Tryin’ “will probably react exactly the same way Eminem’s last album did.” Wherehouse Entertainment director of urban music Violet Brown says, “If they’re doing it because of bootlegging, they’re doing the right thing. This is an artist whom people are used to buying on bootlegs, so his fans are definitely bootleg consumers.”

According to the label, the hype surrounding Get Rich Or Die Tryin’ is owed to those mix tapes. “50, on his own, has created a tremendous buzz for himself and his music,” Berman says. “From the perspective of the label, Dr. Dre, Eminem and Paul Rosenberg, Eminem’s manager and Shady president/CEO are there to lend support creatively and musically. Beyond that, it is about us supporting them the tools and access to spread the word on 50 Cent and his team.”

Originally signed to Columbia via a deal with producers the Trackmasters, 50 Cent was dropped from the label in 1999. After that, the rapper began marketing himself through his G-Unit mix tapes. “In between deals, it was all about figuring out how to market myself while being cost-efficient,” 50 Cent says. “You don’t know what record is going to take in what region, so I used the mix-tape circuit as a testing ground. It was all about which song would be effective, where. The reason I have momentum in New York is because of the number of quality performances I’ve given on mix tapes. I proved that I was consistent.”

Building upon his mix-tape success, a number of labels approached the Queens, N.Y., native. He signed with Shady and re-emerged with “Wanksta,” his single from the 8 Mile soundtrack. “I felt it was a good record,” says the rapper, whose songs are published through Universal Music Publishing, ASCAP. “I recorded it a year ago, and I moved on. When I was working with Jam Master Jay, he told me something that I’ll never forget: ‘If you stay focused on one hot record, you’ll be stuck, not knowing what to work on next.’ Since Wanksta, I’ve recorded 48 records.”

SINGLES BREAK UP THE CHARTS

For Interscope, “Wanksta,” which is No. 4 on Hot R&B/Hi-Hop Singles and Tracks, cemented the foundation for 50 Cent’s album. His other single, “In Da Club,” is No. 1 on the same chart, as well as on the Hot Rap Tracks chart.) Berman says that with “Wanksta” being such a big track and being in 4 million people’s hands via the 8 Mile soundtrack, it has been a great mainstream setup track because of its reach.

The singles have also made strides on the pop charts. “In Da Club,” which is No. 4 on The Billboard Hot 100, earned Greatest Gainer/Airplay honors on that chart this week. “Wanksta” goes to No. 16, with a bullet on the same chart.

Despite having signed to a major, 50 Cent says he will continue releasing mix tapes. “I know my own base. When I do mix tapes, I can use certain images that the major labels aren’t comfortable with. Eminem, creatively, is similar to me in that he uses a larger part of his personal life in his music. It just happens that my life has more gunplay and crime.”

Berman understands that balancing the rapper’s hardcore fan base with his burgeoning pop appeal is tricky. “We tried not to get ahead of ourselves. Every step of this campaign has been meticulously planned to remain true to his street credibility.”

The label planned two XXL magazine promos for a packaging that included a DVD trailer available with select issues. Interscope also launched a TV ad campaign with BET and MTV in January. On the retail front, the first 500,000 copies of Get Rich Or Die Tryin’ will include a bonus DVD.

Managed by Vaxtor Management and backed by MCI Communications (both are based in New York), 50 Cent seems to regularly find himself shrouded in controversy. From feuds with fellow rappers to legal trouble, the rapper has been a staple in the press since late last year. “People know me more for the drama than my music,” he says. “You usually hear more about the drama. Now I think that will change.”
Nick Cave & The Bad Seeds Deliver First Of Three In Three Years
A Throwback Of Sorts, Anti-/Epitaph Debut Mixes Ballads With Songs Recalling The Birthday Party

BY WES ORSHOSKI

Tired of being bound by the traditional major-label album-tour-award cycle, Nick Cave marks a new chapter in his career—one focused on spontaneity and capturing the moment with the release of his Anti-/Epitaph debut, Nocturama, out Tuesday (11).

A mix of Cave's piano balladry with more rollicking tunes reminiscent of his work with goth heroes the Birthday Party, Nocturama is the first of three albums Cave and the Bad Seeds plan to issue over the next three years. Each album, he notes, will be released in February.

"We were sick of having to wait three years," Cave says, referring to the major-label promotion routine. "You record the record, then there's this massive amount of promotion you have to do, and a fucking tour . . . the whole cycle is so long."

Like Nocturama—recorded in a week without any overdubs—each album will be written and recorded quickly, he adds. The idea, Cave says, is to "do it like they used to. In the old days they used to do two a year, some of those people, and they were great records. [Bob] Dylan is a great example. John Wesley Harding was record-
ed in two hours—and mixed; we haven't got quite to that point, but to me it's amazing. And Van Morrison's Astral Weeks took two days, and there's a beautiful and important record."

LOSING THE STUDIO THRILL

With this being their 12th album together, Cave says he and the Bad Seeds have reached a point where the thrill of the studio has dissipated, where they are no longer tempted to indulge themselves in the studio, thus clogging up songs with unnecessary information. Actually, on the 10-track Nocturama, they've begun doing just the opposite. While the group abides by an unwritten, anti-overdue law—"if you can't sit down and play it live, then it doesn't get on the record," Cave says—for the sprawling "Babe, I'm On Fire," the version of the song that appears on the album is the recording of the only time the band ever played the entire 15-minute, album-ending cut.

"We played it all together for three minutes and it was like, 'Alright, that's it. 1-2-3,' and we taped it, and that's the only time we ever played the thing." (The first 40,000 copies of Nocturama will include a DVD video of the song.) Cave says approaching recording this way creates a "sense of adventure about the actual playing of the music, the sense of, 'Who knows what's going to happen, who knows even what kind of version we're going to do?' " He notes, "There's a sense of imminent collapse within ["Babe I'm On Fire"], like it's just struggling to stay together, which gives it a beautiful kind of tension."

It's an approach that Anti-president Andy Kaulkin applauds, one that he says makes Nocturama looser-feeling than Cave's recent, piano-ballad-heavy albums (1997's The Boatman's Call and 2000's No More Shall We Part). "It sounds like some thrilling debut by some new artist; it doesn't sound like a guy who's been doing it for many years. It sounds fresh," says Kaulkin, who admits to having had Cave on a short wishlist of potential Anti-artists.

In joining the Anti-family through a licensing deal with Mute, Cave—formerly a Mute/Reprise artist in the U.S.—adds more eclecticism to an already diverse roster that includes Tom Waits, Solomon Burke, and Merle Haggard.

TAPPING POTENTIAL

Kaulkin says that Cave's music seems to be knocking on the door of broader appeal; beyond making longtime fans aware of the album via a load of print advertising, Internet promotions, and even a pair of billboards (in Seattle and Los Angeles' Silverlake neighborhood), Kaulkin says a major goal of his is to get the album to the National Public Radio (NPR) audience. That audience would love Nick Cave if they just gave him a chance," he says, adding: "I think there's a lot of people out there who kind of pigeonhole Nick as this kind of goth icon. But a song like [the piano ballad] 'It's a Wonderful Life,' —which carries the lines 'Come on admit, babe it's a wonderful life/If you can find it'/—that's a beautiful song, no matter what kind of music you're into."

NPR fans, however, likely wouldn't fancy the chunk of Nocturama satisfying the other half of Cave's musical personality, cuts like "Babe I'm On Fire" or "There's a Dead Man in My Bed," which Kaulkin notes are "as intense and cathartic as anything he's ever done," in or out of the Birthday Party. That said, Cave notes that the slower songs that mark the second half of his career are the ones that resonate most deeply with him. "I think I like those songs for longer."

When asked about what inspired one such ballad, the striking love song "Right Out Of Your Hand," the 45-year-old Cave says: "I'm not really sure. I think these songs are more atmospheric than I normally write. I've always kind of considered myself a storyteller, and a lot of my songs are stories, they have a beginning and an end. These songs are much more open-ended . . . But, for me, that song, I think, is about getting old."
WAXING ECSTATIC: During the boom years of the CD at retail—which are beginning to seem more and more distant—adventurous producers and executives at labels both large and small are able to take advantage of a rapidly expanding market in order to record contemporary music by living composers. These days, in the face of increasing conservatism at most major labels and a market more and more inhospitable to indies, many composers are faced with fewer options for the dissemination of their music. Those whose works were already recorded, however, are at an advantage: While labels may be unwilling or unable to keep those recordings in print, industrious composers are finding ways to do it themselves, increasingly under their own imprints.

The latest to join this vanguard wave is American post-minimalist composer Michael Torke, many of whose works were recorded during the 90s by British label Argo, a division of Universal Music's Decca records. Torke, along with his group of版权 holders, is reconfiguring the music on his early recordings. The first six epic released on Ecstatic Music—Filmed One, Two, Three, and so on—include all of Torke's music that was recorded for Argo, including several pieces previously issued on multiple-composer recital discs by saxophonist John Harle and the Balanescu String Quartet. Each sports a smart new cover design and newly commissioned liner notes. The six will also be offered as a boxed set.

The initial Ecstatic Music releases will be available solely through the composer's Web site, though he also hopes to make them available through major online retailers. Though many collectors already have the original Argo releases, Torke anticipates that interest in his earlier recordings might be sparked by a new release of orchestral works issued by Naxos in late January and already selling briskly, as well as through live performances. He is already beginning to explore ways in which he might acquire the rights to issue recordings of his major works that have appeared since his Argo contract lapsed, including Strawberry Fields, an one-act opera, and The Contract, an evening-length ballet.

AND THE WINNER IS: Overshadowed by the mounting frenzy surrounding the upcoming Grammy Awards, the winners of the ninth annual Cannes Classical Awards were named during the recent MIDEM conference in France. The awards are presented by an international consortium of music critics and honor recordings in 25 diverse categories, from early music to contemporary fare. For a complete list of winners, check out classictoday.com.

IN MEMORIAM: We were saddened to learn of the passing of American composer Lou Harrison, 85, who died Feb. 2 en route to a festival of his music at Ohio State University (see obitaries, page 45). A mainstay in the avant-garde, Harrison was a pioneer in the integration of American music of Asian, African, and Latin American elements. His inimitable compositional voice was surpassed only by his mag numnity of spirit. He will be sorely missed.

Sweet Honey In The Rock Celebrates 30th Year With ‘Women Gather’

BY JIM BESSMAN
In a return to a label that previously released five Sweet Honey in the Rock albums, Rhino-distributed Earthbeat! Records has issued the venerable African-American female a cappella group's 30th-anniversary album, The Women Gather (issued Jan. 28).

The set is further distinguished by its producer—and writer of three of its songs—Toshi Reagon, also daughter of Sweet Honey founder Bernice Johnson Reagon.

"She's assisted me on some projects, but in this case I assisted her," says Bernice Johnson Reagon, singling out the album's title track, which was written by the group's other founding member, Carol Mair lard. "I listen to the singing and I know I wouldn't have pulled off the particular mix and environment that Toshi got out of it."

Reagon formed Sweet Honey in the Rock in 1973 after serving in the original Student Non-Violent Coordinating Committee Freedom Singers—the historic African-American vocal group that emerged during the '60s civil rights movement. Sweet Honey—which also includes Ysaye Barnwell, Aisha Khalil, Nitanju Bolade Calas, and sign-lang uage interpreter Shirley Childress Sanxton—has since gained a worldwide following for its unaccompanied performances of all-inclusive African-American music styles, including blues, ballads, hymns, spirituals, and rap.

The self-managed Washington, D.C.-based group is booked through ICM in New York. Reagon says that touring in support of The Women Gather will include 12 special concert productions incorporating Toshi Reagon and her band.

"She was 9 years old when she started Sweet Honey, so it's a cross-generation show spanning three decades," Reagon says, admitting "awe and pride" at reaching her group's milestone year.

The years just unfold when you really keep your focus on your work.

D.A.R.E.DEVIL MUSIC: What do you do when your record label hasn't released a soundtrack in three years and the label has been chosen to put together the soundtrack to one of the most anticipated movies of 2002? For Wind- up Records president Steve Lerner, the challenge was a welcome one for the Daredevil soundtrack, which Wind-up released Feb. 4.

"This is our second soundtrack," Lerner says. (Wind-up's first one was Scream 3, released in 2000.) "And we were excited to do the Daredevil soundtrack because all the music on it is released in a collection that makes it a perfect, easy way for retailers to find a property we really believed in, and a lot of the songs were written specifically for the movie.

The buzz on the 20th Century Fox film released Feb. 14 (widow Feb. 14) is that it's set to be one of the biggest hits of the season. Based on the Marvel Comics character, it stars Ben Affleck, Jennifer Garner, Colin Firth, and Michael Clarke Duncan.

The 20-song soundtrack features new material from such acts as Fuel, the Calling, Hoobastank, Nickelback, Moby, Chevelle, Saliva, and Hoobastank.

Drowning Pool's soundtrack cut "The Man Without Fear," featuring Rob Zombie, is the first song the band has issued since the untimely death last year of lead singer Dave Williams. Daredevil composer Graeme Revell and Incubus guitarist Mike Einziger teamed up on "Daredevil Theme (Blind Justice Rendition)."

"I was and have beenpersonally because I had heard it was anticipated in writing some songs," Kraft says. "Many of the musical aspects of Daredevil were also driven by the director, and it was incredibly sup- portive in getting the artists we wanted on this soundtrack."

GOLDEN GLOBE GLORY: Congratulations to the motion-picture music writers at the 60th annual Golden Globe Awards, presented Jan. 19. U2’s “The Hands That Built America” (from Gangs of New York) won for best original song. Best original score went to Elliot Goldenthal for Frida.
Sixpence Quite Content With Touring Plans

After Label Troubles Stalled The Follow-Up To Its Breakthrough Album, Act Hits The Road To Reconnect With Fans

BY SUSANNE AULT

LOS ANGELES—It has been four years between Sixpence None the Richer's break-out third and most recent fourth albums and four years since the band's last major tour. This long time-out period does not worry the group as it swings back into the touring life this month.

In keeping with the band's name, lead singer Leigh Nash explains, "We're not going out so much to make money. We just need to go out there and do it again. We really need to build our fan base back."

Construction started on the endeavor Feb. 2 at the Boulder Theater in Boulder, Colo. The tour will then wind through 20 shows priced between $18 and $25 before wrapping Feb. 28 at the Canal Club in Richmond, Va. Sixpence is looking to keep the live comeback manageable and will not hit any West Coast venues at this point. Nash says that sticking with vans and trailers for the trek makes it tricky to slot cross-country dates within the four-week stretch.

"We definitely rusted out," she admits of the band's touring layoff since 1999, but Nash feels that after some intense pre-gig rehearsing, "things are starting to get whipped back into shape. The main thing that we're looking forward to is getting back into the live groove. It's been a long time. We need to get back together and learn to play again."

Sixpence, which broke out as a contemporary Christian act, smashed into the mainstream music scene with their single "Kiss Me," which peaked at No. 2 on The Billboard Hot 100. Its eponymous 1997 album, which included the track, sold 561,000 units (according to Nielsen SoundScan), reaching No. 89 on The Billboard 200.

The signs were pointing to the band continuing the momentum for its follow-up album, Divine Discontent. But its release was tripped up by record-company complications, as Sixpence's original label, Squint, went bankrupt, and Warnor Bros. bought the group's subsequent label, Word. After about a two-year delay, Divine Discontent finally hit stores Oct. 29, 2002, on Reprise/Warner.

GETTING REACQUAINTED

"There's a lot to clean up. A lot to get going," says Netwerk Management's Terry McBride, who started managing the band nine months ago, "I believe we're going back to basics, [so we] want the band out touring." Creative Artists Agency's Scott Clayton, who books the band out of Nashville (where the act is based), says of his client, "The purpose of the tour is to reconnect with the audience. That's why we're playing smaller clubs. It'll be a more intimate environment."

Since its release, Divine Discontent has sold 33,000 units, according to Nielsen SoundScan, peaking at No. 154 on The Billboard 200. McBride blames the relatively slower sales on the label shake-up and the fact that Divine Discontent's fourth-quarter rollout meant stiff holiday competition from some major releases. That said, McBride says the plan has always been to do the serious advertising work on the album with a spring tour. He suspects that this moderate month-long excursion, primarily at clubs and theaters, will eventually extend to larger outdoor venues through the summer. Nash says she hopes the February shows will lead to a bigger tour with another co-headlining band later this year.

"We were so wrapped up wondering and wait-
agement, a fluid roster of some 30 country veterans that includes Porter Wagoner, Bill Anderson, Gene Watson, John Conlee, Hank Thompson, Little Jimmy Dickens, Stonewall Jackson, Jack Greene, Jean Shepard, Lynn Anderson, MC Ralph Emery, and many others. Martel’s main clients were once fairs, but now casinos are taking up the slack. “Casinos are the livelihood right now for the Legends,” he says. “I’ve pitched it till I’m blue in the face. Lack of radio support keeps their legs fast, but it doesn’t kill classic rock.”

The price range for Legends for talent buyers ranges from $17,500-$50,000, with hard tickets generally in the $30-$30 range. “We do about 25 shows a year, but it should be 50,” Martel says. “Radio will not play the veterans of country music, and the buyers tell me [country radio] will not allow them to promote these artists. A lot of these young disc jockeys, if you ask them who Little Jimmy Dickens is, nine out of 10 won’t know him.”

COUNTRY’S BIG GUNS: Country’s touring superstars, meanwhile, are preparing for major runs in 2003. Tim McGraw begins his 50-date, all-arena Tim McGraw & The Dancehall Doctors’ One Band Show March 7 at the Birmingham ( Ala.) Jefferson County Civic Center and wraps May 30 at the ON Center in Syracuse, N.Y. The package is sponsored by Bud Light. Plans are also being finalized for another Brooks & Dunn Neon Circus tour, with Rascal Flatts and Brad Paisley among the acts booked for support on an April-August shed run.

Alabama’s American Farewell tour, playing a mix of arenas and amphitheaters, begins June 21 in Birmingham. Dixie Chicks are putting together a summer run, with venues still being determined. George Strait is already selling out arenas, and country’s top touring artists of last year—Toby Keith, Kenny Chesney, and Alan Jackson—will be out for much of the year.

Popular packages like the Rockin’ Roadhouse tour (Mark Chesnutt, Tracy Lawrence, and Joe Diffie) and the Honky Tonk Tailgate Party (Rheet Akins, Wade Hayes, Daryle Singletary, and Chad Brock) are also gearing up, and there is talk that top country divas Faith Hill and Shania Twain will tour, respectively, at some point this year.

LONDON CALLING: The April 13 Avril Lavigne concert at the John_lbatt Centre in London, Ontario, became the building’s 14th sellout Jan. 25 and its fastest sellout since opening Oct. 11, 2002. The John Lbatt Centre has also sold out shows for Chop, Great Big Sea, the Shaloin Monk’s Wheel of Life, the Righteous Brothers, X8, Guns ‘N Roses, Royal Christmas Show, B.B. King, the Harlem Globetrotters, Cabaret, Stars on Ice, and two London Knights games. The building is managed by Brian Ohl for Global Spectrum.

IF IT WORKED IN 1977: A package featuring Bad Company’s Paul Rodgers, Kansas, and Robin Trower will play sheds, theaters, fairs, and festivals, beginning in the Midwest and running well into the summer. The tour is booked by Paradise Artists in conjunction with Creative Artists Agency.

PARTY IN THE DISTRICT: Superfly Productions will produce its seventh annual Mardi Gras Music Festival, set for March 1-2 at Twiropa Mills in New Orleans’ Warehouse District. The festival features two events, Galactic’s Carnival Electricis and Cowboy Mouth’s Rock’n’Roll Ball with Robert Earl Keen.

Carnival Electricis is Galactic’s second annual all-Mardi Gras celebration and will be the final stop on Galactic’s 2003 Freestyle tour (Billboard, Jan. 25). Confirmed acts include Z-Trip, the ReBirth Brass Band, the Wild Magnolias Mardi Gras Indians, and special guests. The Mardi Gras Music Festival will be Superfly’s first full-scale concert event at Twiropa. Superfly will also present shows at Twiropa for its April 25-26 Superfly During JazzFest Concert Series.
Words & Deeds

by Kwaku

TRUTH-TELLING: In describing his sound, Egyptian/Lebanese artist Cloatre K says it is “hip-hop’s way of telling the truth with beats plus traditional Middle Eastern music.”

The France-based rapper/singer/songwriter/producer and ud (Arabic lute) player has delivered the exciting hip-hop album Lebanon. Released in France by Nocturne last November, the set is now available internationally.

Cloatre’s affinity for his mother’s homeland was the inspiration for the album’s title. “I grew up in a French and Arab environment, which explains the mixing in my music,” says the artist, who was born in French, Arabic, and English. “I also fought hard to try to reach the sound dynamics of American productions.”

Cloatre produced Lebanon, which has 17 tracks comprising various styles. There is basic hip-hop (“Flotte” [float]), classical ud playing (“Tahs-sim”), drum/ud beats (“Emirate [Rimex]”), futuristic psycho-political storytelling (“Le Crime!” [The Crime!]), and hardcore sounds (“Bif Bam Boom”).

Although Cloatre says the English- and Arabic-rapped “Lebanon” (Arabic for “Lebanon”) is a “song of hope,” it is also a pointed commentary exposing such issues as political intervention, hatred, war, and religion. His paternal side is acknowledged on “Papa’s,” a music, slow-rolling song.

“If you listen carefully, you’ll find the track’s chorus—dedicated to the memory of my father—is a Coptic chant from Egypt,” Cloatre says. “It’s one of the earliest Christian religious of the world, having started in Egypt before Islam.”

POST-MIDEM: “I was impressed by the variety of hip-hop and urban-related companies, producers, and artists from a variety of territories who came to network,” Punk Media president Lauren Coleman says. She is referring to the urban music panels she helped organize for MIDEM 2003.

Coleman notes, “The French stand was very impressive. But the U.K. was definitely there, and circulating in full force were people from Germany, Sweden, and as far away as Israel.”

“The good news is that urban music was finally well-received and respected at MIDEM,” adds Marie-Agnès Bea, London chief for the French Music Export Office (PMEO). “It was so happy to see American stars interacting with British and French professionals for the first time. The urban village had lots of booths and great gigs, while the best party of the whole MIDEM setup was Roc-a-Fella.”

Speaking of the PMEO, it is celebrating its 10th anniversary this month on a continued high. The London office proactively engages the U.K. music industry and media. It also maintains an informative website (french-music.org), as well as publishing a quarterly magazine and genre-specific directories. Its latest directory, A Guide to French Urban Music, features mostly hip-hop.

Of the 10 territories the PMEO represents, Bea says, “Germany opened very quickly to French urban music. They really appreciated the French approach, which was not too commercial nor too hardcore.”

COMING SOON: Tony Allen, the former Fela Kuti drummer, is signed to French label Comet. When Comet executives suggested he collaborate with respected U.K. MC Ty, the Nigerian-born, London-based Allen admits he originally thought Ty was an American rapper. Mistaken identity aside, the collaboration yielded two tracks on Allen’s Home Cooking, which was released last November in the U.K. by British world-music label Wrasse. The Ty-featuring track “Woman to Woman” has extended interest beyond Allen’s world-music fan base.

Gambian rap group Da Fugitive ended their U.K. tour Feb. 15 at London’s Chimes club. One of the act’s heroes, Senegalese veteran rap group Daara J, has another fine album, Boonnang, which streets via BMG this month in France. It deserves a wider release.

So does French/Spanish/Latin hip-hop group Orisha’s engaging Emigrante (Emigrant). Surprisingly, EMI Spain has few international releases for the set. EMI U.K.’s stateside label releases Stateside Sampled this month. It contains originals of much-sampled tracks by such artists as British singer Labi Siffre.
**February 15, 2003**

**Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.**

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

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>Weeks At Number 1</th>
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<tr>
<td><strong>#1</strong></td>
<td>ALIYAH</td>
<td>I Case 4 U</td>
<td>7 Weeks</td>
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<tr>
<td><strong>#2</strong></td>
<td>MISSY ELLIOTT</td>
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<td><strong>#3</strong></td>
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<td>JENNIFER LOPEZ</td>
<td>This Is Me... Then Some</td>
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<tr>
<td><strong>#5</strong></td>
<td>NAS</td>
<td>God's Son</td>
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<td>2 PAC</td>
<td>A M泉AN'S DEMAND: AFTER THE WAR / BEFORE THE TRUCE</td>
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<td><strong>#7</strong></td>
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<td>SEAN PAUL</td>
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### Greatest Gainer

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<tr>
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<td>50 CENT</td>
<td>Guess Who's Back?</td>
<td>13 Weeks</td>
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<td>Just Whitney...</td>
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<td>NYLLA</td>
<td>Nellyville</td>
<td>1 Week</td>
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<td>The Eminem Show</td>
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<td>Love Story</td>
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<tr>
<td><strong>#16</strong></td>
<td>BABY</td>
<td>Birdman</td>
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<td>Chapter 2: The Voice</td>
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<td><strong>#20</strong></td>
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<td>It Ain't Safe No More</td>
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<td><strong>#27</strong></td>
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<td>VARIOUS ARTISTS</td>
<td>DreamWorks Music Presents: O.T.T.D. Stories</td>
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### Heatseeker Impact

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<tr>
<td><strong>#31</strong></td>
<td>SMILEY &amp; SOUTHERN</td>
<td>Crash The Party</td>
<td>2 Weeks</td>
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<td>Ballers</td>
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<td><strong>#34</strong></td>
<td>TONI BRAXTON</td>
<td>More Than A Woman</td>
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<td><strong>#35</strong></td>
<td>HEATHER HEADLEY</td>
<td>This Is Who I Am</td>
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<td><strong>#36</strong></td>
<td>LL COOL J</td>
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<td><strong>#37</strong></td>
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<td>TRICK DADDY</td>
<td>Thug Holiday</td>
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<td>GERALD LEVERT</td>
<td>The Love</td>
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<td><strong>#46</strong></td>
<td>AMERIE</td>
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<td><strong>#47</strong></td>
<td>BENZINO</td>
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### Hot Shot Debut

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<tr>
<td><strong>#48</strong></td>
<td>VARIOUS ARTISTS</td>
<td>The Curse</td>
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</table>

### Special Mention

- **RIAA Certification:** Albums are certified based on sales of 500,000 units sold.
- **Hot Shot Debut:** Albums that peaked at position 50 on the Billboard 200 But Chart.
- **Heatseeker Impact:** Albums that peaked at position 50 on the Heatseekers Chart.

**Note:** For more details, visit [www.billboard.com](http://www.billboard.com).
DISNEY DISCS: Anyone who has kids has a Walt Disney album, cassette, book, or movie lying around their house. Quite simply, this is a fact of life—trust me, I know. Now, if you happen to speak Spanish, it's also highly likely you'll have at least some of those movies, books, or read-alongs in Spanish. (Trust me, I know that, too.) But you won't have any albums in Spanish, because they simply did not exist—until this month. On Feb. 11, Disney will release and market Favoritas de las Princesas de Disney (Disney Princess Favorites) and Disney Presenta Cantar y Juguar (Disney Presents Sing and Play).

That there were not any Spanish Disney albums in the U.S. market may come as a surprise; this, after all, is a company that has gone to great lengths to reach a Spanish-speaking audience. “But as far as creating compilations and special albums, we hadn’t done that in the U.S.,” Walt Disney Records executive director of Latin America Cary Prince says. The time is now, Prince says, “because we’ve been receiving many requests from retailers and consumers. We decided we would put out our best-selling titles in Spanish. We’ve always recognized the Hispanic marketplace as important; offering our two best titles [is] a great way to capitalize on it.”

While Cantar y Juguar is a collection of traditional Latin children’s songs (including “Arroz Con Leche” and “Que Lleva”)—nicely arranged in a variety of styles—from cumbia to tango and reggae—and performed with traditional instrumentation, Princesas compiles Disney’s leading princess songs in their Spanish versions, plucked from their respective soundtracks. Aside from Tatiana, who sings “No Hablaré” (“I Won’t Talk”) from Hercules, there are no star names here. Prince says this is not a problem: “We don’t work artists as much as we work a name and a brand.” Because Disney has always crossed borders, both discs are expected to be released in Latin America, probably coinciding with each country’s Dia del Niño (Children’s Day).

In the U.S., the albums are distributed by Universal Music and Video Distribution, and—from selling them in Disney stores—emphasis is being placed on mass-market accounts as well as on one-stops to target mom-and-pops. Among other marketing strategies, both releases will be clip-stripped in the Latin foods section of 200 Wal-Mart stores during March.

Aside from the albums, Disney has been quietly putting out a series of DVD read-alongs since August 2002 that feature various language choices, including Spanish. Prince says, “This month we’re putting out El Rey Leon (The Lion King) and El Libro de la Selva (Jungle Book). So when distribution goes to retail saying we have these two albums, they also offer the DVDs. Domestically, Walt Disney Records increased net sales by 42% from last year. What we’re doing is just another part of our multi-pronged initiative to increase our sales.”

On March 4, the label will release La Vida Mickey II, the follow-up to La Vida Mickey I, which featured a Disney version of Ricky Martin’s “Livin’ la Vida Loca.” Volume two will feature, among others, a version of Las Ketchup’s “The Ketchup Song.”

LOOK WHAT BLEW IN: In what may be a first nationwide, graduate students from the University of Miami’s (UM) music-business program have established a music-publishing company that will sign and place songs. Called Category 5 Music Publishing, in an allusion to the strongest hurricane category (the Hurricane is the name of the school’s football team), the company is entirely run and promoted by students, who receive advice from faculty members. So far, two songwriters, Sam Hooper and Adrian Gordon—UM students whose material leaned toward R&B—have been signed. But staffers hope to appeal beyond the student body and are looking for leads into all genres. Marketing director Marina Fortado says, “We are really young, we have fresh ideas, and we’re really passionate about this.”

CHART NEWS: Ry Cooder and Manuel Galban’s Mambo Sinuendo debuts atop the Billboard Top Latin Albums chart with three times more sales than the No. 2 contender, Shakira’s Gran Exitos. Radio has not supported this jazzy, instrumental project—which goes to show that the rules are made to be debunked.

BY RANDY LUNA
SAN JUAN, Puerto Rico—To categorize an album into a specific music genre might, almost instantly, mean that it will be rejected by those who do not follow that particular style. But occasionally, when delivered in an exceptional manner, some such albums can garner mass acceptance.

Enter Tego Calderón, a 30-year-old-rapper who has generated the biggest buzz in Puerto Rico in the past couple of months via the well-crafted maneuvers presented on his debut record, El Aballarre, on indie White Lion Records. Reaching rap and non-rap fans alike, the album is close to selling 100,000 copies in less than two months, according to Calderón’s public-relations firm, and is currently No. 49 on the Billboard Top Latin Albums chart after seven weeks.

Calderón’s success can be attributed to various factors. First, his lyrics—for the most part consisting of social criticism and the problems of a struggling artist—are delivered in a sensitive, relaxed manner that is easier to digest than the traditional angry, fast-paced rap with strong sexual and violent content that is usually heard on the island. Calderón also fuses hip-hop with such upbeat genres as reggaeton (a modern form of reggae dancehall with rap lyrics), salsa (via his biggest influence, Ismael Rivera), and bomba (a form of call-and-response tribal music driven by heavy percussion), which increase his appeal.

“I owe much of my success to my musical upbringing,” Calderón says. “I learned every type of music; I was influenced very much by Ismael Rivera and hardcore rap; Public Enemy, N.W.A. But my style is very particular, because I like to mix Latin music.”

Indeed, a big part of the Calderón package, manager Ender Vega says, is his capacity to reach the young rap buyer as well as a slightly older crowd. Vega—who is a partner in Acisum Group, a Puerto Rican-based management and production company that puts together Puerto Rico’s Premios Tus Musica (Puerto Rico’s national music awards)—says Calderón was marketed not as an underground rap artist, which is the norm, but as a pop act. “We set him up with a PR firm, which is rare in this genre, and that’s given him credibility with the media, who tend to look down on rap and hip-hop here.”

Aside from that, Calderón’s album was released last December after considerable set-up efforts, including TV promotion through popular TV show Anda Pil’ Cara (‘Go to Hell’), which Vega’s production company produces. Spots were produced in partnership with retailer La Gran Discoteca, Puerto Rico’s other major retailer, Casa de los Tapes, sponsored a series of in-stores for which Calderón would arrive in a helicopter and give out posters and T-shirts to fans as added value. It is, Vega says flatly, a “completely different way of promoting rap and hip-hop.”

Calderón, a well-rounded musician, is suited for this type of promotion. A bongo and timbales player since he was a child, he also studied at Puerto Rico’s Escuela Libre de Musica conservatory for five years while simultaneously playing drums in a rock band. His solo debut came after years of guesting on other rappers’ albums and was aided by another series of guest appearances—during salsa icon Gilberto Santa Rosa’s string of concerts at San Juan’s Centro de Bellas Artes last fall.

Calderón will headline a show at the Roberto Clemente Coliseum March 14 (which has a capacity of 7,000) and has made promotional stops at Orlando, Fla., and Panama. Vega says conversations are under way with “a major distributor” for exposure in the U.S.

A grateful Calderón says his good fortune will probably come through on his next album, “I am grateful to life, to people,” he says. “I think that will be reflected in my music.”

Additional reporting by Leila Cobo in Miami.
<table>
<thead>
<tr>
<th>WEEK</th>
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<th>SONG/ALBUM</th>
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<tr>
<td>1</td>
<td>RY COODER</td>
<td>MANUEL GALBAN</td>
<td>50</td>
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<tr>
<td>2</td>
<td>SHAKIRA</td>
<td>MAMBO SIMONDE</td>
<td>51</td>
<td>46</td>
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<td>VARIOUS ARTISTS</td>
<td>PROTAGONISTAS DE LA MUSICA</td>
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<td>LOS BUKIS</td>
<td>30 INOLVIDABLES</td>
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<td>34</td>
<td>UN DIA NORMAL</td>
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<td>LAS KETCHUP</td>
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### LATIN POP ALBUMS

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### TROPICAL/ SALSA ALBUMS

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### HOT LATIN TRACKS

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### TROPICAL/SALSA AIRPLAY

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### REGIONAL MEXICAN AIRPLAY

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Universal Brazil Kept Ahead In 2002

BY TOM GOMES and LEILA COBO

SAO PAULO, Brazil—For the eighth consecutive year, Universal Music Brazil is the No. 1 record label in Brazil, Latin America’s biggest marketplace in terms of units sold.

According to sales figures released by the Brazilian Assn. of Record Producers (ABPD), Universal had 21.8% of Brazil’s market share in 2002 in terms of value, and it sold 12.6% more records than runner-up Sony in 2001.

Although Universal did not have a standout album in terms of extraordinary sales, it consistently had big sellers in all musical genres, including two albums by sibling teen duo Sandy & Junior and a disc by sambista Zeca Pagodinho. All sold more than 400,000 copies each.

“Of the 20 best-selling albums of 2002, Sony sold five,” Universal Music Brazil/Southern Cone president Marcelo Castello Branco says. “And we led in all repertoire. But due to piracy, we sold less units, but of many different albums.”

Universal’s lead in 2002 comes after the ABPD rectified its 2001 sales numbers late last year. The association had originally reported that Sony led in market share by a slim margin, but those numbers were revised and Universal was deemed the leader in 2001.

In 2002, Sony followed Universal in market value with a 16.3% share, registering a 14.5% drop from its 19.9% share the year before. In terms of units sold, Sony also came second to Universal’s 28.3% share, with a 15.1% share. Warner came in third in both value and unit terms.

In terms of gains, BMG and indie Som Livre had the highest legs. The former registered an impressive 42.7% jump in value and a 30.8% jump in units sold, putting it in fourth place. Some in the industry attribute Som Livre’s good performance to increased exposure on TV Globo, which owns the label. In contrast, Brazil’s other indie, Abril Music, saw its market share halved, even though it remains a key player.

Despite his leadership, Castello Branco acknowledges that 2001 was not a year of breakout new acts for his company. “We were far more careful—2001 was very traumatic,” he says. “The market was adapting to a new reality, and we were all far more conservative [with regard to] new acts.”

The exceptions in the entire marketplace were Rouge—the band spawned by TV talent search Figuero (sold that more than 1 million copies on Sony—and Kelly Ray, a new Warner act.

But, Castello Branco says, “the most important thing about the 2002 numbers is that the tendency to drop has stopped. Now we can grow again but at a slower pace. And by having a popular government, local repertoire should rise.”

In addition to news of his domestic success, Castello Branco has been appointed president of Universal Music Iberian Peninsula (see América Latina, below).

In Argentina: Dante Spinetta, founding member of Latin hip-hop/funk act Illa Y Kuryaki & the Valderas, has inked a deal to release his first solo effort through Universal Music Mexico. Recorded in Los Aires, Miami, and Minneapolises, the album features jazz guitarist Luis Salinas and rapper Valentino as guest artists. A U.S. release is slated for March.

MARCELO FERNANDEZ BITAR

In Chile: Warner Music rock/pop band Lucybell returned to Santiago de Chile and sold out a concert at Providencia Theatre after a successful three-month tour promoting its live album Sesión Futura (Future Session) in Mexico, Puerto Rico, and the U.S. Future plans include a nationwide tour and the recording of a new album in March in Los Ángeles... Universal Music singer and Latin Grammy Awards nominee Cecilia Echenique has announced that her new project will be a tribute to great Latin American singer/songwriters. It is set for release in April and will be accompanied by a DVD of an acoustic concert. Her last album was 2001’s successful and critically acclaimed Secreta Intimidad (Secret Intimacy).

MARCELO FERNANDEZ BITAR

In Mexico: Rocker Alejandro Guzmán has been chosen to play the part of Sally Bowles in the Mexican version of the musical Cabaret, which is slated to open in late July. Guzmán, who has previously starred in Cipango and Mamé, called the role “a very important moment of my career. Theater is where you really show your talent.” Cabaret producer Tina Galindo originally proposed the role to singer Enriqueta Bimbo, who suggested Guzmán. The singer will begin to study her script in the summer, when she finishes promoting her Latin Grammy Award-winning album Soy (1 Am)... Pop/electronic artist Aleks Syntek will embark on his first U.S. tour Friday (14) in Chicago. A total of 10 dates have been confirmed for the first leg of the tour, including stops in Los Angeles, San Diego, and Anaheim, Calif.; Las Vegas; San Antonio; and Houston. More dates are expected to be added.

TERESA AGUILERA

In Panama: Bowing to pressure from record labels, the Panamanian government has created a new prosecutorial unit to fight piracy. It will be headed by attorney Ayu Prado and will deal with copyright and piracy crimes. Already, the agency has executed several seizures. In related business, Sony Music Panama, together with Panama’s Ministry of Education, is financing operations for a new artists’ rights office.

ANASTACIO PUERTAS CAICEDO

In Brazil: Marcelo Castello Branco has been appointed to the new post of president of Universal Iberian Peninsula (Spain and Portugal) with immediate effect. Formerly president of Universal Music Brazil/Southern Cone (Argentina and Chile), Castello Branco will continue to report to Jesus López, chairman of Universal Music Latin America/iberian Peninsula, and will be based in Madrid.

LIVING IN BECSTAY: In the mood for an artist that seamlessly bridges the musical gaps between Donna Summer, Anastacia, and Kylie Minogue while embracing Bette Midler’s over-the-top personality? If so, prepare yourself for dance/pop newcomer Becky Baeling.

Becky Baeling, LIVING IN BECSTAY: Becky Baeling is currently enjoying success on the Billboard Hot Dance Music/Club Play chart with the massive single “If You Love Me.” The powerful track—produced by Sweden’s Anders “BAG” Bagge and Arthor Bisligson for Murlyn Music and remixed by Tony Moran and Mac Quayle—climbs eight spots to No. 22. “If You Love Me” appears on Moran’s mixed compilation Moze: Miami Beach for Centur Entertainment.

At the same time, Baeling is preparing for the June 24 release of her debut album, the Moran-produced Becstay. It will be preceded by the single “Getaway,” which goes to top 40 and rhythm radio formats in early April.

“Basically, I wanted to make an album that recalled the music I grew up with but with a futurama edge,” Baeling explains, referring to such infectious album tracks as “Snapped,” “Supernova Light,” and “Divas.” The artist says she could easily have made a much more retro-sounding album, but Moran “helped balance out the dated disco part of me with current club sounds.”

Baeling, who arrives from the land of musical theater (think: Jemel and jingles “Slim Fast,” Coca-Cola), was raised on a steady diet of Summer, Midler, Cher, Gloria Gaynor, Bee Gees, Barry Manilow, and Liza Minnelli. “This was the music my parents listened to and that I grew up with,” she says. “I practically came out of the womb singing ‘Staying Alive.’ Dance music was an important part of my youth—and it remains with me today.”

HEAD OF THE CLASS: In this issue, “Head” by Thunderpuss & Barnes ascends to the pole position on the Hot Dance Music/Club Play chart. Sure, many other tracks have also reached the summit of the Club Play chart, but “Head” is the first track ever to go No. 1 on the chart without being signed to a label. That said, “Head”—produced/penned by Thunderpuss masterminds Barry Harris and Chris Cox—does appear on Cox’s latest beatmix CD, 12 Inches of Bea (Beat Box, Billboard, Nov. 22, 2002).

“Head” recently made its presence known to mainstream America when it formed the musical backdrop in a pivotal club scene in the Jan. 30 episode of NBC’s Will & Grace. According to Harris and Cox, numerous labels from around the world have now expressed interest in the track. “We are currently considering a few offers.” Harris notes, adding that an album is currently in the works. “We’re not sure if it will be a Thunderpuss & Barnes project or us producing Barnes as a solo artist.”

For those who have been keeping score, “Head” marks the 28th time that Thunderpuss has topped the Hot Dance Music/Club Play chart. This number encompasses original productions and remixes; it does not include the chart-topping “It’s the Worst Thing for Me” by Pussaka Feat. Thea Austin (Pussaka is the moniker for DJ Irene and Cox).

FEBRUARY FULL-LENGTHS: Classic and Rare: La Collection Partie 3 (PIAS, Feb. 11); The Orb’s Back to Mine (UMC, Feb. 18): Mark’s Bangin’ Progressive Beats (Tommy Boy, Feb. 18); memoirs 2 Original Classics: Re-Worked, Re-Edited and Rewon (Ubiquity, Feb. 18): Gene Farris’ Textures Vol. 1 (Farris Wheel, Feb. 25); Vetter Duplaix’s International Affairs (Hollywood, Feb. 25); Fischer’s Thunderpuss’ #1 (Capitol, Feb. 25); Torsac’s Delight (K7, Feb. 25); and Nick Warren’s Beatjunk (Global Underground/Studio Dtribution, Feb. 25).

ON THE HORIZON: Streeting March 4 is A.R.E. Weapons’ Sit (Rough Trade): March 11 are Weekend Players’ Pursuit of Happiness (Fris/W3M) and Warp Brothers’ Warp Factor (Blue Chip): March 18 are P’Tah’s Staring at the Sun (Ubiquity) and Kaskade’s It’s You, It’s Me (Om): April 1 is Venus Hum’s Big Beautiful Day (Om): April 8 is Gotan Project’s La Revancha del Tango (XL Recordings/BigRagas) and Adult’s Anxiety Alloys (Erasat Audio): April 22 is Afro-Mystic’s Morphology (Om) and April 29 is Gold- Trapp’s Black Cherry (Mute).
## February 15, 2003 Billboard Hot Dance Music Chart

### Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week at Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Last Week</strong></td>
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<td><strong>New Week</strong></td>
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<tr>
<td>1. 1</td>
<td>Head</td>
<td></td>
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<tr>
<td>2. 3</td>
<td>Through the Rain (Full Intention, M. Joshua, &amp; H. Hector Mixes)</td>
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<tr>
<td>3. 5</td>
<td>Tears from the Moon</td>
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<tr>
<td>4. 7</td>
<td>The Wreckoning (Thunderpuss &amp; DJ Monk Mixes)</td>
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<tr>
<td>5. 11</td>
<td>Emotional Rollercoaster (Remixes)</td>
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<tr>
<td>6. 14</td>
<td>Rise Up</td>
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<td>7. 8</td>
<td>Dance Dance (The Mexican)</td>
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<tr>
<td>8. 10</td>
<td>All Around the World (Punk Debutante)</td>
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<tr>
<td>9. 12</td>
<td>Breath</td>
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<tr>
<td>10. 15</td>
<td>The Humidity</td>
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<td>11. 18</td>
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<td>12. 2</td>
<td>Hit the Freeway (Remixes)</td>
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<td>13. 6</td>
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<td>14. 9</td>
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<td>Meant to Be Dreaming</td>
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<td>16. 20</td>
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<td>He is (Remixes)</td>
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<td>In This World</td>
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<td>21. 40</td>
<td>If You Love Me (Unfaithful Reversal)</td>
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<td>22. 43</td>
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<td>Love Revolution (Frimm's Version)</td>
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<td>24. 49</td>
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<td>25. 52</td>
<td>I Want You (For Myself)</td>
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<td>26. 55</td>
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<td>27. 58</td>
<td>I Like You (Deep Dish &amp; Basement Jack Mixes)</td>
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<td>28. 61</td>
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<td>Don't You Want Me (San Tropez)</td>
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<td>35. 82</td>
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<td>40. 97</td>
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<td>41. 100</td>
<td>Yang Yang (Peter Rauhofer &amp; Orange Factory Remixes)</td>
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<td>42. 103</td>
<td>Don't Change (Pound Boys Remixes)</td>
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<td>Sorrows (Orange Factory &amp; E-Smooove Mixes)</td>
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<td>44. 109</td>
<td>The Streets (Nero Mix)</td>
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<td>45. 112</td>
<td>Battle of Eriskigal (Minge Bing &amp; Wes Wallace Mixed)</td>
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<td>46. 115</td>
<td>Rising Sun</td>
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<td>47. 118</td>
<td>Anyway (Men Are from Mars)</td>
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<td>48. 121</td>
<td>Say No How</td>
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### Maxi-Single Sales

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<td>3. 5</td>
<td>Alive (Thunderpuss Remix)</td>
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<tr>
<td>4. 7</td>
<td>In Your Life</td>
<td></td>
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<tr>
<td>5. 10</td>
<td>Anyman (Men Are from Mars)</td>
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</tr>
<tr>
<td>6. 13</td>
<td>Troy (The Phoenix from the Flame)</td>
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<tr>
<td>7. 16</td>
<td>Full Moon (Dance Mixes)</td>
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<td>The Boys of Summer</td>
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<tr>
<td>9. 22</td>
<td>Something (Remixes)</td>
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<td>10. 25</td>
<td>L'Italiano</td>
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<td>14. 37</td>
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<td>I Believe (Provoject &amp; No. 1 People)</td>
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<td>16. 43</td>
<td>Dance to the Rhythm (Deep Dish &amp; Basement Jack Mixes)</td>
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<tr>
<td>18. 49</td>
<td>Some Lovin'</td>
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<tr>
<td>19. 52</td>
<td>By Your Side (Remixes)</td>
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<tr>
<td>20. 55</td>
<td>RapTURE (Tastes So Sweet)</td>
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### February 15, 2003 Billboard Top Electronic Albums

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<th>Week at Number</th>
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<td><strong>Last Week</strong></td>
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<td><strong>New Week</strong></td>
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<tr>
<td>1. 1</td>
<td>Erasure</td>
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<td>2. 4</td>
<td>Love Devito</td>
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<td>3. 7</td>
<td>Groove Armada (H)</td>
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<tr>
<td>4. 10</td>
<td>The Streets (Nero Mix)</td>
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<tr>
<td>5. 13</td>
<td>Kumbia Kings</td>
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<tr>
<td>6. 16</td>
<td>DJ Sammy</td>
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<tr>
<td>7. 19</td>
<td>Various Artists</td>
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<tr>
<td>8. 22</td>
<td>The Happy Boys</td>
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<tr>
<td>9. 25</td>
<td>Various Artists</td>
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<td>11. 31</td>
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<td>12. 34</td>
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<td>13. 37</td>
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<td>15. 43</td>
<td>Various Artists</td>
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<tr>
<td>16. 46</td>
<td>Various Artists</td>
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### February 15, 2003 Billboard Hot Dance Breakouts

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</tr>
<tr>
<td>4. 10</td>
<td>Honey</td>
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</tr>
<tr>
<td>5. 13</td>
<td>Tic Toc</td>
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<tr>
<td>6. 16</td>
<td>Just For Tonight</td>
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<td>7. 19</td>
<td>Maxi-Singles Sales</td>
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<tr>
<td>8. 22</td>
<td>No One's Gonna Change You</td>
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</tr>
<tr>
<td>9. 25</td>
<td>Ghetto</td>
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</table>

*Notes: To see this week's complete Dance Breakouts, please visit www.billboard.com.*
Refugee Records Forms To Realize Songwriter Hamm’s ‘Dreams’

BY PHYLLIS STARK

NASHVILLE—After recognizing the talents of Nashville-based artist/songwriter Regie Hamm and signing him to a management deal, a senior staff at Refugee Management Internacional took the relationship a step further and created a record label—Refugee Records—as a vehicle to bring Hamm’s music to the marketplace.

Hamm’s debut album, American Dreams, next caught the ear of Universal South Records’ management, which signed on to distribute and market the project for Refugee Records and to promote it to AC and top 40 radio via Universal’s New York-based promotion staff. The first single, “Baby’s,” is currently No. 1 on the Billboard Adult Contemporary chart. The album will be in stores March 18.

Before now, Hamm was best-known as a Grammy and Dove Award-nominated songwriter and producer who had been named SESAC’s writer of the year four times since 1995. He has had more than 50 songs cut, with his compositions recorded by Kenny Loggins, Maxi Priest, and Christian acts Bob Carlisle, Point of Grace, Jaci Velasquez, and MercyMe.

Hamm’s management at a finished, self-produced, and self-financed album. Company president/CEO Stuart Dill says his conversations with Hamm in the early good of relationship were almost always about “how to protect the creative integrity of this record.”

Dill and his staff hit upon the idea of launching a label and licensing the project from Hamm. Dill says, “As we move forward, we will have co-ownership with [Hamm in future projects] and will participate in funding, which takes the burden off him.”

Dill says that Refugee Records “really is an extension of what we’ve tried to do in management—to advise, counsel, and create a safe environment for our artists to thrive…Regie was excited about having a place he could have continued [artistic freedom].”

Dill, best-known as the manager of country star Jo Dee Messina, says the timing of this launch was good because of “the changing environment of the record business. Labels are looking for lower front-end financial risk. We could deliver that. It’s a very compelling model.”

“Independents have always been on the cutting edge of the creative enterprise,” adds Dill, who nevertheless understands the need for mass marketing. “We’re in business to partner with the right major and use their muscle.”

He says the model for Hamm and for Refugee’s future projects is “to keep it independent yet plug into the mainstream.”

Hamm says being the first artist on Refugee Records “could not have worked out any more perfectly for me. What I was looking for refugees is kind of being into an independent artist, but at the same time you can beat yourself up for years trying to get someone to listen to you as an independent.”

‘A BABIES’ BOOM’

In an interesting twist, “Baby’s” became one of the most-recorded songs in Nashville last year. Hamm wrote it more than 10 years ago, and Carlene originally cut it for his Stories From the Heart album. When Universal South executives heard the AC version that Hamm had cut for his own album, they gave the song to their new artist, Chad Mullins, who cut a country version. That would have been Mullins’ debut single, but unbeknownst to Hamm or anyone at Universal South, RCA artist Tracy Byrd had also recorded it, and his label shipped it as a single to country radio that year.

Hamm’s own version began generating attention when syndicated radio host Delilah, whose evening show is heard on 222 AC stations, began playing it.

Tim DeBois, a managing partner in Universal South, says, “In the beginning it was the song ‘[Baby’s]’ that drew us to Regie. But as the deal progressed and they became familiar with the album, we fell in love with the whole project.”

DeBois met with Dill and Refugee Records founding partner Norbert Nix, whom he calls “a driving force behind this whole thing from the start.” Soon after that meeting, he says, “we worked out a deal to license the album.”

The mother of seven children. Delilah says she instantly related to “Baby’s,” a song about a man mus- ling over the decision to get married and start a family. “Every time I played it I got tons of e-mails,” says Delilah, who rarely goes out on a limb with an untested song.

Delilah, in fact, was the catalyst for Refugee Records finding a distri- bution partner in Universal South. After “Baby’s” began to get a strong audience reaction from spins on her show, she pulled the record off the air and told Refugee if it could find a distributor by Nov. 1, 2002, she’d put it back in rotation. While this may seem like a strange way for a radio personality to treat a record showing all the signs of being a hit. Delilah explains that she didn’t “want my listeners to get pissa’ed if they can’t get it [at retail],” something she says fans have complained about in the past.

AN EMPTY BANK ACCOUNT?

Hamm’s initial expectations for American Dreams were low. “When I made the album, I pretty much resigned myself to the fact that nobody was going to hear it,” he says, explaining that his main goal was “to just get something out of my craw and write a song.” That fact that it has gener- ated a hit, he says, “is all unexpected.”

And Delilah believes. American Dreams contains “a couple more cuts that I think are going to be strong sin- gles when’s ready to go that route.”

Hamm cleaned out his bank account in the process of recording American Dreams, because he was unwilling to compromise his vision for it. Besides, he adds, “I knew nobody was going to sign me as an artist to do an introspective, singer/songwriter album. At the time, the No. 1 single in the country was [N Sync’s] ‘Bye Bye Bye.’”

“I walked in the house one day and took our checkbook that had our life savings in it and said to Delilah, ‘Yolanda, you see this money? It won’t be there in two months.’ Yolanda was not just supportive but encouraging.”

Hamm, the son of a Pentecostal minister, spent his youth traveling and singing in his family’s group but says he “never really saw myself as a solo artist. I never considered myself a frontman. I didn’t think I could carry a crowd on my own.”

Delilah disagrees. She describes Hamm as “a super-sincere, down-to-earth guy. He’s got charisma. He’s good looking. He’s talented. It will be exciting to see where this project goes.”
### Top Country Albums

**Albums with the greatest sales gains this week:**
- Reaching Industry Alan of Acadiana (REAIR certification for net shipment of 50,000 album units [Gold]).
- RIAA certification for net shipment of 1 million units [Platinum].
- Certified units for a set of 10 or more. The RIAA uses a grading system to reflect the number of times a record is certified, such as Gold, Platinum, and Diamond. Certification of 200,000 units [Platinum].
- Certification of 400,000 units [2 Platinum].
- Certification of 600,000 units [3 Platinum].
- Certification of 1,000,000 units [4 Platinum].

#### Heatseeker Impact

This week's Heatseeker Impact shows albums removed from Heatseekers this week.

#### Albums Removed from Heatseekers

**FEBRUARY 15, 2003**

**Week Ending FEBRUARY 15, 2003**

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<tr>
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<th>Title</th>
<th>Label</th>
<th>Weeks At Number</th>
<th>Peak Position</th>
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<td><strong>Wide Open Spaces</strong></td>
<td><strong>Tamla</strong></td>
<td><strong>262</strong></td>
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<td><strong>SHANIA TWAIN</strong></td>
<td><strong>Up!</strong></td>
<td><strong>Epic</strong></td>
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**Top Country Catalog Albums**

**Week Ending FEBRUARY 15, 2003**

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<td><strong>SHANIA TWAIN</strong></td>
<td><strong>Up!</strong></td>
<td><strong>Epic</strong></td>
<td><strong>19</strong></td>
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**Additional Information**

- Nielsen SoundScan provides sales data compiled by Nielsen SoundScan.
- Billboard is a weekly magazine that publishes music charts and provides information on the music industry.
- This page includes information on top country albums, including sales data and album titles.
### HOT COUNTRY SINGLES & TRACKS

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<th>TITLE</th>
<th>ARTIST</th>
<th>PRODUCER (SINGER/WRITER)</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>LAST WEEK</th>
<th>WEEK TWO</th>
<th>WEEK THREE</th>
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<td>19 SOMETHIN'</td>
<td>Mark Wills</td>
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<td>2</td>
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<td>THE BABY</td>
<td>BRENNIE &amp; ELLIOTT SNARR</td>
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<td>I JUST WANNA BE MAD</td>
<td>Terri Clark</td>
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<td>YOU CAN'T HIDE BEAUTIFUL</td>
<td>Aaron Lewis</td>
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<td>FALL INTO ME</td>
<td>Emerson Drive</td>
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<td>MAN TO MAN</td>
<td>Gary Allan</td>
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<td>I WISH YOU'LL STAY</td>
<td>Brad Paisley</td>
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<td>SHE'LL LEAVE YOU WITH A SMILE</td>
<td>George Strait</td>
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<td>BROKENHEARTEDVILLE</td>
<td>Joe Nichols</td>
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<td>TRAVELIN' SOLDIER</td>
<td>Divie Chicks</td>
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<td>CHROMEDRAWER (KRAUSS + MCCOURY BAND)</td>
<td>Trace Adkins</td>
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<td>12</td>
<td>12</td>
<td>THESE DAYS</td>
<td>Rascal Flatts</td>
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<td>13</td>
<td>13</td>
<td>SOMEBODY LIKE YOU</td>
<td>Keith Urban</td>
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<td>14</td>
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<td>WHO'S YOUR DADDY?</td>
<td>Toby King</td>
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<td>THAT'D BE ALRIGHT</td>
<td>Alan Jackson</td>
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<td>UP!</td>
<td>Shania Twain</td>
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<td>UNUSUALLY UNUSUAL</td>
<td>Leeann Rimes</td>
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<td>18</td>
<td>18</td>
<td>NEXT BIG THING</td>
<td>Vince Gill</td>
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<td>BEAUTIFUL, GOOD-BYE</td>
<td>Jennifer Hanover</td>
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<td>20</td>
<td>BEAUTIFUL MESS</td>
<td>Diamond Rio</td>
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<td>21</td>
<td>21</td>
<td>RAINING ON SUNDAY</td>
<td>Keith Urban</td>
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<td>22</td>
<td>22</td>
<td>BIG STAR</td>
<td>Kenny Chesney</td>
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<td>23</td>
<td>CONCRETE ANGEL</td>
<td>Martina McBride</td>
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<td>I BELIEVE</td>
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<td>25</td>
<td>25</td>
<td>SHE'S NO LIMIT</td>
<td>Deana Carter</td>
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<td>26</td>
<td>26</td>
<td>WHEN THE LIGHTS GO DOWN</td>
<td>Tim McGraw</td>
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<td>27</td>
<td>27</td>
<td>ROCK YOU BABY</td>
<td>Toby Keith</td>
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<td>28</td>
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<td>THIS IS SHERRY</td>
<td>Phil Vassar</td>
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<td>29</td>
<td>29</td>
<td>WHAT A BEAUTIFUL DAY</td>
<td>Chris Cagle</td>
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### HOT SHOT DEBUT

- **I'M IN LOVE WITH A MARRIED WOMAN**
  -artist: Mike & The Mechanics
  -week: 1
  -label: Warner Bros

- **BEER FOR MY HUSBAND**
  -artist: Tracy Byrd
  -week: 1
  -label: BNA

- **BABIES**
  -artist: Alabama
  -week: 1
  -label: MCA

- **EVERYDAY I WRITE THE SONG**
  -artist: Sheryl Crow
  -week: 1
  -label: A&M

- **SNOWFALL ON THE SAND**
  -artist: Steve Wariner
  -week: 1
  -label: Epic

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**Note:** The above table includes the top 25 songs from the Billboard Hot Country Songs chart. The chart ranks songs based on sales activity, airplay, and streaming in the United States.
**REVSIEWS & PREVIEWS**

**ALBUMS**

*Edited by Michael Paoletta*

**POP**

*Supergrass*

**PRODUCERS:** TONY HOFFER, SUPERGRASS

**RELEASE DATE:** Jan. 11

Proof that classic Brit-pop can still be relevant outside the context of the mid-90s, the latest album from the underated last year’s critical smash is a playful romp, alive with infectious hooks and long on sunny eccentricism. Over the course of a dozen tracks, the band bandleader conceives a string of witty creations that include Buzzcocks-meets-XTC punk (“Never Done Nothing Like That Before”), T Rex-meets-ELO, glam (“Saw the Light”), and Kinks-meets-Beatles ska (“Brecon Beacons”). Such moves don’t come at the expense of pop appeal. *Life on Other Planets* soars in its catchiest moments — the aptly titled “La Song” and the anthemizing along number “Ode.” However, the heart of its charm is its ability to consistently disarm the listener, be it in a grandiose synth opener that breaks a beat-style piano, gentile folk-soul, and storytelling. The engaging, invigorating set of miniatures shows off her talents not only as an instrumentalist but as a compellingly individual vocalist/songwriter/arranger. Faux folk songs rup against the real thing, moody ballads vie with dissonant reels, and words and tunes linger in the mind for days. The ultra-lithe centerpiece is a visionary cover of the poignant Carter Family staple “50 Miles”, a track that alone should make Klhestedt a star beyond the avant-garde.

**MOE**

*Wormwood*

**RELEASE DATE:** Jan. 6

**mMusic 1095**

**RELEASE DATE:** Feb. 4

The latest disc from jam-band vets MOE takes the common step of using studio dubs and edits to develop an interlocking 14-track set from a single source — a plan that could either be sweet symbiosis or the honeymoon from hell. Feel free to exhale now. In fact, Wormwood hits a high note early on “The Reason”, a lobotomy compared to Phish, Zappa, and the Dead. moe, also wears other colors well, such as piping shadowy synths as Lynnard Skynyrd (“Okayalright”), the Band (“Gone”) and, believe it or not, Ted Nugent (the opening riff on “Not Coming Down”). A truly tasty platter of sonics — rock, jazz, and funk — executed (and touched up by a band that plays with equal measures of abandon and precision. —AZ

**ALL MIGHTY SENATORS**

*Music For Big Business*

**PRODUCERS:** Frank Marchand, ALL MIGHTY SENATORS

**Dog Eat Dog 005**

**RELEASE DATE:** Feb. 4

Let’s be Frank (I zappal about this: You could count on both paves the bands who’ve been able to handle the two-headed viper of harmonic and good music. Hear that chorus in “Doggos”, OS. They’ve probably listened to Just Another Band From L.A. more than a few times, but really, these guys are somethin’ else. Clam-tight funk/rock/soul swirls of songs that are more fun than watch- ing someone attempting to retrieve a record from a non-cooperating ATM. And the Senators can even deliver giggle-but-think social commentary, as in the conservation funk-fest “Mother Nature’s A$$.” We’re cut- ing holes In/monther nature’s a$$/ And if we keep on letting our mother go bali/There will be no supper tonight.” Hot, hot, hot! Catch the Senators when they are currently on tour with the Pretenders. —AZ

**VARIOUS ARTISTS**

*We’re a Happy Family: A Tribute to the Ramones*

**PRODUCERS:** Johnny Ramone, Rob Zom- bie, Gary Kurtind, Andy Gould

**DVB/Columbia CK63652**

**RELEASE DATE:** Feb. 11

Boasting contributions from U2, Kiss, Tom Waits, and Metallica, star power alone set the bar pretty high for this set — maybe too high, as its is only weighed down by lackluster performances. As expected, there’s a number of carbon copies. Some — like the Offspring’s “I Wanna Be Sedated” and Rancid’s “Shenan” Is a Punk Rocker” — succeed on energy alone; others, like the Pretenders’ “Can’t Be Believable” and the “Something to Believe In” are rather blasé. About half of those making the tracks show a bit more story positive results: The Chili Peppers are victorious, gently lumping up “Taj Mahal”, while Eddie Vedder & Zeke deliver a point in “I Believe in Miracles.” IZ (”Beat on the Brat”), Rob Zombie (“Blitzkrieg Bop”), and Garbage (“I Just Wanna Have Some- thing to Do”) perfectly walk the line between putting too much and too little of themselves in the track. Funny enough, it’s little known L.A. act Rooney and a solo, hidden track from Chili Pepper John Prasante that are among the most satisfying see story, page nine. —W0

**R&B/HIP-HOP**

*ANGELA JOHNSON* 

They Don’t Know **PRODUCERS:** Angela Johnson, DJ Spinna, Gil Small, EX

**Purpose 006**

**RELEASE DATE:** Feb. 11

Frontwoman for soul group Cooly’s Hot Box, Angela Johnson stretches out on her own with this solo debut. Not just a singer, Johnson dons several hats — keyboardist/violinist/producer/arranger/songwriter, while she edu- cates listeners as to what they don’t know about her. It’s a colorful lesson: drawing from R&B, jazz, funk, rock, and gospel, covering subjects from romance to self-love, and featuring interludes from the self-taught artist’s childhood (“singing the blues at 5”). With a ’70s vibe inherent in her contemporary R&B, Johnson recalls the emotive stylings of sister chan- neles Chaka Khan and Aretha Frank- lin, Noteworthy cuts include “No Bet- ter Love” and the title track. However, the sparse “Cryin’ Over U” — a piano-led blues ballad that sparkles with Johnson’s plaintive vocals — is the showstopper here, released in the U.K. by Dome Records, the album is available in the U.S. via Purpose, which can be reached at 718-622-6203.

**DANCE/ELECTRONIC**

*PET SHOP BOYS*

**Disco 3**

**PRODUCERS:** Pet Shop Boys, Chris Zaran, Svante Thuresson

**RELEASE DATE:** Feb. 4

The third volume in the Boys’ Disco concept series arrives in the shadows of original Pet Shop Boys’ dance-acoustic-primed studio recording *Relax*. Unlike its predecessors, which focused on remixes of face Pet Shop Boys moments, *Disco 3* features the British duo (Neil Tennant and Chris Lowe) compiling a set of primarily new material, peppered with only three universally known titles (“London,” “Home and Dry,” and “Here” — all from *Relax*). Bubbly tracks like the Barry White-inspired “Privacy Role Model” and “Somebody Else’s Business” are outtakes from the *Relax* recording sessions. Converging both “I Try” (I’m in Love With a Married Man)” and “If Looks Could Kill” have their roots in 1983, with the former penned that year by original Pet Shop Boys collaborator, Bobby “O” Orlando and the latter only recently completed by the twosome. Remixers on board include Felix Da Housecat and Superchumbo, Disco 3 ends with a chilled-to-perfection, piano-fueled mix of “London.” —MP

**ADAM TENAGLIA**

**Choice: A Collection of Classics**

**PRODUCERS:** various

**Axiom/Universal 1139**

**RELEASE DATE:** Jan. 28

Internationally revered DJ Adam Tenaglia follows in the footsteps of fellow New York stalwart Jeff Koons to deliver the latest edition in the Choice series. And without beating around the bush, he delivers the goods—and some. For the two-disc Choice, Tenaglia, a native New Yorker who’s been working the turntable scene for about a decade, has sourced some of his most treasured tracks, which include such Paradise Garage classics as Tony Tribe and Punk’s “Just Us” and Alicia Myers “I Want to Thank You.” Furthering his respect and appreciation for the classic vocal track, Tenaglia also showcases Kris Cole- man’s sultry “Shine,” Adena’s ferocious “Independent Woman,” and Jomanda’s wicked “Make My Body Rock.” —MP

**COUNTRY**

**VINCE GILL**

**Next Big Thing**

**PRODUCERS:** Vince Gill

**MCA 088170**

**RELEASE DATE:** Feb. 11

Vincent Gill’s album, his fourth, is a mature effort, as he shows here on his own, after several projects (Continued on next page)

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**CONTRIBUTORS:**
Bradley Bamberger, Leslie Cobo, Gordon Ely, Deborah Evans Price, Larry Flick, Brian Garrow, Steven Graybow, Rashawn Hall, Nick Kelley, Jessica Lettkemmen, John D. Laussenn, Gill Mitchell, Wes Orshoski, Michael Paoletta, Philippe van Eijk, Ray Waddell, Adrian Zapr, SPOTLIGHT: Releases deemed by the editor to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REELS: Releases reviewed of albums of special interest, archival, and event interest, and outstanding collections of works by well-known artists. P.S.O.: *Producers’ Salaries.*
with mega-producers Tony Brown. With a guitar-slap 17 years earlier. Highlights in many, including the savvy boogie of the title cut; the sway, soulful “She Never Makes It Through the Night;” the top-notch ballads like “Somewhere,” “Two Hearts;” and “These Broken Hearts.” Versatile to the extreme, Gill can wax Mexicali withouthint of hokum. She had it all!, bite hard on killer country (“You Ain’t Foolin’ Nobody”), and cut a cool rug (“The Sun’s Gonna Shine You On”) and the softest of “Old Time Fiddle.” Closers “This Old Guitar and Me” and “In These Last Few Days” are subtle perfection and fitting cars to an ear-satisfying achievement.—BW

LATIN

ALGARETE

PRODUCER: not listed
Gogo Music/EMI Latin 81554
RELEASE DATE: Feb. 11
In its major-label debut, Puerto Rican party band Algarrete, which by some accounts is the single most active group on the island, enthusiastically trims its set to its essence of ska, rock, rap and reggae, disc not allowing the studio to mellow out an asserted agression. The mix of styles is not new, but by adding a very visible piano, Algarret brings cohesion to the ensemble with intriguing stylish touches (the hokum-tongue feel in a couple of tracks, for example). Lyrically, Algarrete is less imaginative—many of the songs have interchangeable words, and the double entendres (“De Me, Para” is way too obvious). Algarrete, of course, thrives on being in your face, down to the often annoyingly insistent lead vocals. This is not for the subtle, but fans of their live show won’t be disappointed.—LC

WORLD

★ MUSIC DRUM

Original Face
PRODUCERS: various
Cylinders 28373
RELEASE DATE: Jan. 28
Chris Decker and Alex Newman are again in place as the conjurer men at the helm of this latest techno project from Medicine Drum. Known for their righteously dance grooves, Decker and Newman’s compositional skills make their tracks more dense and rhythmically complex than a lot of elemental dance cuts. Original Face is perhaps more aptly described as techno-fusion, given the way Decker and Newman combine dub, beat breaks, and trance with vocalizations, organic sound, and acoustic instrumentation. The outcome in this case is a major thrust. The album spins out one cool track after another. From the throb-heavy “Lolling” to the hip-hop/African synapse of “Funk Chakra,” the mood swings are magnificent. From a techno or a dance perspective, Original Face is a void trip.—PVV

JAZZ

THE FRED HERSCH TRIO

Let It Rain
PRODUCERS: Fred Hersch, A.T. MacDonald
Palmetto 2088
RELEASE DATE: Jan. 28
There is a reason why bassist Drew Gress and drummer Nasheet Waits’ names are prominently displayed on Hersch’s first trio date in eight years: While the pianist is the group’s leader, his sideman’s impact is immeasurable. When Hersch navigates Moak’s “Bernsh- swa Swing,” Gress and Waits enter so gently alongside him that their presence is at first felt more than actually heard. In an era where critical评价 of the trio’s “Stuttering,” the trio engages in cooperative dialog so intense that one feels a desire to jump up and applaud their efforts. Hersch’s sage improvisations, too, never fail to captivate, alternately waxing introspectively at midnight blue.

GOSPEL

➤ VARIOUS ARTISTS

WOW Gospel 2003
PRODUCERS: Mark DeHaan, Verity 01241-43213
RELEASE DATE: Feb. 4
This sixth yearly installment of what has become a bankable gold and plat-
NO DOUBT (4:01)
**PRODUCER:** Nellee, T. & Doubt
**WRITERS:** G. Stefani, T. Kanal
**PUBLISHERS:** World of the Dolphin/Universal Music, ASCAP
Interscope 19905 (CDpromo)

There’s little doubt of No Doubt’s real estate value across mainstream and alt. Top 40, thanks to a string-quirky, diverse hits from current double-platinum album Rock Steady and guest spots from Bounty Killer and Lherm. A “boy” is for the most part the most accessible single yet, as close to a ballad as the band has released since 1996’s lush smash “Don’t Speak.” This one still has its share of novel elements to keep the cool quotient intact, particularly in a fun electronic keyboard that sounds like a piano. Pop-culture heroine and group leader Gwen Stefani once again proves the perfect pitch of the cartoony “boy.”

MARIAH CAREY featuring CAM’RON
Boy I (Need You) (4:02)
**PRODUCER:** Just Blaze, Roc the World, Mariah Carey
**WRITERS:** M. Carey, J. Smith, N. Whitlefield
**PUBLISHERS:** Sony/ATV/Red/Yo/F.O.B. / Major/White/White
Monarch/Island 15793 (CDpromo)

About 10 minutes after releasing lackluster “The One” as the second single from Mariah’s current Charmbracelet, label honchos reneged on the decision in favor of “Boy I (Need You).” Good thinking. This relaxed soulful morph of Mariah’s carefree “Boy” is a nudge with its playful, sped-up chimp of the word “boy” throughout, which is positively infectious. Carey sings quietly alongside with stacked layers of harmony creating a surreal, swirling effect, until Cam’ron takes over at the midsection with the requisite rap. Structurally, “Boy” is more of a groove than a song—really it’s all about the cartooning—yet it’s a step in the right direction to keep Charmbracelet shining. —CT

ERASURE
_The Boys Are Back in Town_ (3:57)
**PRODUCER:** Andy Bell, Vince Clarke
**WRITERS:** Andy Bell, Vince Clarke
**PUBLISHERS:** Real World
**REMIXERS:** Spiky B, Dave Ascombe, Chris Smith, Phillip Larsen

Virgin Y2K620 (CDpromo)

With new album Other People’s Songs, Erasure’s Vince Clarke and Andy Bell are claiming a renewed sense of curiosity and apparent energy that’s good enough for long-time label Mute, which is supporting the covers album with a remix-heavy U.S. commercial single for “Solasbury Hill.” Erasure gives Peter Gabriel’s song signature treatment, replete with effects loops, synth guitars, and the rich, sultry vocals of Bell.

SIX FEET UNDER: THE COMPLETE FIRST SEASON
**HBO:** 1122
**RELEASE DATE:** Feb. 4

With the third season of this Emmy Award-winning show about to kick off March 2 on HBO, revel in your first taste of the twisted world of the Fisher family is a delectable treat. This four-disc set, presented in a well-designed black box, contains a number of extra features sure to interest established fans of the show and bring new ones into the fold. Each disc contains the same cast/filmmaker bio feature, series index, and online link, while disc one and disc four also contain some features of note. On disc one, viewers can access a feature about the making of the opening title sequence, which reveals the complex process of crafting imagery to complement Thomas Newman’s score. Disc four offers the most interesting extra—a behind-the-scenes feature including interviews with the entire cast. In addition to hearing how the cast members feel about the characters they play and their favorite scenes, fans will find out their views on life after filming and some of their stranger occupations before hitting it big as actors. —IK

MY BIG FAT GREEK WEDDING
**HBO Video:** 91993
**RELEASE DATE:** Feb. 11

Though this DVD may be short on extras, it’s definitely big on heart. As the surprise independent film hit of 2002, this Big Fat Greek Wedding educated scores of Americans about the ins and outs of Greek culture and turned writer/actor Nia Vardalos into a star. On the DVD version, viewers can watch the film in either widescreen or full screen and have the option of hearing delightful commentary from Vardalos, actor John Corbett, and director & co-star Nia Vardalos’ words provide beautiful insights into the film’s background and reveal many touches that the song’s Destiny’s Child-meets-Gwen Stefani vibe is a right-on fit for today’s funk ‘n roll top 40 airwaves, as Oringo—who penned the lyrics—said, “I hate you/I can’t stop loving you.” Kevin Rashid’s hook is mad-damn-catchy, grabbing “Stuck” the goods to go distance. Virgin honors Dallas Austin and Matt Serletic produced the song, so its popularity serves as a given. However, Davis’ vocals andLSD by his psychotherapist while working on the film were actually prescribed LSD by his psychiatrist while working on the film and was trying to get over an intense infatuation with actress Sophia Loren. The feature also details how renewed interest in the film was generated by the success of the 1993 box office smash, Sleepless in Seattle. Movietone news footage of America’s most premier of the film, a theatrical trailer, audio commentary, and a still gallery are also included. —JK

AN AFFAIR TO REMEMBER
**HBO:** 66706
**RELEASE DATE:** Feb. 4

This classic 1939 tearjerker is the latest release in Fox’s Studio Classics series, which includes the previous releases _It’s A Wonderful Life, Gentleman’s Agreement, and How Green Was My Valley_. In addition to a newly digital enhanced print, this release includes a promo print, a featurette and a featurette. —IK
Studio Monitor

by Christopher Walsh

GET SMALL: Three panelists examined the profound impact of the trend toward smaller, lighter, better, and cheaper in professional audio on the second day of the NY Audio Production Show, held Jan. 30-Feb. 1 at Madison Square Garden.

The incremental—but steady—march of technology has revolutionized recording and live sound, reshaping both the physical characteristics and economics of each while simultaneously enabling the entry of untold masses into these industries.

In an era in which recording artists are increasingly taking the means of production, distribution, and promotion into their own hands, the evolution of “smaller, lighter, and cheaper” is manifested in all aspects musical, be it a private digital audio workstation (DAW)-based studio or a lightweight, compact, inexpensive PA that is easily set up, broken down, and transported.

At the NY Audio show, the evolution of design and manufacture was examined during a presentation moderated by this writer and featuring moderator Chamber, director of communications for Sennheiser USA: David Scheirman, director of tour sound for JBL Professional; and Frances Manzella, owner/president of FD Design.

Through comparison of touring sound systems from the 1970s and today, Scheirman illustrated their dramatic differences. “Everybody wants more to do with less,” Scheirman said. “Less mass, less bulk, less equipment, but higher-quality results. You also have increasingly complex systems, whether it’s on the media production side or on the presentation side; higher crew and labor costs; and increased transportation costs.”

Alternative construction methods and materials, Scheirman added, have allowed vastly reduced loudspeaker weight, which in turn enables a module that can be assembled in a line array that is smaller and yet features high component count and more output power. This evolution has been key to large-scale tours and events, the costs of which are often challenging. Scheirman cited examples such as the Radio City Christmas Spectacular, the 2002 World Cup, and Bruce Springsteen’s current tour. “Weigh really matters here,” Scheirman says of the latter. “Every 10 pounds you can save off a box matters when you’re using up to 80, 90, 100 enclosures.”

“With regard to live performance, the trend today is wireless,” Winkler said. “It goes hand in hand with the new type of technology in manufacturing that we’re using to make things lighter, smaller, and better, and less expensive in many cases.”

“The major change happened about 10 years ago,” Winkler added, “when we switched over to SMD [surface mount devices] components instead of the older, wire-based technology. In 1998, we invested heavily in manufacturing capability to do a low-cost wireless system; our wireless sales shot throughout the roof and continue in that direction.”

Both Sennheiser and sister company Neumann have brought innovation to microphones in recent years. While Sennheiser’s microphones have been coveted by studios and engineers worldwide for decades, Neumann more recently entered the live sound market with the KMS 105.

“This is also the result of using SMD technology,” Winkler said, “where we’ve taken proven circuit designs and tried to miniaturize them so that they can be put into something like a hand-held microphone.”

“There’s no doubt about it,” Manzella said. “The smaller, lighter, cheaper, better trend affects my life as a studio and acoustic designer every day. We are always asked to design the most functionality into the smallest amount of space possible. In my business, ‘smaller, lighter, cheaper, better’ basically comes down to workstation technology.”

One benefit of the DAW’s ubiquity, Manzella added, is the ability to appropriate a greater percentage of a studio’s budget to acoustic designs. Further, he noted, “a smaller console is less of an acoustic problem for us. Large-format recording consoles serve as large-base interference devices. A smaller console means more flexibility in the location of equipment and placement of speakers.

“There used to be some parallel between the cost of the facility and the cost of the equipment,” Manzella summarized. “Not anymore.”

D’Ambrosio JDMI Marks First Year With 11 Producer/Engineers

BY CHRISTOPHER WALSH

Joe D’Ambrosio, a veteran of the entertainment and sports industries, is marking a successful first year for Joe D’Ambrosio Management (JDMI), a firm representing producers, engineers, and artists that also produces corporate and private events.

D’Ambrosio launched JDMI after more than 20 years of related experience, most recently serving as personal manager for producer Phil Ramone and GM of Phil Ramone Inc., the nine-time Grammy Award-winner’s production company. Previously, D’Ambrosio had worked with Ramone in addition to being director of operations for the N2K Encoded Music label and, prior to that, as Ramone’s production manager.

“I sat at the feet of the master for much of my professional career and saw at this time in my life that it was time to go out on my own,” D’Ambrosio says. “Having represented him as manager for two years, I saw that I could do that for a bigger cadre of producers. A lifetime in the sports and entertainment industry working with athletes and talent, be it artists, producers, or engineers, has prepared me for this.”

D’Ambrosio began a long career with the New York Yankees in 1976, as the team’s batboy; he rose to the position of director of the producers bureau, handling appearances for the likes of Yogi Berra and Reggie Jackson.

The producer/engineers on the JDMI roster are Robin Danar, Tom Durack, Josiah Gluck, Matt Knobbel, Bradshaw Leigh, Sean O’Dwyer, Bob Rosa, Eric Schilling, Toby Scott, Tony Visconti, and the production team of Jorge Casas, Clay Oshtrick, and Tom Anthony, collectively known as Red Rock Productions.

“I started with Bradshaw Leigh,” D’Ambrosio says of JDMI’s first client, who has worked with Billy Joe, Wide- spread Panic, and Tracy Chapman, to name a few. “And I’m at 11 to 12 clients. I talk to A&R men. I talk to producers. We talk about what projects they have coming up and I try to match people with people who have expertise in that style of music.”

“Joash Gluck is well-versed in the jazz world,” D’Ambrosio says of the engineer who recently recorded and mixed Curtis Stigers’ upcoming release, as well as Billboards ’1997 John Coltrane by Karrin Allyson.

“He does a lot of work, for example, for Concord Records or RCA Red Seal, where he can translate his specific talents to a certain genre. Eric Schilling does a lot of things, but he’s really known in the Latin market. But he’s worked with Janet [Jackson], he’s worked with Elton John. Bob Rosa made his name in dance. [Whitney Houston’s] ‘I’m Every Woman.’ Mar- ieh Carey’s ‘Emotions.’ C+C Music Factory’s ‘Gonna Make You Sweat’—where Bob has done has quite a few.”

In addition to JDMI’s high-profile roster, which can provide recording, mixing, remixing, Pro Tools, live-to-2-track recording, live sound mixing, and remote recording services, the company offers live production organization and complete studio session coordination, providing studios, contractors, project managers, session musicians, rental equipment, and travel and accommodation arrangements.

“These talented people should not—and do not—go out and make phone calls,” D’Ambrosio says of JDMI’s roster. “Their strength is making music with artists. I have to know what to ask for, how to structure a deal, and go out and sell. I want to be a strong boutique representing people one-on-one: I can do that with the roster I have now.”

BEBAR

PRO AUDIO

D’AMBROSIO
Indie Publisher To Stay Famous

Robinson’s Viacom Deal Will Help Company Remain Alive And Well

BY JIM BESSMAN
NEW YORK—Observing the recent record-company upheaval and calculating that 40%-50% of his company’s revenue derives from mechanical rights, Famous Music Publishing Companies chairman/CEO Irwin Robinson concedes, “Anybody who isn’t worried about 2003 is buried in the Dark Ages.”

Robinson and Famous, however, are alive and very well. Now celebrating his 11th year of stewardship, Robinson has just re-upped with the worldwide music-publishing division of Viacom’s Paramount Pictures in a long-term deal.

“Let’s say less than five years and more than three,” Robinson says. And while he “can’t give numbers,” he reveals that last year’s revenue was 14.5% over that in 2001, for a total nearly three-times greater than annual revenue when he took office one decade ago. Though it’s early in 2003, he can already announce a stellar new signing in Busc Rhymes.

The continuing key to Famous success is clearly the unique and stable team of New York-based Robinson and Los Angeles-based president/COO Ira Jaffe, whose joint 10-year reign at Famous marks their fourth publishing venture together, dating back to 1969 at Screen Gems and extending through their leadership of Chap- bell/Intersong Music Group-USA and EMI Music Publishing.

“It was a very unlikely beginning,” recalls Jaffe, who worked in advertising for Columbia Pictures, which owned Screen Gems. “They bought Roosevelt Music—which was compos- er/conductor Bert Kaempfert’s company—and I wanted to be in the music business. The head of Roo- sevelt said I’d get a good salary, but it was merged into Screen Gems.

which Irwin ran, and when I went to see him he said, ‘We don’t pay that kind of money here’ and offered me considerably less. And I just moved from Scarsdale to Manhattan!’

But Jaffe hastily adds that Robinson was fair. “We both knew that we said what was on our minds face to face—and it’s lasted all this time,” he says. Indeed, the pair have stayed together for 31 of the ensuing 34 years, with Jaffe following Robinson as his contracts permitted.

“Our companies have run like a good rhythm section,” Jaffe adds. “No one steps on anyone else’s toes, and everyone knows when to play a fill.”

Robinson also cites the teamwork aspect of the Famous operation. “The whole company operates on a team basis,” he says, crediting Jaffe for bringing in “unbelievably good creative people.” Jaffe notes, “Our greatest talent is hiring great people and giving them leeway to do their jobs.”

Robinson adds that Famous makes a conscious effort to sign “an eclectic group of talent—the best in their genres. When Boyz II Men were the hot in industry groups, we signed Boyz II Men. When Björk was hot, we signed Björk.”

Current roster stars, as well as Rhymes and fellow recent signee Blu, include urban artists Eminem, Irv Gotti, and 7 Aurelius, who was recently profiled on the front page of The Wall Street Journal.

In rock, Famous is represented by P.O.D. in Nashville, the company boasts Darrell Scott, last year’s ASCAP country songwriter of the year, and Hilary Lindsey, who co-wrote Martina McBride’s chart-top- ping “Blessed” and is now “virtually on every date happening in Nashville,” according to Jaffe.

Famous has dramatically in- creased its focus on Latin music, most notably via a co-publishing agreement with the Miami-based Santander Music Group, headed by Latin Grammy Awards producer of the year (and BMI’s 2000 Latin song- writer of the year) Kike Santander.

But Jaffe stresses that Famous is “not a market-share company,” and Robinson adds that the company remains selective in its quality-not-quantity approach to signings. “No matter how music is delivered,” he says, “one thing that won’t change—and what is important—is the talent and the song.”

Pointing to former 4 Non Blondes vocalist Linda Perry, Jaffe also notes that Famous sticks with its writers. “We signed her in ’92, then the band hit in ’93, and then there were some lean years,” he says. “But we never lost track of her talent. She wrote Pink’s ‘Get The Party Started’ and Christina Aguilera’s current hit ‘Beautiful’. And now people are in line asking her to write and produce.”

Now in their second decade head- ing Famous, Robinson and Jaffe run the only indie music publishing company in the top five of the Billboard year-end Hot 100 publishers—though, of course, it is a Viacom-owned company.

“We’re part of a major corpora- tion, obviously, and a lot of Viacom companies like to micromanage—but we don’t,” Robinson says. He notes that “a very important part of our company comes from Paramount Pictures and Televi- sion—and we also represent the music in all the Viacom produc- tions and television networks. In addition to mechanicals and synchro- nization, this generates a won- derful performance base at BMI, ASCAP, and SESAC.

“When you look at what’s happen- ing in the industry today, per- formances are becoming ever more important,” Robinson concludes, “It’s our safe harbor.”
Hall & Oates
30TH ANNIVERSARY

Mature Since Their Days As '80s Icons, The Duo Begins Another Chapter In Their Songbook
Congratulations

30 YEARS Daryl & John

The most commercially successful duo in the history of recorded music!
A Little Rock’n’ Soul Goes A Long Way

With 30 Years Under Their Belts, Hall & Oates Have Helped Shape the Pop-Music World, and There’s No End In Sight.

BY CHUCK TAYLOR

The Daryl Hall and John Oates songbook may be counting the 30-year mark, but it’s hardly collecting dust in the archives. Not only have the Philly-bred Hall & Oates held their title as the best-charting duo of all time for the past two decades, they also scored their first-ever No. 1 AC hit late last year, with “Do It for Love.” And now, with a 19th album due in early 2003, the Hall & Oates story is beginning yet another new chapter. It’s no wonder Sara smiles.

“It’s an exciting period now,” acknowledges Hall, 56. “We are more than capable of creating great art that is as good as anything we’ve ever done. We can use the enthusiasm of youth and combine it with maturity and experience.”

“Your only get a few chances in life—especially in the music business—and we’ve had more than our share,” adds Oates, 54. “We’re in a place now where we can schedule our careers with our lives in a way that is workable and sustaining.”

It’s a comfortable stance for an act that has worked its way through the ranks the old-fashioned way: with steady, sure progress, a cache of melodically charged hits and the raw talent to pull it off live.

Daryl Franklin Hohl and John Oates met in 1967 while students at Temple University in Philadelphia as they led a gang fight at the Adelphi Ballroom, where each was playing in respective bands. The two found commonality in their love for soul music and recorded demos together until Atlantic signed them in 1972, releasing Whole Oats, produced by Arif Mardin. Their manager was none other than former Sony Music chairman/CEO Tommy Mottola.

HITTING THEIR STRIDE

In 1976, after a move to RCA (where they would remain for a decade), Hall & Oates scored their first hit, “Sara Smile,” which reached No. 4 on the Billboard Hot 100, pushing their eponymously titled album to gold. Soon after, “She’s Gone” became their second top-10 hit, followed by the No. 1 “Rich Girl” in early 1977.

From there, it would take four years for the duo to score another top-10; both members herald the fact that their label allowed time to grow and nurture a signature sound. “If Daryl and I were starting out now, there might never have been a Hall & Oates,” Oates suggests. “There’s a component of creativity that can only be nurtured through mistakes and an environment where people are allowed to fail. There’s no such thing as a creative person who hasn’t screwed up.”

Hall & Oates hit their stride in 1980, with the release of 10, their first platinum album, which logged 100 weeks on the Billboard 200. “That was a really liberating album,” Hall says. “It was the first that we produced ourselves with our band. I remember lots of laughing and it going very quickly—no delays, no extended phone calls with people. It was a labor of love, and it just worked.”

Adds Oates, “We defined our sound with that record, and we happened to be in sync with radio and the world.” It was around this time that the duo’s output came to be termed “rock’n’ soul.”

For the next three years, the hits poured from the airwaves like honey from a hive, including five No. 1s—“Kiss on My List,” “I Can’t Go for That (No Can Do)” (also a No. 1 R&B hit), “Private Eyes,” “Maneater” and “Out of Touch”—along with a beutload of radio staples, “Say It Isn’t So,” “One on One” and “Method of Modern Love.” The next four albums following 10 were solid sales smashes: the platinum Private Eyes and double-platinum D/2O, hits package Rock’n’Soul, Part 1 and Big Bam Boom.

During this period, MTV was on its way to defining a new variable of hit music with the video, and Hall & Oates went along for the ride. “We found good people, we had fun with it, but we didn’t take the world of video too seriously,” Oates says. “We perceived ourselves as musicians, not actors looking for a way to promote our albums.”

By the end of 1984, the pair’s success was becoming a blur. “It’s hard to even remember which album had which songs,” Hall says. “We worked quickly and got back on the road. We loved all of those albums, but after that, it was time for a break.”

THROUGH THE ‘90S

In the summer of 1985, the duo participated in the historic recording of “We Are the World,” Live Aid and the rededication of the Apollo Theatre in New York, which reaped the gold album, Live at the Apollo With David Ruffin & Eddie Kendricks of the Temptations. They also collected a third consecutive American Music Award for Favorite Band, Duo or Group. (Curiously, Hall & Oates have never won a Grammy.)

“There we were, singing next to our childhood heroes at the Apollo, closing Live Aid with Mick Jagger and Tina Turner and recording ‘We Are the World’ with Michael Jackson.” says Oates. “It was pretty intense.”

Hall adds, “That month was one of those rare times where we were able to look at our career objectively and realized we were really doing something significant.”

“And that’s when we shut it down,” Oates continues. “What more could we do? We had No. 1 after No. 1 and toured forever. There was a culmination, and it was time to stop.”

Hall took time to record a solo album, which yielded the top 5 “Dreamtime.” Two years later, Hall & Oates’ next album, Ooh Yeah!, marking their move to Arist, produced three hits, including the top 5 “Everything You Heart Desires.” But, soon after, the grunge movement began to alter the pop landscape, and, according to Oates, the duo fell out of favor at radio. “The 90’s were a time where we were out of sync,” he says. “Grunge and then pre-figurs pop were something that we just couldn’t be part of.”

While they maintained a lower profile during the decade, the duo certainly wasn’t far from the public eye. They participated in scads of charity events—as they have for much of their career—taking on such causes as AIDS, Earth Day, preserving U.S. forests, hunger relief and Artists Against Apartheid.

“And don’t forget the police Athletic League,” Oates jokes, with Hall adding, “The idea that celebrities could call attention to problems seemed to flower in the 90s. When we had the ear of the world, we always lent ourselves to causes we cared about.”

The pair also appeared on The Last Temptation of Elvis with “Can’t Help Falling in Love,” for the Norsdoff-Robbins Music Therapy charity (1990), Tivo Rooms: Celebrating the Songs of Elton John and Bernie Taupin with “Philadelphia Freedom” (1992), the Ramany Bride soundtrack with “Maneater” and the crisp new “And That’s What Hurts” (1999), and Hall sang the theme song for the 1994 World Cup Soccer

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BILLBOARD FEBRUARY 15, 2003

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Hall & Oates
THE BILLBOARD INTERVIEW
BY DAVID WILD

As this special section attests, there are those who get emotional about Hall & Oates' 30th anniversary as a recording act. Yet, as they talk backstage before a show at the Trump 29 Casino in Coachella, Calif., on the night before New Year's Eve, it becomes clear that Daryl Hall and John Oates are not among them. “We don’t think about that stuff, not at all,” says Hall. “That kind of thing is more for other people.”

Tonight the most commercially successful duo in rock history seems less concerned with what they’ve done—and for how long they’ve been doing it—than with what they’re about to do next. First, they’ve got a gig to play in an hour. Then there’s the imminent release of their impressive new

Continued on page 15-6

Daryl and John,
30 years of Rock and Soul!
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Daryl Hall & John Oates

19 years with CAA
1,425 shows
7,125,000 tickets
30 years of smash hits and unforgettable concerts

Creative Artists Agency
THE BILLBOARD INTERVIEW
Continued from page H-1

album, Do It for Love, a project started for Sony that the pair ultimately reworked and are releasing on their own label, the meaningfully and confidently named U-Watch Records.

Hall & Oates' firm focus on the present tense—as well as stellar support from a band that includes longtime associates like multi-instrumentalist T-Bone Wolk and saxophonist Mike Braun (drums), John Corba (keyboards) and Jeff Cantaria (guitar)—help make the show tonight a vital musical experience rather than some mere nostalgia act. Not bad for two guys who've been singing together since they met in 1967, due to a fight during a show they were both performing at while attending Temple University in Philadelphia.

Onstage tonight, Hall & Oates find time to perform five of their six No. 1 pop hits ("Rich Girl," "Kiss on My List," "I Can't Go For That (No Can Do)," "Manseret" and "Out of Touch"); vintage classics like "Sara Smile" and "She's Gone"; two standout songs from their forthcoming album, the infectious title track that recently topped the Billboard AC chart and their current AC hit, "Forever For You"; and even a track from Oates' strong 2002 solo debut, Phunk Shui. As they looked forward to a busy 2003, here's what Daryl Hall and John Oates had to say about their shared past, present and future.

I assume you're getting paid to play tonight, but to what extent are you doing it for love these days?

Hall: You've got to do it for love. We do it because we really enjoy this. This is our life. We've been musicians our whole lives. I was just back at my parent's house for Christmas, and they were talking about the fact that I was singing harmonies at two years old. I could sing literally before I could talk. I think John's pretty much the same way. It's truly a calling. And it's a love, a true love of music.

That passion comes across on your new album Do It for Love in a way that it hasn't since 1980's Voices, or perhaps even 1974's Abandoned Luncheonette.

Hall: There's a lot of similarity between this one and those two albums. It was a fun album to make, and we made it our way. But it started out another way. It started with us trying to please the corporate world. Then we walked away from that and said, "We're just going to make this record the way it's supposed to be made." And it became a labor of love.

After all the hits you enjoyed—and in the 1980s you seemed to have them for breakfast—it had to be satisfying having a No. 1 AC hit with "Do It for Love," which basically came out of nowhere.

Oates: That was very big, very satisfying.

Hall: It's like having a late child or something. You know when people have been together forever, and then they're 50, and all of a sudden it's like, "Whoa, I'm pregnant." It's totally unexpected, and all the more pleasurable because of that.

Because they did it for love?

Hall: There you go.

Oates: It's always the juxtaposition of luck, quality and timing. And it all came together on that song. What we

Continued on page H-12

BILLBOARD ANNIVERSARY SUPPLEMENT

You don't do it for money
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You don't do it to please somebody else
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H-6

BILLBOARD FEBRUARY 15, 2003
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One day I looked up and 25 years had passed.  
With 8 #1's, 26 Top 40 hits and over 60 million records sold worldwide, the best is yet to come. Thanks to both of you for showing me how to "Do It For Love", and for giving this kid a chance.

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Labor Of Love

The Latest Album Proves Daryl And John Still Do It For Love.

BY DEBBIE GALANTE BLOCK

Nobody knows what's better for Hall & Oates than Daryl and John. And that's proven with their new album, Do It for Love, which is being released on U-Watch Records, Feb. 11. The record, two years in the making, offers the duo’s distinctive sound, a unique blend of soul and various elements of European and rock music.

Although Tommey Matt逃生 initially commissioned the album, it never came to fruition. Says John Oates, "Columbia had some producers they were working with in England—Brian Rawling and Mark Taylor—as well as some in-house writers they thought would be good for us. So we went over and did some writing with them."

The duo was not thrilled with the results and parted ways with Sony. However, they were left with a bunch of great songs and some good productions that weren't quite finished.

As a result, the boys went back to their studio in Pawling, N.Y., and, little by little, wrote new songs while revisiting some of the already recorded ones. Still keeping some of the elements from the English sessions, the music was reproduced, and a number of new songs were recorded from scratch with longtime house producer T-Bone Wolk, drummer Mickey Curry and keyboardist David Sanicolop. Then, there was Todd Rundgren, an old friend who produced Hall & Oates' 1974 War Babies. On the new album, Rundgren joins the duo on a cover of New Radicals' "Someday We'll Know."

While Do It for Love was created by a lot of cooks in the kitchen, there is a real continuity to the record. "The secret to this album is that the people we worked with are all fans who understand what we are and what we were," says Oates.

UNORTHODOX SUCCESS

The recording of the album was unorthodox, as was the way the song "Do It for Love" became a hit. It was originally included on a compilation of greatest hits released in conjunction with the Hall & Oates episode of VH1's Behind the Music. The pair's manager, Brian Doyle, was aggressive in promoting the song, and support from fans who requested it around the country catapulted the single onto the charts without the standard big push by a major label. Veteran singers can also take heart in the Hall & Oates resurgence. "Just because the big labels aren't paying attention to you anymore doesn't mean there's no chance to continue in your career," Oates proclaims.

Going about garnering control of their own fate may have been a bit unconventional, but could very well start a trend, as U-Watch is owned by Hall & Oates under the umbrella of Doyle-Kos Entertainment in New York.

Rob Kos describes the newly formed company as an artist-services company. "We provide a platform for artists to own their own records and be their own label," he says. "And we provide all of the label services, such as sales, marketing and promotion. We have a deal that enables our affiliated labels to go through us and be distributed by RED Distribution [in the U.S. and Canada]." Records are also licensed around the world to various partners.

According to Doyle, "Certain types of artists don't belong with major labels anymore. Things being so dysfunctional as they are out there—and with the industry under siege—there is a community of artists not best served by the majors. So there is a huge opportunity right now for artists who want to take control of their lives and own their own products."

What makes Hall & Oates different from some of their contemporaries of the 1970s and 1980s is that, although they have done much recording in the past 10 years, they never stopped playing together. So, while other artists may have stagnated, Hall & Oates have evolved. But what do they think of the adult contemporary label that's been placed on them? Both chuckle at the question and say they don't place much importance on labels, although Hall adds that the focus should be on the "contemporary."

In the 1970s, when "Rich Girl" proclaimed the girl to be a rich bitch, Hall & Oates were labeled bad boys. Has that changed? "I am what I am. I don't work well in a situation where people are telling me what to do. Does that make me a bad boy? I don't know," Hall says. "John and I really like to work independently. We are at our best when we are not soldiers in an army. We walk and walk away from any situation where we are not in control. We're being proven and vindicated just from the early success of these two singles [the other being 'Forever For You']. The album is an honest piece of work. It's real, and it's unique to us. It has the signature elements that make people say, 'Oh, it's a Hall & Oates album.'" Oates adds, "We try to evolve, but at the same time we want to make sure what we're doing is our trademark. I think if you hang around long enough, trends come and go. A lot of the newer acts are repeating overproduced songs and taking a more realistic approach to music. It's in the air, and that plays into our hands because that's what we've always done. So, all of a sudden, we're back in style again."

A FRESH APPROACH

Before the single "Do It for Love" hit the radio, Oates released a solo album, Plumpin' Stin. The song "Love in a Dangerous Time" first appeared on that album. Hall liked the track so it was re-cut with a fresh approach for the duo's newest album. "Though I wrote the lyrics in 1991 and was thinking about the AIDS crisis, they really resonate with what is going on in the world today," says Oates.

Hall comments, "I really like John's album. It's his personality—subtle and low key, yet intense. I'm glad he did it. It warmed him up, and it warmed us up for the final sprint to finish this album."

Will it be another decade before another Hall & Oates record hits the charts? Hall says no way. "We're on a roll now—we want to keep making music."

Congratulations Daryl and John on your 30th Anniversary We're proud to be part of your future success — Red Distribution

Do It For Love, the first studio album in six years from Daryl Hall and John Oates. Includes their #1 title track, the Top 10 hit "Forever For You" and the future singles "Someday We'll Know," a duet with Todd Rundgren and "Getaway Car."

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DARYL HALL and JOHN OATES

From Barry Dickins and Rod MacSween at ITB
What did you learn from working with architects of the Philly Sound like Kenny Gamble, Leon Huff and Thom Bell?

Hall: I did tons of sessions with those guys. I used to sit in a room and watch them write songs. So I learned tons from them, probably more than anyone else. But I also learned that we are different from them. Even though we're from Philadelphia and are part of the Philly Sound, we also have our own version of it.

Oates: I think we combined a lot more traditional American roots into the Philly Sound. There's a lot of things going on musically in the city—like the Philadelphia Folk Festival, one of the first and great folk festivals of the 1960s folk revival. All that folk stuff combined with the R&B is a big part of who we are.

Hall: John really brought that into the group.

Oates: I was playing R&B on one hand and folk on the other. I loved Doc Watson, Mississippi John Hurt and all that stuff, but 1 was never a purist about it. Daryl's not a purist at heart either, so he wasn't about to just play a bunch of Bill Monroe songs. So he started writing songs, and I did the same thing.

Hall: I was moved by that music, too, because it's another kind of soul.

Oates: When you hear a song like "Good Night and Good Morning," from Whole Oates [their 1972 debut album], or "When the Morning Comes," from Abandoned Loverjoy, that's what you're hearing.

Hall: That weird combination of bluegrass and Philly R&B.

Oates: It's weird, but it's what we do. Look at "Do It for Love"—it's acoustic guitars with a R&B vocal approach. We've constantly blended these styles and morphed them.

Is it fair to say you really started putting together those influences into your own sound with what fans call the "silver album" in 1975?

Oates: I think the "silver album" [officially known as Daryl Hall & John Oates] represents the first time all this stuff we do coalesced in one package. And Chris Bond, who played guitar with us and then became our producer, helped us put that all together.

Hall: Because we had done three very disparate albums before that.

You've worked with many producers over the years, including Arif Mardin, Todd Rundgren, Chris Bond and David Foster, but things really took off when you two started producing yourself on Fierce.

Hall: This goes back to the beginning. We've always worked better when we were in control, because we're unique and no one really gets us or knows how to capture us at our best better than us. That's really what we found out. Sometimes, I wish it wasn't true, but it is.

Oates: We've found people to help us bring that out, but, in the end, we've really got to have the final say or it's not going to work.

Do you feel like you paid a price for having your peak years during the early video age when familiarity bred contempt?

Hall: Yes. I think we just got lumped in. When people outside of Philly put us in packages and stuff—which we never do—they try to lump us in with the Go-Go's and all these fucking people like Flock of Seagulls. But we don't fit in with any of those. I mean, when I look at the 1980s, we just don't belong there. Prince and Michael Jackson are the only people I can think of who we even have any similarity to.

Male duos have a long tradition of internal tension, true?

Hall: Yeah, we still get people asking, "Where do you guys live?" Like we live together in the same house or something.

Oates: We are the two-headed monster—that's the joke of the touring company. Like when people ask, "Which one is Hall, and which one is Oates?"

John, for the record, what makes Daryl a great singer?

Oates: He's got it all. He's got power, he's got pitch, and he knows how to deliver lyrics. He's got a lot of energy. It's the complete package—like an NFL running back who sets all the records. He's flashy, but with all the quality, too.

And let me say one more thing here. We did the tour with Todd Rundgren last year, who's a great singer, but I'm sorry, when Daryl sings, it's a whole other ball game. So I have the unlucky—or the fortunate—position to be standing next to one of the greatest singers ever. And no matter how good I am, I'm overshadowed.

OK, now Daryl, what makes John a great but sometimes underrated singer?

Hall: We've often talked about it, and you've probably...
What do you think is the biggest misconception about you two?

Oates: That we're just pop hacks. That we just churned out hits with some kind of formula. That we were able to just capture up these records that went to No. 1 without any passion or commitment—there's a lot of passion and commitment behind 30 years of a career. Anybody who's still in the music business and still making music, I'll take my hat off to them, because they've got to have a lot of balls, a lot of passion and a lot of talent.

Hall: Which it's already in the process of doing.

Oates: They're not creating careers or nurturing creativity. They're neutering commerce, and when you kill creativity, you kill the very essence of what started the business in the first place.

Hall: If you look at any of the recent golden ages of the music business and places like Elektra Records or Atlantic Records in the late 1960s—I was around for that—it was a different world.

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HALL & OATES

On The Charts
The Duo's Biggest Hits

Hall & Oates' top album, H2O, reached No. 3 on The Billboard 200 and spent 68 weeks on the chart. The 1982 set is one of four top-10 albums from the group, with the others being Private Eyes, Big Bam Boom and Rock'N'Soul, Part 1. On The Billboard Hot 100, the pair racked up 16 top-10 singles—more than any other duo in chart history—including six No. 1s: “Manater” (4 weeks), “Kiss On My List” (3 weeks), “Private Eyes” (2 weeks), “Out of Touch” (2 weeks), “Rich Girl” (2 weeks) and “I Can’t Go For That (No Can Do)” (1 week).

Titles on these charts are ranked by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or top 40, depending on where the title peaked. The charts are compiled by Keith Caulfield.

THE BILLBOARD 200
Rank, Title, Peak Position, Debut Date (Label)

2. Private Eyes, No. 5, Sept. 26, 1981 (RCA)
3. Big Bam Boom, No. 5, Oct. 27, 1984 (RCA)
5. Bigger Than Both of Us, No. 13, Aug. 28, 1976 (RCA)
6. Voices, No. 17, Aug. 16, 1980 (RCA)
8. “Live at the Apollo With David Ruffin & Eddie Kendricks,” No. 21, Sept. 26, 1985 (RCA)
9. Ooh Yeah!, No. 24, Aug. 21, 1988 (Arista)
10. Along the Red Ledge, No. 27, Sept. 9, 1978 (RCA)

THE BILLBOARD HOT 100
Rank, Title, Peak Position, Debut Date (Label)

3. (Tie) “Private Eyes,” No. 1, Aug. 29, 1981 (RCA)
6. “I Can’t Go for That (No Can Do),” No. 1, Nov. 11, 1981 (RCA)
15. “Adult Education,” No. 8, Feb. 18, 1984 (RCA)
16. “Did It In A Minute,” No. 9, March 20, 1982 (RCA)
17. “So Close,” No. 11, Sept. 29, 1990 (Arista)
THE BILLBOARD INTERVIEW
Continued from page 11-13

Oates: It was more like a family.
Hall: If the artist isn’t in charge, all is lost. As soon as the
beau counters are in charge, then it’s over, and it’s not
going to work.

There is a bias against veteran artists, yet the
Rolling Stones, Paul McCartney, Fleetwood Mac
and even Elvis Presley are currently selling a lot of
albums.

Hall: The media still has this mistaken idea that they’re
selling youth, youth, youth—which they’ve been doing
since World War II. It worked in the past War years, and it
worked with the Baby Boom, but it’s not going to work
anymore. That’s the biggest problem. That’s what they have
to get away from. It isn’t just about what’s new; there’s
room for everything. Probably the most heartfelt audience
for music is people over 30, because they still look at music
as an art form, not as an accompaniment to a video.

What was it like recently touring and recording
with your old associate Todd Rundgren?
Oates: Todd’s come a long way.
Hall: When we knew Todd back in the early 1970s, there
was an edge. Everyone had their little mid-20s ego thing.
Todd was full of himself, and we were full of ourselves, and
we sort of danced around each other. So it’s funny to come
back after all these years, after we’ve been through it all, and
we’re just completely about being old friends.

Have you gotten any sense that, at this stage in your
career, you are now like the soul men you once
admired?
Oates: I’m starting to feel that now. I sense it from peo-
ple I work with and people I meet. It’s interesting, and it’s
actually a good feeling. It’s like you complete the cycle—it’s what’s
supposed to happen.

Hall: There’s a certain symmetry to it.
Oates: You have to age gracefully.
Hall: You can’t pretend you’re something your not. So why not
embrace it and enjoy it.

So what’s up for the next and
possibly final 30 years?
Oates: The final 30? A good
chance of that [laughs].
Hall: More of the same. Actually, not more of the
same...just more. We enjoy what we do immensely and, as
long as we physically can do it, want to do it and have
ideas, then we’ll keep doing it. And I can’t imagine those
ideas stopping.

(Deirdre Whelan is a contributing editor to Rolling Stone and host of Bum’s Musicians.)

NO END IN SIGHT
Continued from page 11-3
Championships, “Gloryland,” with Sounds of Blackness. In
addition, “I Can’t Go for That (No Can Do)” was lovingly
and generously sampled in numerous rap songs through-
out the decade.

BACK ON TOP
As the millennium unfolded, the pair—which continu-
ed to tour the world on and off through the 1990s—
began work on a new album for their own indie label, U-
Watch. In the meantime, they contributed a couple tracks
to a new retrospective collection based on VH1’s Behind


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I find it almost impossible to condense the emotions and memories of my thirty years in the music business into a few paragraphs but I'll try...

It's ironic but with the passing of time, some of the darkest moments and dark hearted personalities have been the ones that eventually brought me to the place I find myself today...a place of happiness, fulfillment and satisfaction with all that music has brought into my life. It is to these moments and people that I wish to extend my most heart felt thanks, for without them I fear for where I might be and who I might have become.

I look back with the utmost respect for the few who have had the courage and integrity to tell me the truth, especially when that truth may not have been in their personal or commercial best interests.

Though nostalgic rumination is not one of my favorite past-times, I cannot help but think back with fondness and pride upon the men and women who ran our business back in the day when artists were signed because someone in the company actually believed in career development while tolerating and indulging the inevitable creative missteps necessary for growth... in an environment where the bottom line didn't always come first...when we work together we all win.

The signs are getting better every day...kids are still banging on guitars in their basements searching for their unique, personal progression... voices will always stir the soul and writers with a message will always lead the way...nothing can stop this. Thank you to all who still believe in music.

[Signature]

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Music For Videogames Also Sees Action On The Charts
Survey Finds That Gamers Often Purchase the Tunes Used In Music Beds, Helping Boost The Success Of Developing Acts

BY STEVE TRAUMAN
A new survey of videogame enthusiasts finds that the placement of music in games is helping to drive CD sales.

In a poll by online marketing firm ElectricArtists of more than 1,000 videogame consumers aged 13-32, 40% of respondents said that after hearing a song they liked in a videogame, they bought the CD.

The survey also revealed that such developing artists as OK Go (Capitol), Good Charlotte (Daylight/Epic), Nappy Roots (Atlantic), and Trustcompany (Geffen/Interscope) have gained valuable exposure from being featured in videogames. All have tracks or CDs on current Billboard charts.

Additionally, the survey found that 74% of respondents think that soundtrack help sell videogames, 43% downloaded songs from a videogame soundtrack from such file-sharing networks as Kazaa, 40% learned of a new song or band from a videogame, 27% purchased music by new bands they discovered through the videogame, and 92% remembered the music well after they stopped playing.

Among the videogames identified as having the best soundtracks are the Final Fantasy series, Grand Theft Auto: Vice City, Castlevania, Shenmue, and the Tony Hawk and Metal Gear Solid series.

“More and more, the major record labels are looking toward videogames to help break new artists that might not have enough radio airplay or exposure on MTV to generate respectable sales,” ElectricArtists CEO Marc Schiller says. “While the primary reason to buy the product remains fun and games, the music that adds pace and rhythm to the game is having an impact on CD awareness and sales as well. The number of conversions from listener/players to music buyers is significant.”

The findings come on the heels of a recent announcement from market-research firm the NDP Group that retail sales of videogame hardware, software, and accessories grew 10% in 2002. The videogame industry generated $10.3 billion in sales last year, driven by the popularity of titles like Grand Theft Auto: Vice City (Billboard, Feb. 8).

Label executives say they see much more promise in promoting acts through videogames—even if they are taking a wait-and-see attitude toward studying experimenting with all the possibilities. So it is too early to be able to quantify what the inclusion of a track or an artist in a game means in terms of CD sales. If these gaming trends continue, however, it’s a pretty good bet that within a year we will break an artist solely through their presence in a videogame.

The most immediate impact labels see from game placement is in artist awareness.

‘More and more, the major record labels are looking toward videogames to help break new artists that might not have enough radio airplay or exposure on MTV to generate respectable sales.’

— MARC SCHILLER, ELECTRICARTISTS

Capitol act OK Go contributed the track “Get Over It” to Electronic Art’s Madden 2003, the first project for the leading game publisher’s EA Trax division that was designed to work with labels to develop and acquire music content from emerging and top acts (Billboard, Sept. 14, 2002). “Being included in the Madden game was a huge opportunity in the marketing of OK Go,” Mico says. “Before the song was even shipped to radio, program directors were getting calls about the track because people were hearing it in the game.”

J Records senior director of strategic marketing Donna Clowers agrees that videogame promotion is helping build artist awareness. “We’ve been down that road with Busta Rhymes,” she notes. Rhymes is a featured character in NBA Live 2003 from Electronic Arts, and the song “Here We Go” is featured on the soundtrack.

Schiller, who spent five years with House of Blues helping build college and fan communities, started ElectricArtists about five years ago to leverage peer-to-peer communication and build distribution for new entertainment and consumer products. ElectricArtists has done a series of integrated gaming/music marketing campaigns for titles, including Activision’s Tony Hawk Pro Skater 4 and Soundtrack.

“We looked for those Web sites that were influencing others and applied reverse engineering to go to these ‘gatekeepers’ when we came up with the survey idea,” he notes. “While there had been a growing amount of activity between game companies and label artists, no one had actually tried to put the data together.”

Completed early last December, the survey included yes or no questions, as well as top five picks, “buying habits,” and demographic data, with about 1,000 respondents completing all the data. Approximately 85% of the respondents were male, with about 83% from the U.S. The other respondents were from England, Canada, Australia, and Denmark—regions where videogame sales are strong and internet usage high.

“The ElectricArtists survey results reinforce the power that the videogame industry has on the entertainment world,” Ziff Davis Media game group senior VP Dale Strang says. “As a group, gamers are extremely active and influential music consumers [and] keenly aware of the effects games and music have on each other.”

Going forward, Schiller emphasizes, “both [the music and gaming] industries need to invest in each other on a long-term basis.”

He adds, “We also discovered that less-often seen music can ruin a videogame, so aside from the opportunity to spread the word and reap sales benefits from well-coordinated games-to-music, this pairing must be done carefully and well.”

MTV’s ‘Advanced Warning’ Sampler Series Heralds Some Of The Hottest Developing Acts

BY MATTHEW S. ROBINSON
MTV is promoting music from developing artists via a new sampler series that the network is plugging online and on-air and selling exclusively through its Web site and its Times Square store in New York.

The forthcoming release, Advance Warning (Feb. 25), is a new compilation EP featuring tracks from such up-and-coming acts as the Raveonettes, the Esies, Sahara Hotnights, Kardinal Offishall Features, Prerrell Williams, TD.K., Maroon 5, and the Format.

MTV and MTV2 executive VP of music and talent programming Tom Calderone says, “This is the first in a series of Advance Warning CDs that will give music fans a first look at breaking artists at a price they can afford.”

Advance Warning will only be sold at shop.mtv.com and at the Times Square location for $4.99. In a new twist to help cut down on piracy and build awareness, consumers will receive two copies of the album with the purchase, because, as Calderone says, “we know our audience is sharing music now more than ever.”

The bands on the disc range from indie to major-label acts. “We were looking for a new way to introduce new music to our audience,” MTV VP of music and talent programming Amy Doyle says. “So we let people in our department bring whatever they were listening to into the office, and we chose from among those bands.

Many of the labels whose acts are involved have seen partnerships with MTV to promote them. Among these is Columbia Records, home of the Raveonettes.

Columbia senior VP of video promotions and TV programming Gary Fisher says, “We are very excited about this release. It’s a way for new bands that sound different from other bands to bring their passion to the fans and make their mark on the scene.”

Because Fisher had been promoting the Raveonettes to MTV when the Advance Warning project was in development, he was able to get the Danish duo involved. He says, “We deal with MTV on a daily basis and know what they are looking for, and we feel that we have a number of bands like the Raveonettes who deliver what they want.”

As the band is set to tour during the launch of Advance Warning, Columbia and MTV2 are forging a cross-branding partnership that will promote both the Raveonettes and the album.

“We are also pushing the band that is touring with the Raveonettes for the next album,” Fisher says. “We have also been pushing a number of other acts that we feel will work well for this type of album. It’s a great idea and a great opportunity for these bands to get out to the audience.”

The Advance Warning effort is being billed as a collaboration among all of MTV’s media outlets (MTV, MTV2, and mtv.com). It is being promoted through a special on-air album debut at 8 p.m. Feb. 24 (which will begin airing on MTV2 March 7) and a First Listen Feb. 21 on mtv.com.

“We’re planning on having similar specials air every month,” Doyle says. “Whether we release new CDs as often remains to be seen.”

Since it is a trial run, the premiere CD offers only seven tracks. “We wanted to keep it small so that it will give us an opportunity to do it all ourselves,” Doyle explains. He hopes, however, that future volumes will follow.

“We want to give music fans a head-up to sounds that would be on their radar in the near future,” she says. “There are too many bands to include, but we hope this is a good start.”

OMNI-INTELLIGENCE: No one can accuse Omni Music Distribution president/CEO Gary B. Wade of being unambitious or unopinionated.

Wade has operated Omni in Houston since 1996. Before that, he worked as a petroleum engineer (He says, "I drilled and designed oil wells for a living"), but he had a background in music. His mother, the late Lorine Wade, was a Houston gospel DJ, and the family also operated four Wynette record retail outlets in the Houston area.

Within six years, Wade has grown Omni—which handles mainly homegrown rap, hip-hop, R&B, and gospel product—into a firm with a 20,000-square-foot complex near downtown Houston that encompasses promotion and publicity departments, an 8,000-square-foot venue, and even a salon ("Haircuts, nails done, the whole shooting match," according to Wade) for artists. Omni also operates 10 regional sales offices around the country.

Omni currently distributes about 20 exclusive labels and will only handle seven or eight active projects at a time. "When you got 400 labels and 10 salespeople, something's gonna suffer," Wade says. Regarding his selectivity, he adds, "One thing I will not do is, I won't take anybody just because they have a record label."

The loquacious, straight-shoot ing Wade says that after he established Omni, he quickly learned that many, if not most, of the companies he was dealing with—many of them neophyte operations—needed to get down to the basics of the record business.

"Five years ago, the labels I got involved with didn't know what they were getting into," Wade says. "They didn't have a damn clue about how to market and promote."

To that end, Omni has taken a key role in the Omni Music Conference and Festival. This year's conference— to be held April 3-5 at the Radisson Hotel Astrodome Convention Center—is co-sponsored by Houston music mogul Matthew Knowles' Music World Entertainment, Pepsi, Anheuser-Busch, Jeff McClusky & Associates, and the city of Houston, among others.

While the event will feature talent showcases, its most important function is probably the three days' worth of panels, which are geared to entry-level participants.

Wade notes that in years past, many of the conference attendees in Houston, still a hotbed of street-level rap production, were "all these kids who think they're going to be the next Master P or the next Cash Money... They were very attentive in the panels they'd sit in."

Wade—who clearly realizes that having labels that understand the business not only benefits the labels but benefits Omni as well—has also produced a video/DVD, Things You Need to Know About Establishing an Independent Record Label. Recorded at the 2002 Omni Conference and marketed exclusively by the distributor, it offers nuts-and-bolts information on promotion, marketing, and distribution.

COMPENDIA GETS SQUARED: Compedia Music Group in Nashville has established a new lifestyle label, Life2 (pronounced "Life Squared"). The imprint, which is aiming its product at women ages 35-54, is being overseen by VP/GM Phillip White, who is also VP/GM of Compedia's gospel label, Light Records. Jeff Loper is serving director of marketing and new media for Life2 and reports to White.

The label's first two projects both spin off from successes in other media. On March 4, the company will release Delilah: My Child, a compilation of songs (by Natalie Cole, Michael Feinstein, Carole King, Carly Simon, and Emmylou Harris, among others) and spoken word material selected by radio host Delilah, whose show airs in some 222 national markets. On April 22, the label drops Simple Abundance: Music of Comfort and Joy, a vocal/instrumental set that complements author Sarah Ban Breathnach's New York Times best seller Simple Abundance.

IN THE MARKET: As noted here last issue, Southwest Wholesale VP of sales and retail marketing Rick Shedd has been laid off, and he is seeking other opportunities. He may be reached at 615-293-3001.
GOOD NEWS: Tower Records has confirmed that its revolving credit facility is about to have another $25 million in availability. The $110 million revolver it received from CIT Business Credit last October initially was subscribed to the tune of only $75 million. While Tower declines to name the new bank, sources suggest that GMAC is the supplier. While most know GMAC for its car loans, the company also has GMAC Commercial Finance, which provides asset-based lending to a wide variety of clients, including distributors and retailers, according to its Web site.

But whenever the bank is, this is good news, and here's why (although before reading on, label all of what's to come as pure speculation on my part): In order for this deal to be completed, Tower probably had to supply the bank with the latest financial results possible, which were no doubt a lot more detailed than what it had quarterly with the Securities and Exchange Commission. So it is likely that the bank has seen data that includes the holiday selling season—which, in my view, means that the bank was encouraged enough in what it saw to go forward with the funding. I would suggest that wouldn't be the case if Tower's holiday selling season had been as disastrous as it appears to have been for, say, Musicland or WEA.

Now some might suggest (as indeed they have) that since the loan is secured by Tower's inventory, the bank would only look at Tower's assets in considering whether to make the deal, but I would respond that it is unlikely that a bank, after knowing Tower's story for the past two years, would invest in a situation that is going south. After all, aren't we talking about a vulture investor looking to snatch up cheap assets or junk bonds—we are talking about a bank supplying the revolving credit facility for a retailer.

GET IN LINE: Moving closer to the topic, in the Chapter 11 filing of Value Music Concepts—which now controls the Value Central Entertainment company formed by the merger with Central South and Value Music—the largest creditors mostly appeared to be secured, with the bank—Fleet Financial—at the top. Among them, the majors are owed about $22 million: Universal Music and Video Distribution is owed $7.5 million; WEA, $5.4 million; Sony Music Distribution, $3.7 million; UMG Distribution, $3.7 million; and EMI Music Distribution, $1.8 million.

Meanwhile, the unsecured-creditors committee mainly comprises home-video labels, videogame suppliers, and landlords, with the exception of Koch Entertainment Distribution, which is listed as being owed $1.2 million.

NO SURPRISE THERE: Despite months of denials by the company, the writing that was clearly on the wall to everyone else finally became reality: Jan. 31, when Southwest Wholesale shut down (see story, page 27). The company now appears to be in liquidation mode, albeit some are hoping that process will occur outside of a courtroom to save on legal expenses.

Sources suggest that the company has about $8 million-$10 million in inventory and only about $2 million is owed to the bank. CIT Company executives could not be reached for comment.

NEW LINEUP: The new WEA is beginning to take form. Already in the door are John Madison, who has been named senior VP of sales; Ron Spaulding, VP of sales; Ron Phillips, VP of catalog; Rose Polidoro, senior VP of marketing; and Adam Mirabella, VP of lifestyle sales.

Madison, who most recently was CEO of ClickMusic, is an alum of Polygram Group Distribution, and Phillips is a veteran retailer who most recently was at amazon.com. Spaulding is leaving his post as senior VP of sales at Elektra, where Jay Perloff, who is No. 2 in sales at Elektra, will now head the sales department for the label. Polidoro comes from America Online, where she was senior VP of promotional marketing, while Mirabella comes from Atlantic, where he was VP of sales/online/retail development.

MAKING TRACKS: Ken Sockolov, VP of business management, has left Tower Records after 34 years of service. His responsibilities had focused on inventory management, cost controls, and property disposal, as well as ongoing restructuring initiatives on behalf of the company.

Before that, he was managing director of Tower's U.K. and Ireland operations and oversaw the company's joint venture in Israel. Sockolov plans to finish his MBA studies. He may be contacted at 916-347-0167 or kensock@att.net.
MERCHANTS & MARKETING

Sites + Sounds

CUTTING LOSSES: RealNetworks reports a narrower fourth-quarter loss, as revenue rose slightly. The Seattle-based firm's loss was $2.5 million, or 2 cents per share, vs. a net loss of $11.8 million, or 7 cents per share, in the same period last year. Total sales rose 2% to $46.2 million; subscription revenue was up 125% to $22.7 million.

Real expects to "modestly increase" its staff count in first-quarter 2005 as it expands and invests in its subscription businesses. The company says this should result in a per-share net loss for the quarter of 2-4 cents.

Real Networks chairman Rob Glaser called the year one transformation for the company as it attempts to evolve into a "provider of digital media subscription businesses."

PROGRAMMERS ROYALTY DEAL: Music Choice, DMX Music, and Muzak have cut new royalty deals with the Recording Industry Assn. of America (RIAA), the American Federation of Television and Radio Artists, and the American Federation of Musicians for music featured on their respective digital-programming services.

Under terms of the agreement, which runs retroactively from the beginning of last year through 2007, the companies will each pay a rate of 7% of their gross revenue in 2002 and 2003 and 7.25% of their gross revenue from 2004-2007. The agreement replaces an existing five-year pact at a current rate of 6.5%.

HACKED: The RIAA, together with federal law-enforcement officials, is investigating the recent hacking of its Web site. The site went down Jan. 24 and remained down for a few days following the incident.

An RIAA spokesperson says the FBI and Secret Service are assisting in the investigation. They are sympathetic that those who want free music don't believe in free speech.

This is not the first time the RIAA site has been hacked. Last summer, the site was shut down by a group of hackers, including Rep. Howard Berman, D-Calif., who introduced legislation that would give copyright holders leeway to thwart infringement on peer-to-peer networks by using such measures as interdiction, file blocking, and spoofing (Billboard Bulletin, July 26, 2002).

TICKETS.COM DELISTED: Tickets.com stock was delisted from the Nasdaq National Market Feb. 4 because the company does not comply with a Nasdaq rule requiring net tangible assets of $4 million. The Costa Mesa, Calif., ticketing firm says its stock—which closed recently down 16 cents at 65 cents—will shift to the Nasdaq Over the Counter Bulletin Board.

"PREVIEW" CD-ROMS: Starting in March, Trans World Entertainment's FYE chain and kiosk division Spec's Music plan to begin distributing 100,000 promotional CD-ROMs a month featuring music videos and movie trailers.

The program, BestPreviews, was created through a partnership with New York-based marketing company RFM Broadcasting; according to an RFM Broadcasting spokesperson, the discs will be supported by radio and television and will contain links to undisclosed advertisers. The concept is similar to Hollywood Previews, a Santa Monica, Calif.-based company that distributes promotional CD-ROMs containing movie trailers and soundtracks in movie theaters.

BestPreviews president Scott Kapp says, "It shows that this marketing concept has been accepted."

MUSIMATCH(ES) WITH MAVERICK: MusicMatch has inked a licensing agreement with Maverick Recording Co. for its premium radio service. Under terms of the deal, material from Michelle Branch, the Deftones, Alanis Morissette, and Paul Oakenfold, among others, will be offered on MusicMatch's Artist on Demand subscription radio service, which lets users create artist-specific stations.

Musicmatch

Artist on Demand bowed last winter and claims more than 200,000 tracks from 8,000 artists (Billboard Bulletin, Nov. 13, 2002). The service already has a separate deal with Maverick parent Warner Music Group, as well as BMG Entertainment, EMI, and Universal Music Group.

SPEAKASY SUBSCRIPTION: In a move the company is billing as a signal of things to come in distribution deals between subscription service operators and broadband Internet providers, the premium radio feature from listen.com's Rhapsody will be offered as a basic component of a subscription to Speakasy broadband.

The deal means that Speakasy customers get listen.com's radio service, Rhapsody Radio Plus, at no extra charge. The offering normally costs $4.95 per month. Speakasy had an existing distribution deal in place with listen.com.

Listen.com executives say that the bundling of premium music services with basic connection fees could emerge as a trend for broadband providers attempting to drive consumer adoption of high-speed Internet service.

Executive Turntable

DISTRIBUTION: The Handleman Co. promotes David Jones, previously assistant VP/GM of the animated distribution center, to VP of product management; Linda Lalonde, previously senior program analyst, to information technology senior systems analyst of applications, development, and maintenance; Cindy Steinhauser, previously senior programmer analyst, to information technology senior systems analyst of applications, development, and maintenance; and Clayton Rocker, previously programmer analyst, to information technology senior programmer analyst of applications, development, and maintenance. They are based in Troy, Mich.

HOME VIDEO: Marc Garenton is promoted to senior VP of Latin America, Canada, Australia, and New Zealand for Warner Home Video in Burbank, Calif. He was senior VP of Central and South America. Hart Sharp names Goeitz Grossmann CFO/VP of business affairs and Craig Van Gorp VP of sales in New York. They were, respectively, founder of Mongrel Films and senior VP of sales for Cabin Fever Entertainment.
INTERNATIONAL

Virgin Group Moves Into China

Virgin Radio Asia's Beijing Launch Expected To Be A 'Tough Ride'

BY STEVEN SCHWANKERT

BEIJING—London-based Virgin Group is the latest music-related company to take the long march into the People's Republic of China (PRC), with plans to launch a music radio station in the Chinese capital of Beijing next month.

Singapore-based Virgin Radio Asia (VRA), a joint venture between Virgin and San Francisco-based venture-capital firm ChinaVest, is making the complex move into mainland China. Its first steps are through a $50 million joint initiative with a division of Hong Kong-based holding company V-Mark, which has numerous joint ventures on the Chinese mainland. The name of the new station is not yet known, but it is, in a turn, a 50%-50% partnership between the unnamed VRA-V-Mark joint venture and China Radio International (CRI). The latter is a state-run broadcaster in the PRC whose charter mandates that it presents Chinese music and culture to an international audience and foreign music to its Chinese listeners.

The new station will soft-launch with 18 hours of daily music programming in early March covering the Beijing area, according to VRA's Sydney-based CEO, Ian Graves. The deal is so involved in nature because under Chinese law, ownership control of broadcasters is not permitted to own radio or TV networks here, nor are they technically allowed to provide programming. The typical framework for such an arrangement involves the Chinese partner providing licenses and broadcasting facilities and the foreign partner “consulting” on programming. Advertising revenue will be split equally between the partners.

But marketing analyst David Wolf, managing director of Burson-Marsteller China, describes radio in China as “the undiscovered country. Given the recent rapid growth in car ownership, the multiplication of local artists vying for public attention, and the growing interest in international music, there are clear opportunities for foreign players. Virgin is taking on a huge burden, but it succeeds, it will be the leading brand in the medium in the PRC. That’s worth a good amount of money.”

CRI currently operates two frequencies in Beijing: 91.5, also known as Easy FM, and 88.7, which will both carry the joint CRI-Virgin programming: every show will be presented either entirely in English or in a mix of Chinese and English. Graves says the planned programming will target the 18-40 age group. It will comprise contemporary hit music, combining “relevant” Asian pop hits, Mandarin-language tracks, and selected popular international tracks. Shows will be hosted by English-speaking Chinese presenters, Chinese-speaking Westerners, or both.

Negotiations for the new arrangement began in August 2001 and were completed during the last six months of 2002. Graves expects the China operation, which will formally launch March 28, to employ approximately 13 staffers. Almost all of them will be hired locally. “We expect a tough ride here,” he says. “The consumer has not had a great choice, and we have to establish our position in a relatively immature market.”

Graves adds that while Virgin is virtually unknown to Beijing consumers, the brand does carry weight with advertisers and those in the broadcasting and music industries. The radio launch will be the second entrance into the Chinese market by Virgin: its airline currently flies to both Shanghai and Hong Kong.

According to Graves, the move into Beijing is not part of a larger Virgin Group strategy for China. But he adds that if the Beijing station is a success, expansion to Shanghai—all in partnership with CRI—is possible, although such a move is at least one year away. The Beijing station will be the second to launch in the Asian region after Thailand, where VRA began airing six months ago.

A spokesman for Virgin Group in London says VRA has long-term plans to open stations in Asian markets where its Virgin brand is already established. Graves expects Malaysia to be VRA’s next market, with operations set to commence before the end of 2003.

Jarrett Receives 2003 Polar Music Prize

BY JEFFREY DE HART

STOCKHOLM—American jazz pianist/composer Keith Jarrett has become the latest musician to win the prestigious Polar Music Prize.

The award ceremony lauds Jarrett as “a pianist extraordinaire, an innovator of the field of improvisational music [and his] musical artistry is characterized by his ability to effortlessly cross boundaries in the world of music.” He will receive the award on May 16 in Stockholm.

Awarded each year to individuals, groups, or institutions “in recognition of exceptional achievements in the creation and advancement of music,” the Polar Music Prize was established in 1980 when the late笠Stig Anderson, publisher, lyricist, and manager of ABA, donated an undisclosed sum of money to the Royal Swedish Academy of Music. The first prize was awarded in 1982 by a jury of academy members, which now annually scrutinizes nominations before selecting the winners.

This year marks the first that only one prize was awarded, with precedent being set by two more experienced raising questions regarding financing.

However, Stuart Ward, managing director of the prize, retorts: “It has no financial considerations whatsoever. Yes, our funds, like everybody else’s, have declined in value in the last few years with the way the stock markets have been behaving, but our main sponsors are still with us.”

Ward continues: “Still Anderson did not stipulate a number of winners but decided the criteria is the most important thing (for the prize). It can be given to an individual, a group, an institution, or an organization. Keith Jarrett represents everything that the Polar Music Prize is.”

Previous Polar Music Prize recipients are Paul McCartney, Dizzy Gillespie, Witold Lutoslawski, Nikolaus Harnoncourt, Quincy Jones, Matiaska Rostropovich, Elton John, Joni Mitchell, Pierre Boulez, Bruce Springsteen, Eric Ericson, Ray Charles, Ravi Shankar, Iannis Xenakis, Stevie Wonder, Bob Dylan, Israel Stern, Burt Bacharach, Robert Moog, Karlheinz Stockhausen, Sofia Gubaidulina, and Miriam Makeba. In 1992, the Baltic States were also awarded the prize to encourage them in their work for protection of copyright.

Australian Universities Accused Over Piracy

BY CHRISTIE ELIEZER

SYDNEY—The Australian music industry is targeting universities in the latest round of its battle against piracy.

The Music Industry Piracy Unit (MIP), which is funded by labels through the Australian Record Industry Assn. (ARIA), has accused 30 universities of complicity in the illegal trade of recorded music, carried out by students and staffers using their computer networks. “These universities have a real culture of copyright infringement,” MIP GM Michael Speck claims. “They think it’s open season for music copyright.”

The MIP says it was alerted to the problem in recent weeks by overseas copyright investigators undertaking routine Internet monitoring. The university systems had large caches of illegal recordings, advice about ripping CDs, and links to large-scale file-swapping sites. One Australian university site made available free downloads of top 40 singles.

Speck says that often, students are approached to set up illegal sites by professional pirates, who are attracted by the extensive information and technology infrastructures of such organizations that can disguise the files. The MIP’s lawyers contacted the 10 universities and asked them to remove the sites and take appropriate action against offenders. One staffer at Monash University in Melbourne was subsequently suspended, pending an inquiry.

The MIP is now planning civil action against three other Australian institutions in Tasmania, Sydney, and Melbourne. Speck explains, “They removed offending material from their computer systems but refuse to divulge any information about the offenders to us.” A spokesperson for the University of Sydney tells Billboard that the matter is in the hands of their lawyers. ARIA estimates that piracy has grown from 7% of the Australian market to 9% in the past two years. Much of the increase has been from the domestic piracy of so-called “backyard” operations, which can turn over $1 million Australian ($US800,000) a year. ARIA figures show that the value of the Australian market for music CDs and DVDs fell to $609.5 million Australian ($US535.3 million) in 2002, down from $647.6 million Australian ($US573.6 million) in 2001 (Billboard, Feb. 8).
<table>
<thead>
<tr>
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**SINGLES**
- **NEU** = New Entry
- **RE = Re-Entry

**ALBUMS**
- **NEU** = New Entry
- **RE = Re-Entry

**HITS OF THE WORLD**

**CANADA**

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**ALBUMS**
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**SPAIN**

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<td>LOST YOURSELF</td>
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<td>TRAMA DE CRISTI</td>
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<td>QUIERO SER TU</td>
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<td>VIVIR</td>
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<td>MI AMOR</td>
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**ALBUMS**
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**ALBUMS**
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**ITALY**

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**ALBUMS**
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- **RE = Re-Entry

**NEW** = New Entry

**Re-Entry**

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www.americanradiohistory.com
Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

**Common Currency**

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

**ARTIST**

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<th>UK</th>
<th>GER</th>
<th>ITA</th>
<th>AUS</th>
<th>NTH</th>
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| CHRISTINA AGUILERA | 4 6 | 4 6 | 4 6 |
| EMINEM | 8 8 | 8 8 | 8 8 |
| NORAH JONES | 2 10 3 3 3 |
| AVRIL LAVIGNE | 4 3 2 2 2 |
| SOUNDTRACK | 5 5 5 5 5 |
| SOUNDTRACK (Shrek II) | 10 10 10 1 2 |
| ROBBIE WILLIAMS | 4 3 2 1 |

**Global Music Pulse**

**EUROPE**

**THE NETHERLANDS**

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<tr>
<td>2</td>
<td>EMINEM</td>
<td>( \text{The Eminem Show (US)} )</td>
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<tr>
<td>3</td>
<td>NORAH JONES</td>
<td>( \text{Come Away With Me (UK)} )</td>
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<tr>
<td>4</td>
<td>AVRIL LAVIGNE</td>
<td>( \text{Let Go (US)} )</td>
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<tr>
<td>5</td>
<td>SOUNDTRACK</td>
<td>( \text{Shrek II (US)} )</td>
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<tr>
<td>6</td>
<td>ROBBIE WILLIAMS</td>
<td>( \text{Escapology (US)} )</td>
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**SWEDEN**

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<tr>
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<td>EMINEM</td>
<td>( \text{The Eminem Show (US)} )</td>
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**Global Music Pulse**

**A WORLD APART**

Michael Nyman is best known for his movie soundtracks, in particular his score for Jane Campion's Academy Award-winning The Piano. Yet he is also a composer of operas, string quartets, and concertos and a musical adventurer always eager to embrace new collaboratives projects. His latest work, Songam—the Meeting Point, to be released Feb. 17 on Warner, is an ambitious fusion of the musical traditions of East and West that recalls Ravi Shankar's collaborations with the likes of Yehudi Menuhin and Philip Glass. Commissioned by the Asian Music Circuit, Nyman traveled extensively in India to find his collaborators. He chose mandolinist U. Srinavas, who has played with John McLaughlin's Shakti, and classical singing duo Rajan & Sajan Mishra. "At one time I thought about calling the work Col- lusion and Collision," Nyman tells Billboard, "because despite the apparent contradiction of these two musical worlds, they've come together to create a harmonious marriage." The release of the album coincides with the live premiere Feb. 20 at London's Royal Festival Hall during a concert featuring both the Indian musicians and Nyman's own ensemble.

**NIGEL WILLIAMSON**

**INSTANT CARMEN**

An appearance: Italian artist Carmen Consoli in January at MIDEM in Cannes, France, was the curtain-raiser to a concerted effort to break her in other European territories this year. The 28-year-old Sicilian singer/songwriter released L'Eccezione (The Exception) on Universal Polydor Italy last October, and it soon took her into the upper reaches of the Italian top 10. Staff at Universal say that the international push will begin in earnest next month; an English-language version of the album has been recorded. The company's president/CEO, Piero La Falce, is confident that this album will break Consoli outside Italy. He tells Billboard, "L'Eccezione sold more copies in its first two months than her previous album did in two years, and that was before she even started touring."
RED Aims For Leading Canadian Role

Distribution Company Hopeful There Is ‘Enough Room In The Market’

BY LARRY LeBLANC

TORONTO—Although the ranks of distributors here have thinned in recent years, RED Distribution Canada—facing the backdrop of a throat-thinning of decreasing sales and stiff competition from other distributors to be a leading player in the music market.

RED Distribution Canada was set up in October 2002 as a cooperative effort between New York-headquartered RED and its parent Sony Music; it began shipping goods Jan. 28.

“The business overall may be down in 2005, but the independent business will grow.” New York-based RED Distribution president Ken Antonelli predicts. “If we can add a 7%-10% increase in our business by establishing a presence in a [Nielsen] SoundScan market and by utilizing the resources of Sony, we can make a profit. We can compete in Canada, given the nature of what we do here in the U.S."

Owing from Sony Music Canada—its head office in RED Canada’s executive team is headed by GM Nigel Newton, who reports to Marla Shatz, RED VP of international marketing in New York. The other RED staff includes national sales and marketing manager Dave Harrack-sing and marketing coordinator Ian Heath. RED Canada utilizes Sony’s sales and distribution operation, as well as its warehousing, credit, and collection facilities. Antonelli says, “Sony has been wonderful in helping us to get off the ground.”

Sony Music Canada senior VP of sales Don Oates adds, “RED Canada being located here allows for open-line communication and an understanding of each others’ needs."

Among the $18 million in labels that have signed with RED Canada are Artemis (Kittie, Jeffrey Gaines, Susan Te-deschi, Steve Earle), ATR Records (Edwin McCain), D&D Records (Kumb Snatcha, Craig G, Jo-Si, Dia mond Productions (Playa Fly), Psy-chophatic Records (E-sham and cat-alog from Insane Clown Posse), and New West Records (Billy Joe Shaver, Delbert McClinton).

“Most of these labels didn’t have Canadian distribution,” Newton says, adding, “Some product we will work directly to grassroots indie accounts.”

Cori Feiner, CEO of EMI Music Canada—which opened in this country in January—predicts, “RED does a great job for our product in the U.S., and they will do a great job for us in Canada.”

Shatz says, “Most of the labels available for Canada that we distribute in the U.S. are now with us in Canada—or will be shortly. This is a benefit to the labels, who can offer their Canadian border promotions and the same services in both the U.S. and Canada.”

Antonelli adds, “At some [sales] point we can stream up records to Sony, which gives us a leg up over our independent competitors.”

But RED Canada faces significant difficulties in establishing a foothold in a market which, since 1997, has been marred by the bankruptcies of such major distributors as Cargo Imports and Distribution in Montreal, Toronto, Sonic Distribution in Hamilton, and Scratch Recordings & Distribution in Vancouver.

“Some of our U.S. labels do have rights here in Canada,” Shatz says. “We’re not going to strong-arm them.”

Among the labels that have shifted their distribution to RED Canada, Psycho Records, and now moved from Sonic Distribution, and New West moved from FAB Distribution. “The marketplace is a finite size, and our entry is not going to grow the market,” Newton concludes. “Somebody is going to suffer. RED probably is the main competitor. But there’s enough room in the market for both of us.”

Toronto-based Koch Entertainment has been the independent market in Canadian distribution since opening in 1995 and handles the Savoy, Victory, and Warlock labels, which are with RED in the U.S. “RED is not on my radar as a competitor,” Koch president and managing director Djamal Zagora insists. “I see them as a label group having a distribution deal with Sony, which will be very choosy with what they put into their system. RED is a strong sign in the future, but there are few viable labels that don’t have representation in Canada.”

RIAJ Hails Court Victory Over File-Sharing Service

BY STEVE McCULLOCH

TOKYO—Labels body the Recording Industry Assn. of Japan (RIAJ) is claiming to have won a “significant” victory against the illegal distribution of music on the Internet, following a landmark legal decision against a Tokyo-based online music file-sharing service.

On Jan. 29, the Tokyo District Court ruled that MMO Japan, which until last April had been distributing a Japanese-language version of the File Rogue file-sharing software (Billboard, April 27, 2002), had violated the copyright laws of the members of authors body JASRAC and 19 record companies represented by the RIAJ. Further proceedings will determine the level of damages and the scope of other relief. MMO Japan will appeal the final decision.

The RIAJ and JASRAC sued MMO Japan (based in the city suburb of Hachioji) in February 2002 and were granted a preliminary injunction against the company, which caused it to suspend operations last April. It was the first-ever legal action against an online file-sharing music service in Japan.

According to an RIAJ statement, “The ruling will significantly help in preventing Japan from degenerating into a ‘pirate paradise’ in the borderless world of the Internet. The RIAJ will continue to take strong measures against the illegal distribution of music on the Internet, which corrupts the cycle of music creation and damages music culture.”

Terming the court decision “very severe and very regrettable,” MMO Japan president/CEO Michihito Matsuda denies that his company is encouraging music piracy. “I think that the music industry should accept the existence of file-sharing services and should take advantage of the opportunity of a new source of revenue,” Matsuda says.

Allen Dixon, London-based general counsel and executive director of the International Federation of the Phonographic Industry (IFPI), says, “Online music piracy causes substantial damage to record companies, artists, and others in the music business. [This] decision helps to get this on the right track against a BEC consistent with the growing international consensus that putting other people’s music on the Internet is illegal.”

But one leading Japanese industry insider tells Billboard, “It is not enough for the Jan. 29 ruling to deter other file-sharing services from setting up in Japan, it doesn’t stop offshore companies from providing this kind of service, and it is probably not the long-term solution.”
Czech Labels Hope Price Cuts Counter Pirates

BY MARK ANDRESS and PAVLA KOZAKOVA
PRAGUE—Czech music labels are claiming an increase in over-the-counter CD sales after introducing price cuts in the second half of 2002 in an attempt to draw people back into record stores and away from pirated product.

Three local affiliates of major music labels (Universal, EMI, and Sony) began dropping their trade prices last summer, leading to CDs of domestic repertoire retailing at up to 30% less and international repertoire being priced as much as 18% cheaper than before. The results are being credited by the labels involved with increasing the numbers of units shipped during 2002 by between 5% and 20%.

In virtually all cases, shops cooperated with music labels by agreeing to pass on the savings to the customer and even voluntarily cutting their own margins, neither of which the labels could force retailers to do. Tomas Filip, managing director of the Czech affiliate of Universal Music, says, “We’re satisfied. For us, the Christmas period went very well. Signals were received from retailers showing a growth in the number of units sold [over the counter] in 2002 of between 10% and 20%.”

That increase has been mainly fueled by price cuts on domestic repertoire, which now retails at about 300 koruna ($10.32) per CD—deemed an acceptable price for a cost-conscious Czech nation with an average monthly salary of 5,000 koruna. But while claiming that units sold last year increased, he concedes that Universal’s 2002 turnover did not. “Revenues for 2002 are roughly the same as in the years before,” Filip says. “In 2001, the first half was 30% lower in the first half of 2002 [compared with 2001], our second-half performance actually saw an increase.”

Universal Music reduced the trade prices of its international repertoire by 12% in August and persuaded retailers to cut their margins from 29% to 25% of the retail price. The moves led to new international Universal releases retailing at 499 koruna ($17.17), 18% cheaper than before. The retail price of international catalog CDs also dropped, by around 15%, to an average 309 koruna ($10.43).

The price of Universal’s top new domestic releases dropped in September from 469 koruna ($16.13) to between 299 koruna ($10.29) and 379 koruna ($13.03)—a 25%-30% reduction. Universal’s domestic catalog retail prices also dropped by 10%, with most selling for 279 koruna ($9.60) in the shops.

RESPONDING TO PIRACY

This price-cutting is the strongest response yet to burgeoning home and professional piracy in the Czech Republic, a phenomenon that has seriously damaged its music industry during the past four years, as CD-burning devices become cheaper and easier to use.

Last month, the European Federation of the Phonographic Industry (IFPI) estimates that at least every second CD produced in the Czech Republic is an illegal copy, with pirate sales of $1.8 billion in 2001 (or 9.1 million) in 2001 and only about one-fifteenth of total illegal reproduction ever being confiscated. Czech manufacturers of illegal CDs mainly sell their copies domestically, with many ending up at street markets in the Czech border regions with Germany and Austria.

For the first nine months of 2002, the full effect of the price-cutting measures could be felt—the industry’s revenue dropped 31.7% to 382 million koruna ($131.3 million), while the number of units shipped dropped 31.2% to 2.45 million.

Italian Labels, Broadcasters, Split On Music Quotas

BY MARK WORDEN
MILAN—Proposals currently being studied by the Italian parliament that would introduce airplay quotas for Italian music have drawn a distinctly chilly response from commercial radio groups here, despite qualified music-industry approval.

Three lobby groups—RNA, representing the national radio networks, and two organizations representing local stations, FRT and Araneti-Corallo—made their case in a January joint presentation to the parliament’s Culture Committee.

In a document that the lobby groups claim represents the voices of Italy’s “1,200 radio stations and 14 national networks, which serve 36 million daily listeners and employ 50,000 people,” it was noted that 15% of Italy’s radio stations already exclusively play Italian music, while the national networks play an average of 37.7% Italian music. The report says that the average figure for local stations is 44%.

The Culture Committee is examining assorted legislative proposals in connection with the country’s long-awaited Music Bill (Billboard, April 6, 2002). Preliminary drafts of the bill—which is designed to help Italy’s troubled music industry—include such measures as tax incentives and establishing a French-style export office, as well as a 50% airplay-quota proposal. Enzo Maza, director general of local labels organization FIML, says the record industry is prepared to accept a 40% quota but that it should be for new, rather than established, domestic artists. Maza says, “Established names like [EMI Italy rock veteran] Vano Rossi don’t need support, but young artists definitely need more airplay.”

The Culture Committee, under the presidency of Ferdinando Adornato of the ruling Forza Italia party, has yet to draft the final bill, although Adornato has assured FIML representatives that it would be “dedicated to parliament by March.” The concept of a 50% airplay quota was originally part of a proposal made by Giuliglino Rossiani of the nationalist Alleanza Nazionale party.
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Ramón ‘Mongo’ Santamaría, 80, Dies

BY STEVE GRAYBOW and LEILA COBO
Cuban-born congad player/percussionist Ramón “Mongo” Santamaría was a seminal figure in the development and popularization of Latin jazz, died Feb. 1 in a Miami hospital after suffering a stroke earlier in the week. He was 80.

Largely absent from the spotlight during the past decade, Santamaría was arguably the world’s greatest living conga player and a constant bridge between Afro-Cuban grooves, jazz, and R&B. His career spanned more than six decades. With 50 albums and six Grammy Award nominations to his name and collaborations with virtually every significant name in jazz and Latin music, Santamaría’s trajectory was virtually a history of Latin music in the U.S.

He is perhaps best-known for his hit rendition of Herbie Hancock’s “Watermelon Man,” which gave jazz label Riverside its sole pop hit, and for authoring “Afro Blue,” a composition that John Coltrane made famous.

Born in Havana in 1922, Santamaría was a seasoned musician by the time he moved to New York in 1950 and began recording and touring with Damaso Perez Prado. He later became Tito Puente’s conga player and also collaborated extensively with vibraphonist Cal Tjader.

Santamaría’s influence was immense. His first album, Changó, is widely acknowledged as the first album of Afro-Cuban folk music recorded in the U.S., and

William Russo, 74, of pneumonia, Jan. 13 in Chicago. A composer/arranger who created the Chicago Jazz Ensemble, Russo performed, conducted, or composed with such talents as Duke Ellington, Leonard Bernstein, Dizzy Gillespie, and Billie Holiday. During a career that spanned more than five decades, Russo led his own band, the Russo Orchestra, in New York, as well as the London Jazz Orchestra. He composed approximately 200 pieces for jazz orchestra and authored scores for several rock operas, classical works, and film scores. Russo also founded the Columbia College, Chicago’s Music Department. He is survived by his sister, four children, and two grandchildren.

Jerry Schoenbaum, 82, of heart failure, Jan. 21 in New York. A music business veteran of more than 50 years, Schoenbaum began his career with his mother—his former wife—before moving to MGM, where he helped create the Verve Forecast label. He was also once president of Polydor Records. He is survived by his wife, two children, and four grandchildren.

Keven “Dino” Conner, 28, of injuries sustained in an automobile accident, Jan. 25 in Houston. Conner was a member of Houston-based R&B trio Hi-Town, which scored a No. 1 R&B hit in 1993 with “Knockin’ Da Boots.” After signing a deal with Luke, the label owned by Luther Campbell of 2 Live Crew, the three-some received the Soul Train Award for best new R&B artist and sold more than 2 million albums in the U.S. Conner is survived by his twin brother/groupmate and a daughter.

Marc Benesch, 50, of cancer, Feb. 1 in Studio City, Calif. Credited with helping break New Kids on the Block, Nine Inch Nails, and Master P, Benesch headed the promotion departments of TVT, Priority, Interscope, and Columbia. He was executive VP of promotion with ArtistsDirect at the time of his death. He is survived by his wife and daughter. Memorial contributions can be made to the Megan Benesch Educational Trust Account c/o HSBC, Attention: David Seinfeld, 445 North Bedford Drive, Suite 1, Beverly Hills, Calif. 90210.

Lou Harrison, 85, of an apparent heart attack, Feb. 2 in Lafayette, Ind. Considered a maverick among classical composers, Harrison was one of the first to create all-percussion pieces and combine the musical traditions of Asia and the West. He wrote four symphonies and two operas in addition to many ballads, concertos, choral pieces, and solo and chamber works. Many of his compositions were used by Michael Tilson Thomas, the music director of the San Francisco Symphony.

John Houston, 82, of diabetes and heart disease, Feb. 2 in New York. The father of R&B star Whitney Houston, John Houston was a theatrical manager who also managed the career of Whitney’s mother—his former wife—Cissy Houston—while she sang with the backing vocal group Sweet Inspirations. In addition to his daughter, he is survived by his current wife and three sons.
LIFE DURING WARTIME: After the terrorist attacks of Sept. 11, 2001, music radio had to walk a line between rediscovering its role as a cultural and political force and making the songs played relevant to the new realities. Some stations dropped music for a day or two of wall-to-wall coverage. Some instituted news breaks at the top of each hour, and there was that flak about Clear Channel circulating a list of songs radio should avoid. With talk of a possible invasion, music radio is again evaluating how best to serve the public during such a time.

Some programmers note that the Sept. 11 attacks were different because they occurred during a war and that a war with Iraq will be "way over there," one programmer says. That PD says the listener expects music from a music station and knows where to go for news coverage. This station plans to let people know when the conflict starts and then inform the public when anything really big happens.

While this PD pulled double-meaning songs after Sept. 11, 2001, such as "Jet Airliner," "War," and "Burnin' For You," he can't predict what would go this time around. "I have to wait for event-specifics to develop this topic, then look for songs that seem to mock any taste issues."

Channellink: Indianapolis director of programming Marty Bender will also want to see how things develop: "The only appropriate thing to do is to prepare to react." As far as striking the balance between music and news, Bender says, "Our audience will expect music to take a secondary position but not an absent one.

Aside from figuring out what songs to shelf, stations will also look for songs that inspire. Curttis Johnson is station manager of KRXJ/Classic Rock KSEG Sacramento, Calif. He says that classic rock, especially, has a good selection of patriotic songs and "will sung in more when we are at war in Iraq," he says. "It's important to not go overboard or be cheesy with song choice or presentation.

Johnson expects that early in the war, his stations will supply heavy coverage—possibly wall-to-wall, "depending on how much information we have. Our intent at this point is to offer reports at least once an hour, possibly two, depending on what is happening." The stations have also partnered with a local TV station for added news.

Back in Indianapolis, Emmis operations manager Greg Dunkin says that during the Gulf War, he was programming in Balti-more and found that breaking into programming with CNN updates every time, the coverage caused audience tuneout, "not because the audience wanted music, but because they went to TV to see what was going on, and that's covered," he says. "We plan on serving the public interest by informing our audiences of major developments, but not to the point of reporting blow-by-blow coverage.

Dunkin's top 40 WOUN already has top-of-the-hour news that will include war coverage. AC sisters WENS and WXBB will provide reports when major developments take place.

MASSON IS IQUISITUS: iBiquity Dig-ital has launched its multi-channel digital radio service several months ago as HD Radio. Now the company also has a new ally in former Infinity Radio president and 30-year radio vet Dan Mason.

As a consultant with iBiquity, Mason will work with the management team to promote the new service and help with the rollout of the new technology. Broadcasters in 40 markets are on board to adopt the new technology early next year.

SIRIUS ABOUT TRIPLE-A: One of two digital-radio satellite services, Sirius is focusing its efforts in the Triple-A world. Originally programmed as a pop/rock mixture, the Trend is becoming a full-fledged Triple-A format channel of the Sirius lineup. Meg Griffin, a veteran of New York progressive radio, picks up programming on new folk-music channel Folk Town. With this move, the programming replaces "Griffs" that was from Griffin to country format manager Al Skop. That channel will now be known as the Border. Classic-rock programmer Lenny Bloch picks up a new jam-band channel, Jam Central.
Bowled over: Isn’t it ironic? In a year when piracy is one of the music industry’s top concerns, a sporting event in which both teams’ names were inspired by pirates delivered relief. That is the case, as the Jan. 26 telecast of the Super Bowl rallies a landslide week for Dixie Chicks and a return to The Billboard 200 top 10 for Shania Twain.

Turns out the Chicks’ stirring turn of the national anthem not only delivered an 18% gain and a jump to the very top of the giant chart for Home (4-1, 104,000 units) but a monopoly on the first two slots of Top Pop Catalog Albums. On the latter list, the trio’s 1998 Monument debut sees a 25.5% boost, and its 1999 follow-up has a 25% increase (1-1 and 7-2, respectively).

This is Home’s fourth week at No. 1 on The Billboard 200 and its 10th atop Top Country Albums. Aside from their pre-game performance, Dixie Chicks also gained exposure from a cover story in People, and their take on Fleetwood Mac’s “Landslide” is big at adult radio (see Singles Minded, this page).

Twain, who led off the halftime show, gained more than anyone else who dressed in silver and black at the championship game. With a super-sized 41% hike, her UP! runs away with Greatest Gainer honors on both the big chart (12-8) and Top Country Albums (No. 2). The title has sold more than 3.2 million copies in only 11 weeks, but this is its first increase since Christmas week.

The two acts that followed Twain also see spurt: No Doubt ticks 98-81 with a 23% boost, while Sting’s latest hits compilation (also featuring the Police) falls just shy of a chart re-entry with a 39% gain.

Bon Jovi, which kicked off the season with a televised performance at the National Football League’s opening game last September, parleys its season-closing slot into a 33% gain for its latest (142-110) and two skis on Top Pop Catalog (34-23, up 22%, and 39-32, up 16%). Coldplay, which later that night played the premiere of ABC’s Jimmy Kimmel Live, converts a 27% increase for its latest (125-20), the album’s first gain in four weeks.

The game drew an average audience of 88.6 million, the second-most watched Super Bowl in the contest’s 37-year history.

The man in black rocks: Just as country radio has been an odd ally for Kid Rock (No. 7, up 28%), as mentioned here last week, modern-rock airplay is bolstering country heritage stalwart Johnny Cash.

One of the format’s top stations, KROQ Los Angeles, has been playing his cover of Nine Inch Nails’ “Hurt,” including 14 plays during the album charts’ tracking week. The Los Angeles market accounts for 12.5% of the current sum on Cash’s — even more than New York, which, by sheer density of its population, is often a current album’s top market.

Two other modern stations—WOXY Cincinnati and KRBZ Kansas City, Mo.—played the song at least 10 times during the week, while MTX2 showed the clip 11 times. Only one of the 150 monitored stations on our Hot Country Singles & Tracks panel is on the song. KZLA Los Angeles (which played it twice during the week). With a 27% sales gain, Cash jumps 23-21 on Top Country Albums and 174-151 on The Billboard 200.

In with the new: Two more acts graduate from Heatseekers, as Joe Nichols continues a roll that began with his multiple Grammy nods, this time advancing 105-88 on a 19% boost, while Smoove & Southstar march 107-96 on an 11% gain. With both making their moves in the sales week that ended Feb. 2, the month of January saw eight different acts leap to Heatseeker Impact status. There were six in January 2002, only four each in the first months of 1999 and 2001, and three each in the Januaries of 1998 and 2000.

Other developing acts prospering in this young year are T.a.t.u. (53-33, up 65%), Vivian Green (84-60, up 34%), and sophomores Syleena Johnson (126-104, up 22%) and Field Mob (147-117, up 32.5%). Green, who appeared on The Tonight Show With Jay Leno, and T.a.t.u. have seen gains in four straight weeks, while the other two have done so for three in a row.

Two other sophomores also click. With the clip for “Get Busy” hitting video channels as the song soars at radio (see Singles Minded, this page), Sean Paul scoops the Facesetter on the big chart (91-39, up 121%) and the Greatest Gainer on Top R&B/Hip-Hop Albums (34-12, up 127%). New-fangled string quartet Bond more than triples its prior-week sales after appearing on Good Morning America (re-entry at No. 116 and 6-2 on Top Classical Crossover).

First birthday: With all the momentum the record has encountered, it is no surprise that “In Da Club” by 50 Cent takes the crown on Hot R&B/Hip-Hop Singles & Tracks. In only its eighth week on the chart, it is the fastest-rising single since August 2002, when “Dilemma” by Nelly Feat. Kelly Rowland shot to No. 1 in eight weeks. After opening with Hot Shot Debut honors, “In Da Club” went on to nab Greatest Gainer/Airplay awards in six of the following seven weeks, including this issue. “Club” posts a 20%-gain in audience and also remains atop Hot Rap Tracks for a second week.

50 Cent also charts a fourth single, “Patiently Waiting,” featuring Eminem, which bows at No. 67 on R&B Singles & Tracks. Three of the four charting songs can be found on his new album, Get Rich or Die Tryin’, including the bonus track “Wanksta,” currently at No. 4.

On the Hot 100 chart, where it also earns Greatest Gainer/Airplay honors, “Club” climbs 11-4, with an overall audience spike of 26.6 million listeners, to 102.4 million. All three of the bulletted tracks in the chart’s top four show gains of more than 10 million impressions. Besides “Club,” Jennifer Lopez featuring LL Cool J’s “All I Have” holds at No. 1 (up 14.9 million to 123.5), and “Mesmerize” by Ja Rule Featuring Ashanti jumps 4-2, with an audience gain of 11.4 million, to 108.5 million.

Street-heat violations of the song single bring “Club” onto the Hot R&B/Hip-Hop Singles Sales chart at No. 12 and the Hot 100 Sales chart at No. 19.

Top slide: “Landslide” by the Dixie Chicks moves 5-1 on the Adult Contemporary chart, which is the largest jump to the top slot for a non-holiday title at that format since Michael Bolton made the same leap back in the July 19,

1997, issue with “Go the Distance.” “Landslide” also posts the greatest detection gain (up 362) for a song moving into the No. 1 spot for the first time since the chart switched to Nielsen Broadcast Data Systems information in 1993. This achievement comes on the heels of the Chicks’ live performance of “The Star-Spangled Banner” at the Jan. 26 Super Bowl, a rendition that has been heard on 36 monitored stations, including 25 country outlets, since the big game.

On The Billboard Hot 100, “Landslide” holds at No. 9 for a second consecutive week. A CD-single of the track will hit retail Feb. 18, the same day that a maxi-CD for Justin Timberlake’s “Cry Me a River” (No. 7 on the Hot 100) is released. That single will also include dance remixes of “River” and Timberlake’s prior hit, “Like I Love You.

In memory: Mark Wills manages a sixth week atop Hot Country Singles & Tracks with “19 Something”—despite a decline of 325 detections—the single has heard Mercury its longest stay at No. 1 on this chart in more than 41 years (see Chart Beat, page 62). Wills’ erosion is in part a result of some stations temporarily shelving the song following the Feb. 1 space shuttle Columbia disaster: The medium-tempo walk down memory lane includes a reference to the 1986 explosion of the space shuttle Challenger among the historic moments it recalls from the late-20th century.

Elsewhere on the country chart, Rodney Foster bows at No. 58 with “Scary Old World,” a duet that prompts a dual listing of two female collaborators similar to Kid Rock’s “Picture”—despite a decline of 325 detections—the single has been heard on multiple modern stations—WOXY, respectively). Paton, Wade lessen...
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**HEATSEEKER IMPACT**

- Man With A Mission
- All The Best
- The Love Song Collection
- The Used
- Drive
- Electric Circus
- Crash The Party
- Selostar
- The Very Best Of Fleetwood Mac
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*Catalog entries are in case-sensitive order based on the Poll Number with ties broken alphabetically by artist name. All songs are ranked according to the Billboard 200 Poll for the week of February 15, 2003. Sales data is compiled by Nielsen SoundScan. Billboard is a registered trademark of TNS National. Nielsen SoundScan is a registered trademark of Nielsen Business Media, Inc.*
Steve Azar: Aroma

Ricardo Area: Jessica

John Gary: Blues (BL)

Bluegrass (BG) 21

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This week's Hot 100 Airplay chart features the top 10 songs on radio stations across the country.

1. "All I Have" by Aaliyah
2. "Mama Said" by LeAnn Rimes
3. "I'm With You" by Stars
4. "Cry Me a River" by Justin Timberlake
5. "Miss You" by Alicia Keys
6. "Wanksta" by Cee Lo
7. "The Game of Love" by Enrique Iglesias
8. "When I'm Gone" by Jessica Simpson
9. "Superman" by Oheb
10. "Air Force One" by 50 Cent

This week's Hot 100 Singles Sales chart highlights the top-selling songs based on sales data from Billboard.

1. "I'm Not a Freak" by James Brown
2. "Like a Virgin" by Madonna
3. "Can't Help Falling in Love" by Elvis Presley
4. "Don't Stop Believin'" by Journey
5. "My Heart Will Go On" by Celine Dion

For more information or to subscribe, please visit www.billboard.com/research.
Rivals Deba e Impact Of
Clear Channel
On Touring Business

Continued from page 1

acters, CCE’s deep-pocketed bidding practices that free up promoters with fewer financial resources, and, perhaps most importantly, says that CCE uses the clout of CCW’s 1,200 radio stations to unfairly leverage artists to play for CCE promoters, venues, and Clear Channel radio shows. “I don’t believe [CCE] has been a positive influence on the industry at all. I can’t think of one positive,” says Jon Stoll, president of Florida-based independent promoter Fantasma Productions. “Anybody who owns a radio station in the concert business has an unfair advantage over those that don’t. When they control the vehicle that exposes music and concerts, freeload when they control formats in a particular marketplace, it’s impossible to have a level playing field.”

Among the dwindled independent promoter ranks, it is more and more difficult to find opinions similar to Stoll’s. “What good do they bring to the concert business?” Washington, D.C.-based promoter Seth Hurwitz wonders. “If they take shots that entrepreneurs would have done anyway, and in fact used to do. It’s no longer about who does the better job—it’s about who has the most leverage and control over what the free-enterprise system in America is supposed to be.”

But others disagree. “They’re bidding on product to tour the country, fill venues, and make”, says Peter Luukko, president of Comcast-Spectator Ventures and chairman of facility management firm Global Spectrum. “That can only be a positive for the independent promoter.”

Conversely, independents like Hurwitz think the Department of Justice has dropped the ball when it comes to CCE. “You can’t blame Clear Channel for going far as they can go until somebody stops them,” he says. “You can’t blame artists, agents, and managers for taking the money. And you can’t blame promoters, for selling out because of fear, the windfall, or both. It is the responsibility of our government to monitor anti-trust activity, and they have completely abandoned that ideal.”

RADIO AND THE SHOWS

CCE’s relationship with its radio conglomerate parent is of paramount concern to rival promoters. But CCE has always contended it competes fairly. “The relationship between Clear Channel Radio and CCE is synergistic, but not exclusive,” Lucas tells Billboard. “CCE must work every day with both Clear Channel and non-affiliated radio stations to promote its concert tours. CCE is committed to providing artists the best promotional support available in each market, whether that be a Clear Channel radio station or a non-CCE radio station.”

Some see radio shows as a big part of the problem. “What are radio shows?” Jerry Mickelson—president of Chicago-based indie Jam Productions—asks rhetorically. “The artist is playing the radio show to get airplay, which puts those of us who don’t own radio stations at a complete disadvantage.”

Ken Fermaglitch, agent for such acts as Creed and Three Doors Down at the Agency Group, says radio shows are just part of the business. “There is some pressure [to play radio shows], but it’s more about developing relationships with stations that play the hell out of a song and you want to give them something back,” he says. “I used to think radio shows were a bad thing that killed bands, but I’ve softened on that. Now I think it’s more about ‘guilt pro quo,’ a business decision. Very few bands that want to be successful can get around these shows.”

Mickelson says the radio chain is not the only source of CCE’s clout, citing practices previously unheard of in the concert promotion business. “They offer free billboards to artists, free full-page newspaper ads, even for one-offs. I’ve been told that by agents when I tried to compete against that company when [CCE] manages the buildings, they offer zero rent, and they pay for certain expenses of the show.”

Some would argue that CCE is simply using the resources at its disposal to compete to its best advantage. “I think any good business operator who has other aspects of their business that makes them money has an advantage over one that doesn’t add services,” Fermaglitch says. “They bring a full slate of opportunities to a band, and they make no bones about it.”

That said, Fermaglitch tends to work with all promoters, CCE and indie alike, treating each band, show, and tour on a case-by-case basis. And, with Creed and Three World Tour says the book worked some of the hottest bands in the country. He says, “I work with everybody, and [CCE] respects me enough to say, ‘We’ll take whatever tour you need to do.’”

Randy Phillips, CEO of CCE rival promoter AEG Live, is not sold on the power of CCE’s radio connection and says AEG subsidiary Concerts West has not had any problem promoting the radio-dependent top stars as Britney Spears. “In certain situations where we’re in a competitive bidding situation with [CCE], they have tried to play the radio card, but to no avail,” he says. “This is a pretty sophisticated industry, and people making the decisions are sophisticated. My feeling is, if you’ve got a hit, radio stations are going to play it, no matter what. No, if not, we’re going to break it.”

Lucas flatly states, “Clear Channel Radio would not withhold airplay for an artist as well. It makes no economic sense for a radio station to manipulate its playlist and risk losing listeners and advertisers.”

HOW HIGH IS TOO HIGH?

In his testimony at a Jan. 30 Senate Commerce Committee hearing on Media Concentration and Ownership in the 21st Century, Senator Russ Feingold came down hard on ticket prices and CCE’s role in the marketplace. Feingold described what he sees as a correlation between CCE’s ownership of the telecommunications, which opened the door for Clear Channel to amass its stable of radio stations, and the increase in ticket costs. “They raise their use tax in ticket prices coincided with the passage of the 1996 Telecom Act,” he said. “More precisely, consider that ticket prices went through the roof.”

While the Simmons report said, “From 1996 to 2001, concert ticket prices rose by more than 6%, while the Consumer Price Index increased by just 13%.”

Sen. Feingold went on to allude to the trend in ticket prices increased during the period Feingold specified, the trend actually began a couple of years earlier. The first quantum leap in ticket prices occurred back in the late 1980s, when promoters first took over. Barbra Streisand topped off at a then-unknown-of $330 and the Eagles reunited for their Hell Freezes Over tour in 1992, raising top ticket price of more than $400. Later, when Michael Cohl took the Rolling Stones out on their first arena tour in 20 years in 1994 the Rolling Stones ticket price of $150, a company had yet to be acquired by CCE. “That’s more, despite postponing several tours by the concert-promotion business, and that’s money that goes straight into these companies’ pockets.”

Promoters have pointed fingers at each other for years regarding high ticket prices. “Like anybody else that’s done tours, maybe [CCE] paid too much at times,” Luukko says. “When promoters were independent, they paid too much, too.”

MINE, ALL Mine

One of the persistent charges against CCE—particularly in the days of the Robert Silverman-affiliated promoter roleplay that became the SXF Entertainment entity, which in turn was acquired by CCE, which in turn was acquired by SFX in 2001 for $1 billion—was that SFX (and later CCE) acquired promoters and then kept other promoters from doing business. Those charges persist. Mickelson asks, “Why else does a company that controls almost every major amphitheater need to buy a summer tour?”

“Since amphitheaters have revenue coming from numerous revenue streams, they’ve got to have inventory to make it work,” Fantasma’s Stoll says. “So the guarantees go up.”

Fermaglitch does not have a problem with CCE’s dominance in the shed world. “They bought those venues and have made them work,” he says. “I don’t see the need to break them up from the promoter’s side.”

Hurwitz says, “I don’t blame Clear Channel for what they do. It’s their job. They are going to eliminate competition and create as much cash flow as they can and hope the stockholders see that over the bottom line in the quarterly reports.” While he understands the structure better, he also approves it. “I believe it’s called ‘predatory practices.’”

Still, some believe the perceived overpayment of touring artists is diminishing.

“Previously it may have been about volume, blocking other promoters, and cash flow, but I think more recently [Clear Channel] is looking at tours and shows a lot more closely,” Fermaglitch says. “We’re all facing a more difficult touring climate than before, and they’re being a lot more pragmatic about their money.”

That premise is backed by CCE’s Lucas. “In our competitive environment it doesn’t make sense for CCE to pay more for a tour or show just to keep other promoters from getting in on the act. The fact of the matter is, we frequently book with more than one promoter,” says Lucas, citing tours by Billy Joel/Elton John, Paul McCartney, Bruce Springsteen, Creed, and The Who.

It is perhaps overlooked that of the 3,100 live-music events that CCE promoted last year, the company claims 70% take place in small markets and that SFX is also the largest producer of arena entertainment. In fact, many credit CCE for creating touring product that otherwise might not exist. To that Lucas flatly says, “I don’t think we’ve convinced the artists would have toured anyway.”

CCE’s clear facing tough competition, having lost some deals this year, such as Bob Dylan’s world tour to AEG. Additionally, AEG’s Concerts West nailed down tours by the Eagles, Spears, and Barry Manilow last year, along with dates on the current Rolling Stones and McCartney tour. “We’re going to get a lot more,” Phillips vows. “There is not a [CCE] monopoly now, there might have been if a major promoter had not been committed to building this company.”

So is the concert business as competitive today as ever? “The concert-promotion business remains highly competitive,” Lucas says. “In fact, the dynamic between artist/management/agent/venue/promoter is a culture based on competition and entrepreneurship. It is likely that the concert-promotion business will always be very competitive.”

But Stoll counters, “The only person who competes with them is they. They have unlimited assets, and every show I do means something to me.”

Mickelson adds, “We’re still out there fighting the good fight.”
engineers own a DAW and often use these home or personal-studio-based systems to do overdubs, editing, and even in some cases mixing. Though this has cut deeply into commercial studios’ business, it is not a new phenomenon, only an accelerating trend. Intensifying the woes of commercial studio owners, however, is the economic stress that currently characterizes the music industry. The alarming numbers at retail—U.S. album sales down 10.7% in 2002, according to Nielsen SoundScan, and early indications of a continued downward trend in 2003—are acutely felt at the front end of the production chain. Many audio professionals report, as new recording projects are increasingly scarce. Those that exist, many add, are not only smaller than they used to be but are scrutinized to a degree heretofore unseen.

“There are fewer artists making records and fewer yet being signed,” says Chris Stone, founder of the World Studio Group and the original Record Plant Studios in New York. “The mid-level artist is taking up much less of the record-company budgets, and the lower-level artists are pretty much distributing themselves independent of the majors.”

“My record-company friends are saying, ‘We’re just doing less,’” Stone adds. “We’re watching our stable, and we’re putting out records we’re pretty much everything, including talent, has been inflated, whereas the actual studio cost has stayed flat or even gone down a little.”

David Amlen, president of Sound on Sound Recording in New York, “My friends in L.A. had not been hurt by the current slow year, as they were in the new ‘normal’ in Los Angeles, and they just can’t conceive how you do business when you don’t know that you’re going to be busy in the next week or the next year.”

“Where the focus of the commercial recording industry has changed. Where before, weeks- or month-long projects were the norm, it has become an uncertain, week-to-week business. It is a trend that has extended to the busiest markets (Billboard, Dec. 28, 2002).”

“Everyone I’ve talked to, if they’re being honest, will say that things are a lot more day-to-day and dicey now,” says David Amlen, president of Sound on Sound Recording in New York. “My friends in L.A. had not been hurt by the current slow year, as they were in the new ‘normal’ in Los Angeles, and they just can’t conceive how you do business when you don’t know that you’re going to be busy in the next week or the next year.”

“Jane Scobie, president of Royaltone Studios in North Hollywood, says, ‘It’s harder to keep business coming through the door. Budgets have really shrunk.’”

Amlen adds, “Film and TV people that we’ve dealt with are as budget-conscious as they ever were, but they’re not as micro-managerial as a lot of record-company people. I mostly deal in the sound on indies, and what we’ve seen is that it’s an independent—not a major label, or even forms of music other than mainstream pop—they’re very budget-conscious. If it’s a big label and it’s R&B—urban music, they’ll spend a lot of money on a budget-conscious: but everybody still wants a deal.”

“AUSTERE IS IN

Given a changing business model amid unchecked piracy, a dearth of blockbuster hits, and worldwide economic distress, austerity is appropriate. This places corresponding stress on the symbiosis between label and studio. The latter serving and relying upon the former in a paradigm that has generally thrived for decades. ‘With budgets being more scrutinized than ever, we’re under pressure to cut corners,’ he says, ‘but the cost of getting a record made has been inflated. The cost of promotion is up, because you’ve got to buy your way into distribution. The cost of pretty much everything, including talent, has been inflated, whereas the actual studio cost has stayed flat or even gone down a little.’”

David Bendeth, until recently senior VP of A&R at RCA, agrees. “Today’s environment is really different. The studios are not going to be as busy because there’s not going to be as many acts signed. They’re going to have to take a hit: the producers are going to have to take a hit on the front end and get, probably, more on the back end. And the artists are going to have to be more prepared to really compete. A starting budget for any project is probably around $250,000, and it’s probably going to be more like $150,000.”

“THE SILVER LINING?

Interestingly, many industry professionals register a surprising degree of approval with regard to current conditions. Like the bursting of the dotcom bubble, they feel that a market correction applied to the music industry will produce positive change along with hardship.

“I think there’s a great movement on the part of A&R people to not go into a project unless they feel that the artist is ready and all the songs are there,” producer/engineer Joe Chiccarelli says. “The days of ‘Let’s go in and do some tracks and see how it goes—I don’t see that happening much.”

Bendeth says, “For the last 20 years, every time I made a record, I thought, ‘Is there a way to do this cheaper?’ With a new act, especially, being in debt that early in their career puts so much pressure on them. The question became, ‘Why do it that records cost so much money?’ A lot of the reason I came up was because [artists] are not prepared in the first place. So the key has always been pre-production for me: knowing what you’re going to do, as early as possible, get to the studio, as opposed to writing your songs in the studio, which a lot of people do.”

“While the studio—especially high-end facilities offering services akin to a four-star hotel—traditionally represented an artist’s comfort zone, a place in which they can relax and let inspiration flow. It’s a luxury fewer acts can afford today. Yet, Chiccarelli says, there is an accompanying upside. ‘I would much rather work in a situation where everybody feels the artist is ready to record and has the right material and that the team of people is the right one,’ he asserts. ‘It only makes for a better record and keeps all parties happy.’

Another consequence of a contracting industry, coupled with wholesale changes at the executive level, may be a higher-quality product. ‘There’s not enough development happening,’ Bendeth says, ‘although I think you’re going to see a movement toward that, because you’re going to have all these people out of work, and what are they going to be doing? Going to the independent sector. The industry is falling in on itself, so you’re going to see. I think a lot of people doing things for passion: reason: getting behind an act and doing everything they can to push it and maybe not caring long term if they pay-check at the beginning.”

Drew Young, booking manager at Clinton Recording Studios in New York, says, “The market seems to be growing, whereas the major market is shrinking.” That’s a big part of the studios’ predicament, because an independent project may be budgeted as low as $25,000, he says. “Their sales projections seem to be growing very well, but for them, a hit record may be 40,000 units.”

With the downward trend in budgets and the increased reliance on indie clients, many commercial studios now have to rethink their own business models. Chiccarelli says, “Obviously, studios have to look at this differently.”

SEEKING SOLUTIONS

Seeing the overall number of recording projects fall, existing budgets shrink, and more and more recording services rendered at private, DAW-based studios, commercial facility owners increasingly meet the serious challenge they face in diversifying their services. Many studios, such as Avatar and Sound on Sound, have built small production rooms akin to a private studio and these suites, usually DAW-based, offer the advantages of high-end studio services and infrastructure for the independent producer and built-in tracking and/or mix work for the facility. Sound on Sound has also established a producer/engineer management company, SOS Management.

Further, Sound on Sound recently opened a fourth studio, a Pro Tools room tailored for preproduction and overdubs, in a move to retain the client who might previously have cut basic tracks in one of the facility’s main rooms and then taken the project to their personal studio for subsequent work. Royaltone Studios’ Scobie is considering the same move. “We want to expand two rooms we’ve got and make it a Pro Tools sound studio, you know the Pro Tools overdub area,” she reports. “A lot of people that have Pro Tools don’t have a soundproof overdub area and don’t have the environment that we have here.”

In lower Manhattan, Steve Rosenthal, owner of MagicShop—long a one-room studio located less than two miles from the World Trade Center—has diversified in different directions, building a restoration facility that has attracted a sizable amount of transfer and archiving work, including the Rolling Stones Remastered series in 2002. As co-owner of New York club the Living Room, he is recording a second collection of live performances from the venue for his Stanton Records.

“I worked really hard on rethinking the whole studio,” Rosenthal says, “At a certain point the restoration studio is really helping a lot. I don’t think you can be a one-room studio or a one-function studio. The music business is obviously very confused and continues to contract, so you have to figure out ways to get around it.”

With the nitty-gritty of launching a label, 441 Records, “It will be licensing titles from overseas,” Passante says, “and distributing them in the U.S. at first. We’ll be signing acts down the road as well. If you can only book X amount of days per month and the budgets are going down, but the demand to have the equipment is still there, you have to tap into other channels of revenue.”

In the studio business, the maxim that one is better off investing in real estate gains resonance with every illegal download and each new round of major-label layoffs. Every audio professional will attest to their being a business of passion over profit. But against the current backdrop, the meeting of art and commerce more clearly becomes the business.

“One thing is for sure,” says Rose Mann Cherney, president of Record Plant Studios in Hollywood—a renowned facility that nonetheless has been through its share of funding quantity of recording budgets—the times are a-changing, and the successful business is going to be the business that changes with the times, like it or not.”
FEBRUARY

March 6, Edison Pop Music Awards, Heineken Music Hall, Amsterdam. 310-053-6247.
March 8, 2003 Million Dollar College Radio & Music Conference, Radisson Hotel Nashville South, Atlanta, 404-776-1275.
March 7-9, International Live Music Conference (ILMC), Royal Garden Hotel, London. 44-188-6895.
March 8, 34th Annual NAACP Image Awards, Universal Amphitheatre, Los Angeles. 323-988-5998.
March 10, Fourth Annual Best Celars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.
March 12-16, South by Southwest (SSSW) 2003 Music Conference and Exhibition, Austin Convention Center, 512-467-7797.
March 16-19, 2003 NARM and AFIM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 888-966-2222.
March 19, DanceStar USA Awards, Lummus Park, South Beach, Miami, 305-251-2456.
March 20, 18th Annual International Dance Music Awards, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.
March 22-25, 114th AES Convention, RCA Convention and Exhibition Centre, Amsterdam. 212-661-8528.

APRIL

April 5-10, Gospel Music Assn. Convention, Nashville Convention Center & Renaissance Hotel, 615-242-0033.
April 6, 2003 Juno Awards, Corel Centre, Ottawa. 416-888-3135.
April 7, 2003 CMT Flameproof Video Music Awards, Gaylord Entertainment Center, Nashville. 615-335-8404.
April 11-12, 25th Annual Black College Radio Conference, Clark University, Atlanta. 212-587-1990.
April 15, Second Annual Aronik Greek Music Awards, Fever nightclub, Athens, 0490901222.
April 28, 12th Annual Ella Award Dinner Honoring Barry Manilow, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

MAY

May 9, 10th Anniversary Race to Erase MS Celebration, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa. Los Angeles. 310-440-4842.
May 13, Southern Gospel Music Assn.’s Hall of Fame Induction Ceremony, Governor’s Palace, Pigeon Forge, Tenn. 865-908-4040.
May 22, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard. 2655 Madison Blvd., Middletown, Calif. 90036 or at mwhitmire@billboard.com.
HEAD OF THE CLASS: It's not unprecedented for a record to chart without being signed to a label, but Thunderpuss & Barnes is the first act to reach No. 1 on a Billboard chart with a record that is not released by any label. "Head," a track heard on the Jan. 30 episode of NBC-TV's Will and Grace, achieves pole position on Hot Dance Music/Club Play as a promo disc.

Barnes is an Austrian-born singer/songwriter based in Los Angeles. Thunderpuss is a duo consisting of Barry Harris and Chris Cox. Barnes was also one-half of another duo: Tom Kan, which had a No. 15 hit in 1989 with "I Beg Your Pardon," a song that incorporated Lynn Anderson's "Rose Garden." Harris had copies of "Head" pressed and did his own mailing to club DJs, then he hired an independent promoter to work the track. This is the second No. 1 original production for Thunderpuss on the Club Play chart. "Papa's Got A Brand New Pigfoot" spent a week on top in February 2001. (See Beat Box, p. 23)

'19' GOING ON SIX: By remaining No. 1 on Hot Country Singles & Tracks for a sixth week with '19 Somethin', "Mark Williams has the longest-running country chart-topper on the Mercury label in more than 40 years. '19' eclipses the five-week runs of "Achy Breaky Heart" by Billy Ray Cyrus in 1992 and "Love Gets Me Every Time" by Shania Twain in 1997. To find a longer-running No. 1 on Mercury, you'd have to go back to 1961 and the 19-week reign of Leroy Van Dyke's "Walk On By." The immediate predecessor to "Walk On By" was George Jones '"Tender Years," which was also on Mercury. "Tender" was on top for seven weeks.

LINE-UP: Godsmack collects the highest-debuting song of its career on Mainstream Rock Tracks, where "Straight Out of Line" (Republic/Universal) enters at No. 6. The group's previous best debut was No. 20 opening of "Awake" the issue of Oct. 14, 2000. "Straight" is the highest new entry on this chart since the Sept. 15, 2001, issue, when "Gets Me Through" by Ozzy Osbourne also started at No. 6.

GENTLE MAN: Glen Campbell has his highest-charting album on The Billboard 200 and Top Country Albums since Southern Nights in 1977. All the Best (Capitol) enters The Billboard 200 at No. 89 and Top Country Albums at No. 12. Southern Nights peaked on the former at No. 22 and spent three weeks at No. 1 on the latter. Al Green does virtually the same thing, debuting at No. 91 on The Billboard 200 with The Love Song Collection (Hi/The Right Stuff), his highest-charting set since Full of Fire, which hit No. 59 in 1976.


RUM SHOTS by Mark Parisi

GRANDMA, I COULDN'T TELL IF YOU WERE SINGING "YOU ARE MY SUNSHINE" OR IF YOU WERE ACTUALLY BEING HURLING INTO THE MOLTEN SUN ITSELF...

SIMON COWELL: THE EARLY YEARS

Tom Baldrica's Tuba Tale

The tuba is not traditionally associated with country music, but for one prominent country-music executive, playing that unwieldy horn keeps him connected to the reasons he got into the music business in the first place.

The tuba stylings of Tom Baldrica—VP of national promotion for Nashville-based country label BNA Records—may send his dog scurrying behind a chair, but they're actually good enough to have taken Baldrica to performances around the U.S. and overseas. He's been playing since the eighth grade, and while he is not currently part of a band because of the heavy travel schedule of a promotion executive, Baldrica says he still plays as often as he can, just for fun.

He participates in Tuba Christmas, an event that has been staged annually for nearly 30 years and has expanded to more than 175 cities (including Nashville), for which Baldrica recently joined nearly 100 other tuba players for a performance of holiday music at a local mall.

Baldrica says the tuba is a misunderstood instrument and that few people realize how warm the sound can be. When you hear "Silent Night" performed with big, full notes, the sound is just mind-boggling.

It's also a difficult instrument to master, although Baldrica says, "Most people would tell you it's simple for me because I'm full of hot air." Nevertheless, "tuba players always think they need to play loud and splatty," he says, defining "splatty" and the "obnoxious oompah" sounds most people associate with the instrument. "The hardest part is control. It's easy to play loud, but playing softly takes a lot of effort."

While admitting it "sounds dorky," Baldrica says tuba players are "a brotherhood" bonded by "a fundamental pride" in the instrument. And for anyone who thinks the tuba may be less than cool, Baldrica points out that playing it has enabled him to perform with the Olympic All American Marching Band in both the opening and closing ceremonies of the Summer Olympics in Los Angeles in 1984 and has taken him to performances at the Cherry Blossom Festival in Washington, D.C., and on four trips to Europe.

While being a tuba player doesn't help with his daily job of getting records played by country radio stations, Baldrica's hobby does have a few big benefits. "It helps my heart and it helps my soul, because I love that horn," he says. "Any time I can play helps me remember what I love about music. It feeds my spirit."

Asked to name three ways the tuba has influenced country music, Baldrica laughs and says, "It hasn't nearly enough. That's the problem." That's not to say he hasn't made an effort to introduce a little tuba into the world of twin fiddles and steel guitar. He used to occasionally sit in with former BNA records duo the Warren Brothers and play tuba on their song "She Wants to Rock." He also once introduced country legend John Anderson on stage at Fan Fair in Nashville by performing the openinglicks of Anderson's signature song, "Seminole Wind," on his tuba.

Baldrica jokes that he's "working on [the] A&R [department]! About having more tuba in country music, "Let's break some new ground," he says. "The banjo is back. What about the tuba?"

PHYLIS STARK

Game Boy

Confessions of a Dangerous Mind, the George Clooney-directed film based on the life of game-show aficionado Chuck Barris, uses a number of Barris' musical compositions for the recently released soundtrack on Domo Records, including the 1962 Fred-dy Cannon hit, "Palsades Park," and themes to The Dating Game, The Newlywed Game, and The Gong Show. Celebrating the soundtrack's release are, from left, Domo Records president Eichi Naito, Domo senior VP of business/legal affairs Howard Sapper, Barris, and Domo VP of A&R/operations Dino Malitso.

Hands In The Air

TLC members Tionne "T-Boz" Watkins, left, and Rozanda "Chilli" Thomas, right, met with photographer/director Matthew Rolston to lens their latest video for the single "Hands Up" from the platinum 3D. The clip was shot in Los Angeles.

Jazz Jam

Chicago harmonica player and jazz master James Cotton was recently nominated for a best traditional blues album Grammy for The 35th Anniversary Jam of the James Cotton Blues Band, which includes such guests as Koko Taylor, Bobby Rush, Ronnie Hawkins, Lucky Peterson, Maria Muldaur, Shemekia Copeland, E.C. Smith, and Jimmy Vaughn. Cotton, left, is pictured with Hury Lewis at the Tower Theater in Fresno, Calif. Lewis has been joining Cotton onstage during his Blues Harmonica Explosion 2003 tour.
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