Music Biz Investment Forecast Remains Cloudy

BY MATTHEW BENZ

NEW YORK—When attendees of the second Billboard Music & Money Symposium gather March 6 at New York’s St. Regis Hotel, they will take stock of a music industry in which at least three of the five major record labels—EMI Group, Warner Music Group (WMG), and Universal Music Group (UMG)—are reported to be for sale. That uncertainty, coupled with the expectation that music sales and the problem of Internet piracy will get worse before they get better, has made many media investors, analysts, and entertainment attorneys pessimistic about the climate for music investment.

Still, not everyone is down on music. “I think it is a very good time to invest in the industry,” says Strauss Zelnick, who will deliver the keynote speech at this year’s symposium. His New York-based ZelnickMedia has a growing portfolio of media investments, including Japan’s Columbia Music Entertainment, which he chairs, and Echo, the planned digital-music service from a consortium of U.S. retailers.

Zelnick, who from 1998 to 2000 was president/CEO of BMG Entertainment, advised looking beyond the declining sales and disappointing financial results that the major record labels have reported—EMI Group’s five-stock slide. He expects things to get worse, but not worse than they have been in recent years.

Clubs Weigh R.I. Fire Fallout

BY RAY WADDELL

One week after a raging inferno at the Station concert club in West Warwick, R.I., killed 97 and injured 187 others, there is still uncertainty regarding who is to blame. But one point is indisputable: The concert business has changed, particularly at the club level. The magnitude of the tragedy transcends rock concerts. “This will definitely open some eyes,” says Bart Butler, a 26-year veteran of club-concert security and president of Rock Solid Security. “It has already had great impact and will continue to have impact going forward.”

CSI Entertainment Insurance president James Chippendale adds, “This will definitely open some eyes.”

Retail Pleased With Grammy Sales Kick

BY ED CHRISTMAN

NEW YORK—Norah Jones, the big winner at the Feb. 23 Grammy Awards, is already reaping huge rewards at the cash register. Her Blue Note debut, Come Away With Me—which was named album of the year, as well as best pop vocal album—is expected to sell upwards of 500,000 units in the week following the broadcast.

A survey of retailers suggests that this year’s Grammy Awards show will be one of the most successful at driving music sales. Business was up overall in the two days following the broadcast, with John Mayer, Dixie Chicks, and Coldplay each enjoying a nice sales bump. The biggest beneficiary was Come Away With Me, with sales increasing by as much as five times its recent pace. Previously, the album’s best week since its release one year ago was the 144,000 units scanned in the week prior to the Grammys.

According to Trans World Entertainment divisional merchandise manager for music Jerry Kamilar, it was obvious that “the album was going to explode” after the event. “It started right out of the box Monday morning and really hasn’t stopped yet. We will have a strong multiple increase.”

Dave Lang, president of the CD World chain in South Plainfield, N.J., says, “I think it was well-known.”

Five Grammys Later, Jones Ponders Next Move

BY LARRY FICK

NEW YORK—Within minutes of gaining a place in Grammy Awards history by sweeping this year’s proceedings, Norah Jones was feeling the weight of the moment—literally and figuratively.

“If I can’t believe that I haven’t dropped one of these yet,” the 23-year-old said with a smile backstage at New York’s Madison Square Garden, as she juggled the five trophies she had just won. Jones and her Blue Note debut, Come Away With Me, took album of the year honors at the 45th annual Grammy Awards. Jones was also named best new artist, and her single “Don’t Know Why” was honored as record of the year. Tunesmith Jesse Harris earned the song of the year trophy for penning the track.

It was the first time since Christopher Cross swept the Grammys in 1980 that a project by a single musician took all of the major categories in the annual awards. (Continued on page 77)
FOR YOUR CONSIDERATION

Best Original Song
"FATHER AND DAUGHTER"

Written and Performed by
PAUL SIMON

Father and Daughter

If you leap awake in the mirror of a bad dream
And for a fraction of a second you can't remember where you are
Just open your window and follow your memory upstream
To the meadow in the mountain where we counted every falling star
I believe a light that shines on you will shine on you forever
And though I can't guarantee there's nothing scary hiding under your bed
I'm gonna stand guard like a postcard of a Golden Retriever
And never leave 'til I leave you with a sweet dream in your bed
I'm gonna watch you shine
Gonna watch you grow
Gonna paint a sign
So you'll always know
As long as one and one is two
There could never be a father
Who loved his daughter more than I love you
Trust your intuition
It's just like goin' fishin'
You cast your line and hope you get a bite
But you don't need to waste your time
Worryin' about the market place
Try to help the human race
Struggling to survive its harshest night
I'm gonna watch you shine
Gonna watch you grow
Gonna paint a sign
So you'll always know
As long as one and one is two
There could never be a father
Who loved his daughter more than I love you
BY BRIAN GARRITY
NEW YORK—In a move that analysts are billing as a significant indicator of the gathering momentum for legitimate online music services, AOL launched its version of the MusicNet subscription service Feb. 26. While at launch, MusicNet on AOL—which is offering only 50% of The Billboard 200 and asking $17.95 per month for the ability to burn 10 songs—faces the daunting task of challenging free peer-to-peer networks that boast unlimited content, AOL executives are betting that the company can use its established music-marketing muscle to attract financially meaningful number of paying customers to the service. “A music-subscription service is not going to make sense for everybody, but we feel it will make sense for a lot of people.” AOL Music executive director of music industry relations Evan Harrison says. “Even if we hit a small fraction of the audience that is engaging in our free music promotion offer, it is still going to move the market and be a very significant business.”

Similarly, it is looking to leverage its Sessions@AOL programming by offering downloads of that original content. While other music-subscription service providers have offered exclusive and original programs power in shaping modern music distribution—especially during the reign of the late Paul Smith, who headed the company for more than two decades—Yarbrough is credited with bringing the company in line with the dramatic changes occurring at retail during the past few years. For example, in the past year, SMD has been at the forefront of the shift in music-pricing structures. If Yarbrough resigns, may be a role for him as a consultant for SMD, similar to the one offered to Smith upon his retirement. Sony Music executives were unavailable for comment.

Sources: Yarbrough May Exit Sony
BY ED CHRISTMAN
NEW YORK—Danny Yarbrough, who has been chairman of Sony Music Distribution (SMD) since early 1998, is said to have told senior management at Sony Music Entertainment (SME) that he is considering retiring, and sources say the company is now pondering its options. According to sources, Yarbrough saw the impending retirement of recently appointed SMD chairman/CEO Andrew Lack (see story, page 6) as a chance to gracefully bow out after nearly 40 years with the company.

While SMD has long been a major EMD Becomes EMi Music Marketing
BY GAIL MITCHELL
Arista Records executive VP Lionel Rideau resigned from the label Feb. 27. Earlier in the week, 18 Arista staffers were laid off from the New York office. Exiting staffers included VP of urban marketing Fabian “Pade” Duverney and senior director of publicity Marlynn Snyder. The total staff now numbers 157 people.

“Arista Records had a terrific year in 2002,” Arista president/CEO Antonio “L.A.” Reid said in a statement. “It’s our responsibility to continue to plan for the future. In the course of our normal business review, we saw there were still areas in which we could run more efficiently and effectively. Therefore, we took the necessary but difficult steps of reducing our staff.”

Slated to relocate to new offices this summer, Arista finished 2002 with album sales success from Avril Lavigne (4.1 million), Pink (3.1 million), and Santana (1.5 million), according to Nielsen SoundScan year-end figures. However, projects from Whitney Houston (416,000) and Toni Braxton (280,000) did not meet expectations. Earlier this year (Billboard, Jan. 25), the label announced the signing of an exclusive label and production agreement with So So Def. The appointment of So So Def principal Jermaine Dupri as a senior VP.

Ridenour Resigns From Arista; 18 Staffers Cut
BY GAIL MITCHELL
The label tells Billboard.

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**Top of the News**

6. Netherlands technology firm PGR plans to launch new peer-to-peer file-sharing software.

8. Executive Turntable: Joel Katz is named executive general counsel for BIG3 Entertainment.

11. Fabulous follows up its platinum-plus debut with Street Dreams on Desert Storm/Elektro.

12. Higher Ground: Chris Rice returns to the spotlight with Run the Earth... Watch the Sky for Rockettown Records.

17. Jazz Notes: Saxophonist Wayne Shorter goes acoustic on Allegra for Verve.


20. R&B: Lil’ Kim returns with her third set, La Bella Mafia, for Queen Bee/Atlantic.

23. Words & Deeds: Eminem and Nelly represent hip-hop at this year’s Grammys.

24. Latin Notes: Alejandro Sanz signs on as the featured artist for the upcoming Billboard Latin Music Conference.

29. Beak Box: Dirty Vegas and Roger Sanchez take home the top dance honors at this year’s Grammy Awards.

30. Country: Business costs were the hot topic at this year’s Country Radio Seminar.

30. Reviews & Previews: Ottmar Liebert + Luna Negra, Kumbia Kings, and Fabulous take the spotlight.


**Merchants & Marketing**

47. Distributors and retailers settle the map lawsuit to the tune of $143.1 million.

48. Declarations of Independents: Koch Entertainment Distribution makes staff cuts.

49. Retail Track: Wharehouse Music and Value Music Concepts are approved to begin returning product to their main suppliers.

52. Home Video: Toy companies align with film and TV studios to promote franchises with which consumers are already familiar.

55. SoundScan Japan reports an 11.8% decline in recorded-music sales between 2001 and 2002.

56. Hits of the World: T.A.T.U.’s “All the Things She Said” tops five international singles charts this issue.

**International**


**Programming**

62. Tuned In: Television: Elvis Presley’s influence on TV and film is examined in two documentaries on PBS.

63. Between the Bullets: R. Kelly’s Chocolate Factory produces a No. 1 debut on The Billboard 200.

79. Update: The Billboard BackBeat

**At a Glance**

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**Revamped Brit Awards Deemed A Success**

BY GORDON MASSON

LONDON—Despite a drop in viewing figures for this year’s Brit Awards, the Jan. 20 show is being heralded as a tremendous success, following a radical change in its format.

U.K. terrestrial network ITV1’s broadcast of the show recorded an audience peak of 8.6 million and an average audience of 7.3 million, down from last year’s average of 7.6 million. Those figures equated to a 27% share of the British TV audience, down from 52% in 2002.

But ITV1 was delighted with the results. “In an increasingly competitive market, we have done terrifically well to retain share and indeed, in some demographics, to grow,” ITV controller of entertainment Claudia Rosemranz notes. “To radically alter the grammar of an award show takes guts, and it worked.”

Outgoing Brit chairman Tony Wadsworth was also delighted with the outcome. “The whole idea behind all the changes was to make a better show, and it worked,” he says. “We ended up with a show that looked better than any previous one in recent years.”

Unlike previous years, when the show was televised a day after the ceremony, the 2003 Brits were broadcast the day of the show, with a two-hour tape delay. Seating arrangements changed from the much-criticized banquet arrangement to theater-style. And for the first time in many years, award winners remained a secret until they were announced at the ceremony. Winners were voted upon by members of the British music industry.

Wadsworth explains: “There were issues that bothered me prior to taking over as [Brits] chairman, but the show is such a complex exercise that to make changes, you’ve got to have a lot of confidence and be pretty brutal. It took the first two years [of being chairman] to convince myself that we could make all of those changes and make it work, but I am really proud of the Brits team that crafted all the changes in format and did such an amazing job.”

With two trophies each, Coldplay, Ms. Dynamite, and Eminem were the big winners at the event. Coldplay collected best British group and best British album for its sophomore set, A Rush of Blood to the Head (Parlophone/EMI). Eminem was named best international male solo artist and took the best international album award for The Eminem Show (Web/Aftermath/Interscope), and Ms. Dynamite capped a year of critical highlights with accolades for best British female solo artist and best British urban act.

Another big winner was EMPI’s Robbie Williams. He was named best British male solo artist for the fourth year, pushing his personal tally of Brit awards to a record 14. This year’s award for outstanding contribution to music was presented to Tom Jones.

Other winners were Liberty X (V2) for best British single (“Just a Little”), Sugababes (Island/Universal) for best British dance act, Will Young (S/BMG) for British breakthrough artist, Blue (Innocent/EMI) for best pop act, Pink (Arista/EMI) for best international female solo artist, Red Hot Chili Peppers (Warner Bros.) for best international group, and Norah Jones (Parlophone/EMI) for international breakthrough artist.

British Phonographic Industry executive chairman Peter Jamieson says, “The most successful of all the changes at Brits 2003 was the restoration of the winners’ secrecy prior to the award presentations. This ensured surprise, spontaneity, and a great leap forward for the event.”
Your recent Grammy® win entitles you to a shameless ad kissing your a$$# in Billboard Magazine.

This one's all yours.
Bacilos
Daniel Barenboim
Michelle Branch
Norman Brown
Chanticleer
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Christoph Clasen
Jane Eaglen
Missy Elliott
The Flaming Lips
Thomas Hampson
Faith Hill
Joseph Jennings
Moná
Waltraud Meier
René Pape
Pat Metheny Group
Pete Seiffert
Howard Shore
Paul Simon of Simon & Garfunkel, recipients of the Lifetime Achievement Award
Take 6
John Tavener

WARNER/CHAPPELL ARTISTS:
Bacilos
Michelle Branch
Sheryl Crow
Missy Elliott
Barry Gibb of the Bee Gees, recipients of the Legend Award
India.Arie
Roger Sanchez

**Dutch P2P ‘Thief’ Has Long-Term Goal: Pay Rights-Holders**

**BY JULIANA KORANTENG**

LONDON—A Netherlands-based technology company is planning to launch a new peer-to-peer (P2P) file-sharing software with full legal knowledge that it will lead to untold problems for the music industry and legal proceedings against its developers.

Pieter Plass, founder and CEO of Internet-services management company PGR, admits the technology will cause turmoil for copyright owners worldwide and expects his company to be sued. But he argues that the long-term benefits will outweigh the losses.

Commenting on the technology's brand name—the Honest Thief—Plass tells Billboard: "Why not call it what it is? We admit there's a certain amount of loss on the part of the copyright owners. But it's better to work toward a model where they know they'll lose a certain amount yet earn revenue to compensate in the long run."

International Federation of the Phonographic Industry (IFPI) chairman/CEO Howard Stringer was unconvinced: "It's hard to see how someone can claim they are making some 'honest money' by stealing other people's works."

Arnhem-based PGR claims the Honest Thief's beta version will be the first phase of getting things back on course in an economic way. At independent label Artemis Records, president Daniel Glass says his company already has a similar policy in place for downloading with independent promoters.

Glass says Artemis has "had a policy for a while with our independents. We had a minimum number of required spins over the first four weeks before the label would pay for the promotion. Glass especially admired Columbia's rules regarding artist participation on shows and appreciated that the label went further with specific daports for its airplay: 'It's really smart that [Columbia] did that'." Aside from label optimism, Glass predicts that "the good indies are very supportive" of this approach. "I'll weed out some people, but there was lot of fat and laziness around, and it's enough already."

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**Columbia Limits Independence Pay**

**BY BILL HOLLAND**

Columbia Records has initiated a new policy regarding the label's dealings with independent promotion, a source at the label confirmed. Observers say the move raises the bar for quantifying airplay and getting more efficiency from promotion costs.

The new policy will require a radio station to give a single significant airplay outside of overnight for a number of weeks before the independent promoter associated with that station gets paid by the label. The policy calls for payment only after a recording is aired 56 times in a four-week period, which works out to 14 spins a week, or twice daily. Further, the label will not pay indie promoters for airplay if Columbia has already given a station an exchange of services, such as an artist appearance or a performance at a concert station. No back billing for beyond-budget expenses will be acknowledged or approved.

No other majors contacted say they have similar plans in the works for their dealings with indies. Representatives from EMI, Universal Music Group (UMG), and WE have no comment, although a source close to UMG says indie promo budgets were cut throughout last year. BMG referred Billboard to its individual labels, all of which declined to comment for this story.

One major-label promotion executive said that so far, there had been "no discussion here" to install a new independent promotion policy. But this executive added, "It's going to happen. [Columbia's move is] just the first phase of getting things back on course in an economic way."

At independent label Artemis Records, president Daniel Glass says his company already has a similar policy in place for downloading with independent promoters.

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**Handelman Q3 Revenue Up 12%**

**BY MATT BROWNE**

NEW YORK—Handelman Co. reported strong sales in its third quarter ended Jan. 31, 2002, and said it is selling music and video label Madacy Entertainment to focus more fully on its core distribution business. Proceeds from the sale will help fund a new stock-repurchase program of up to 20% of its outstanding shares.

In a conference call to discuss the results, Handelman chairman/CEO Stephen Stream revealed that Madacy president/CEO Amos Alter is leading a management buyout of the in-the-works entity. The management team, which Stream revealed in 1998, is back with the same goal: to purchase Madacy, which Stream sold to the new company.

In the conference, Stream said the new entity will include the Music download business, which Stream plans to sell, and the Madacy Entertainment record label, which he plans to spin off. The deal would be completed in the second quarter of this year.

Madacy has recently sold its music download business to Arista Records, which Stream says is "good business." For the third quarter, the company revealed that it had revenue of $347.6 million—up 12% from the same year ago. The company was sold in a private placement for $340 million.

Sales in the company's retail operation were $13.6 billion, an increase of 12%. The company's retail business is expected to grow by 15% this year, Stream said.

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**Market Watch**

**BY MELINDA NEWMAN**

NEW YORK—Don Lenner, chairman of the Columbia Records Group, is expected to assume responsibilities for Sony Music Entertainment's (SME) U.S. operation, sources tell Billboard. In his new role, both Columbia Records and Epic Records would fall under Lenner's purview.

The move would come about six weeks after Sony Corp. of America chairman/CEO Howard Stringer named Andrew Lack chairman/CEO of SME. Lack replaced Thomas D. Mottola, who resigned his post Jan. 9 (Billboard, Jan. 13).

In other Sony news, sources say that deep cutbacks are expected to occur by March 31, the end of Sony's fiscal year (see story page 3). While reports have suggested that the cuts would tally at least 1,000 staffers, sources expect the numbers to be lower.

SME representatives declined to comment.
we know why

quality wins

Congratulations to all Grammy® Award winners in the EMI Recorded Music family.

Record of the Year: “Don’t Know Why” - Norah Jones
Album of the Year: Come Away With Me - Norah Jones
Song of the Year: “Don’t Know Why” - Jesse Harris, songwriter
Best New Artist: Norah Jones
Best Female Pop Vocal Performance: “Don’t Know Why” - Norah Jones
Best Pop Vocal Album: Come Away With Me - Norah Jones
Best Engineered Album, Non-Classical: Come Away With Me - Arif Mardin, Husky Huskolds and Jay Newland
Producer Of The Year, Non-Classical: Arif Mardin, Come Away With Me

Best Dance Recording: “Days Go By” - Dirty Vegas
Best Rock Performance By A Duo Or Group With Vocal: “In My Place” - Coldplay
Best Alternative Music Album: A Rush Of Blood To The Head - Coldplay
Best Traditional Pop Vocal Latin Album: El Arte Del Sabor - Bebo Valdes Trio
Best Cumbia or Salsa Album: ‘Cachao’ and Carlos ‘Patato’ Valdes
Best Gospel Album: Higher Ground - The Blind Boys of Alabama
Best New Age Album: Acoustic Garden - Eric Tingstad and Nancy Rumbel
Hearing Discusses Illegal File Sharing By Students

BY BILL HOLLAND
WASHINGTON, D.C.—Rep. Lamar Smith, R-Texas, the new chairman of the House Subcommittee that deals with copyright and Internet issues, got to the core concern of the copyright community at a Feb. 26 hearing on the issue of illegal file sharing at universities.

“The ready access to file-sharing sites and the ease with which files can be downloaded by broadband connections has emboldened American university students to engage in piracy,” Smith said at his first hearing. “This is a serious problem that seeks to undermine the protections provided by the Constitution.”

Smith cited statistics that show that university computers are being used by students and employees to illegally download music and other protected material.

“Research of FastTrack, a [peer-to-peer] file-sharing service, showed that 16% of all the files available at any given moment are located at [Internet protocol] addresses managed by U.S. educational institutions,” Smith said. “FastTrack users trading from networks managed by U.S. educational institutions account for 10% of all users on FastTrack.”

Content owners and educational associations have formed the Joint Committee of Higher Education and Content Communities to curb university-based piracy.

Recording Industry Assn. of America chairman/CEO Hilary Rosen told Smith that the illegal file-sharing efforts has caused the entire industry to suffer.

“Content owners and educational associations have formed the Joint Committee of Higher Education and Content Communities to curb university-based piracy,” Smith said.

Eight legendary R&B acts were presented with Pioneer Awards Feb. 20 during the foundation’s 13th annual ceremony at the Manhattan Center in New York. However, because of lagging fundraising efforts due to fewer contributions from beleaguered record companies and individuals, the usual honorarium checks for $15,000 to an individual artist and $20,000 to a group were not issued. When the time came, they will be for a lesser, undisclosed amount.

“It’s been a difficult economic time for us and for all nonprofits,” says the foundation’s new executive director, Cecilia Carter. “We know we’re in tough times and the record companies are experiencing: it’s the same with individual contributors.”

Pioneer awards this year went to blues icon Koko Taylor, ’50s New Orleans hitmaker Clarence “Froggy” Ham, and R&B/reggae popularizer Johnny Nash; group awards went to the Dell-Vikings, the Supremes, and the 明星s. Some or sidemen awards were presented to funk giants, bassist Albert “Bootsy” Collins and saxman Maceo Parker. The foundation’s Legacy tribute went to late soul and Jackie Wilson. Lifetime achievement honors were presented to Dionne Warwick and broadcaster Hal Jackson. Neither carry cash honors.

Carter tells Billboard that the checks to the Pioneer honorees will soon be in the mail. “The reason for the delay is that we wanted all the [donation] money to be in to maximize the amount that went to the honorees. We expect to pay them within the next week, and we’ve notified the honorees their checks will be forthcoming.”

2002 A Better Year For CCC

BY MATTHEW BENZ
NEW YORK—Clear Channel Communications (CCC) reported improved results for 2002 but offered an early-2003 forecast tempered by the potential effects of a war with Iraq.

San Antonio-based CCC had sales last year of $8.4 billion, a 6% increase from 2001. Net income was $725 million, or $1.18 per diluted share, compared with a loss of $1.14 billion, or $1.93 per diluted share, in 2001, when, under old accounting rules, CCC recorded $2.6 billion in depreciation and amortization expenses.

Clear Channel radio revenue rose 8% to $3.72 billion, and earnings before interest, taxes, depreciation, and amortization (ebita) rose 18% to $1.59 billion. Concert arm Clear Channel Entertainment (CCE) saw revenue fall 1% to $2.45 billion, while ebita rose 5% to $158 million.

In fourth-quarter 2002, CCC benefited from favorable comparisons to fourth-quarter 2001, when its concert business and radio advertising slowed after the Sept. 11, 2001, terrorist attacks.

Radio revenue rose 10% to $979 million, and ebita climbed 43% to $403 million. Entertainment revenue rose 28% to $563 million; ebita was $12 million vs. negative ebita of $18 million in the same period last year.

Overall, CCC showed a 19% increase in fourth-quarter sales to $2.2 billion. Net income was $184 million, or 30 cents per diluted share, vs. a net loss of $386 million, or 61 cents per diluted share, when depreciation and amortization costs were higher.

CCC expects first-quarter ebita to be flat-to-5% higher than the $370 million it generated in first-quarter 2002. President/COO Mark Mays said in a conference call that radio ad sales have slowed in recent weeks as the “war rhetoric” has increased.

Former Heartbreaker Epstein Dies

BY CHRIS MORRIS
Howlin’ Wolf, former bassist for Tom Petty & the Heartbreakers, died in a Santa Fe, N.M., hospital the evening of Feb. 23. He was 47.

The cause of death was unknown at press time. According to Santa Fe County Sheriff Greg Solano, a female companion drove Epstein to the hospital. The woman told police that Epstein had been using heroin and had also been taking prescription antibiotics.


He went on to record with Bob Dylan, Roy Orbinson, Stevie Nicks, Warren Zevon, and Linda Ronstadt. As a producer, he helmed several albums by John Prine (including The Missing Years, which won a Grammy Award for best contemporary folk album in 1992) and Carleen Carter, who became his wife in 1994.

In June 2001, Epstein and Carter were arrested near Albuquerque, N.M., after police found three ounces of marijuana in the performers’ car, which had been reported stolen. The charges against Epstein were ultimately dropped, but in 2002, he was expelled from the Heartbreakers and replaced by original bassist Blair.

Patty and the group issued a statement that read in part, “We can only take solace in knowing he is now at peace.”

Epstein is survived by a daughter, Jamie Leffler, and two brothers.

Fundraising Flat At R&B Foundation

BY BILL HOLLAND
WASHINGTON, D.C.—The Rhythm & Blues Foundation is singing the financial blues.

Eight legendary R&B acts were presented with Pioneer Awards Feb. 20 during the foundation’s 13th annual ceremony at the Manhattan Center in New York. However, because of lagging fundraising efforts due to fewer contributions from beleaguered record companies and individuals, the usual honorarium checks for $15,000 to an individual artist and $20,000 to a group were not issued. When the time came, they will be for a lesser, undisclosed amount.

“It’s been a difficult economic time for us and for all nonprofits,” says the foundation’s new executive director, Cecilia Carter. “We know we’re in tough times and the record companies are experiencing: it’s the same with individual contributors.”

Pioneer awards this year went to blues icon Koko Taylor, ’50s New Orleans hitmaker Clarence “Froggy” Ham, and R&B/reggae popularizer Johnny Nash; group awards went to the Dell-Vikings, the Supremes, and the 明星s. Some or sidemen awards were presented to funk giants, bassist Albert “Bootsy” Collins and saxman Maceo Parker. The foundation’s Legacy tribute went to late soul and Jackie Wilson. Lifetime achievement honors were presented to Dionne Warwick and broadcaster Hal Jackson. Neither carry cash honors.

Carter tells Billboard that the checks to the Pioneer honorees will soon be in the mail. “The reason for the delay is that we wanted all the [donation] money to be in to maximize the amount that went to the honorees. We expect to pay them within the next week, and we’ve notified the honorees their checks will be forthcoming.”

Executive Turntable

PUBLISHING: Donna Caseine is promoted to VP of West Coast creative affairs for Universal Music Publishing Group (UMPG) and director of A&R for MCA Records in Los Angeles. She was formerly director of creative services for UMPG.

Phil Cialdella is promoted to VP of administration for Cherry Lane Music Publishing in New York. He was director of administration.

VENUES: Karen Fleming is named director of development for the Country Music Hall of Fame in Nashville. She was chair of the 2003 Antiques and Garden Show.

ARTIST SERVICES: The Latin Academy of Recording Arts and Sciences names Marya Meyer, previously VP of marketing for Uni- versal Music, Latin America, as VP of Latin corporate and external affairs; Ignacio Meyer, previously director of communications for the International Federation of the Phonographic Industry Latin America, as director of business development; and Luis Dousdebes, previously director of accounting for the National Academy of Recording Arts and Sciences, as controller.
Clubs Weigh Rhode Island Fire Fallout

Continued from page 1

“This industry is bad about knee-jerk reactions, and there will definitely be some reaction to this. This is beyond anything the concert industry has ever seen.”

The disaster began shortly after 11 p.m. Feb. 20, only minutes into a set by headliner Great White at the more than 50-year-old wooden venue. The fire’s catalysts were common pyrotechnic devices known as cold-snap-gerbs, which are supposed to emit a shower of harmless sparks but instead ignited acoustic material on the club’s walls and ceiling. The Station was engulfed in flames within minutes. The capacity crowd—reported to consist of about 300—began what was for many a fatal scramble for the exits.

Neither band, fans, nor club employees were spared. Great White manager Paul Woonouth told Billboard three days after the fire, “This is a terrible tragedy that we’re all still dealing with. Our guitarist [Ty Longley] was just confirmed as one of the dead, which has devastated everyone even more.” Woonouth says Great White front-of-house engineer Bob Rager remained hospitalized while General, R.L., DJ Mike “the Doctor” Gonsalves, who introduced the band, was also among the fatalities.

PLACING THE BLAME

Amid the mourning, high-stakes jockeying has begun with regard to where to place the blame for the tragedy. The club’s co-owners, brothers Lonnie and Steve Batiste, have asserted that the band did not have their permission to use pyrotechnic devices, while Great White, which has cooperated with authorities from the beginning, says it had made the setup, hoping for a pyro. Much attention has been focused on the acoustic material that initially ignited and whether it was made of highly flammable polyurethane foam.

Great White attorney Ed McPherson admits that the use of pyrotechnics was not mentioned in the band’s production rider but adds, “It’s my understanding that when they made up the rider, special effects were not in the show. That part of the show was developed later, and that’s why the tour manager made specific requests [to the pyrotechnics] at each show. In instances where the club owner has said there could be no fireworks, that would be the end of the conversation.”

McPherson tells Billboard that Great White “absolutely had permission” to use pyro at the Station concert, which was acquired when tour manager Dan Biechele did the advance work with the club. “They had specific permission from Mike Derderian, and Jeff Derderian was present when [the band] set up walking,” he says. “Mr. Biechele was very clear about his conversations and the fact that Jeff was there.”

Although fire officials say the Station had been inspected as recently as Dec. 31, 2002, the venue was not required to install a sprinkler system because the club was in operation or “grandfathered in” before such systems were required and because of its small size. Great White, booked by Paul Barbas at Tapestry Artists, had used pyro at recent shows. Domenic Santana, owner of the venerable Stone Pony club in Asbury Park, N.J., tells Billboard that Great White did indeed shoot off pyrotechnics at his Feb. 14 show—and that it did not have a permit to do so.

“Our stage manager tried to stop them,” Santana says. “We told their road manager that [pyro was] not allowed on the club. This is something that should have been addressed in the [contract] rider, and [the band] didn’t give us any notice.”

But Jay Nedry, owner of Joxx in Watertown, Va., paints a different picture. Nedry had Great White booked for the night after the Rhode Island disaster—a show that was can-celed following the fire—and says he asked about pyro well in advance. “They called and advanced the date and asked about pyrotechnics,” he said, no, and the tour manager, Dan Biechele, said, “No problems.”

Beyond that, he finds it hard to believe they could set pyro up to that degree with any reasonable person not noticing. You can’t hide this stuff.”

West Warwick fire officials say nei-ther Great White nor any Great White had obtained the necessary town or state permits for a pyrotechnic display. McPherson says he knows of at least three bands, including two Kiss trib-ute acts, that had played at the Station and used “pyrotechnics much more extensive than we used.”

There are also capacity questions about the Station. While club capaci-ty has been given as 1,000, the number of deaths and injuries suggests that a larger crowd attended the Great White show. One agent that Billboard contacted says club buyers had listed club capacity as 400 in offer sheets, and at least one industry directory lists its capacity at 550. The Derderian brothers could not be reached for comment.

The state has launched a criminal investigation, and Rhode Island Attor-ney General Patrick Lynch has said that murder or manslaughter charges related to the disaster. A grand jury con-firmed Feb. 26. The band is expected to testify, although no testimony was heard on opening day. Mike Healey, spokesperson for Lynch’s office, says, “From the very beginning of this disas-tr, the band has been cooperative all along, including saying they would testify if it comes to trial.”

Healey adds, “Overall, the investiga-tion is going well, and the state attorney general is pleased with the informa-
tion he’s compiling.”

McPherson says he has been in close contact with Lynch and agrees that the band has been completely cooperative throughout. “I wouldn’t rule anything out, but I can’t imagi-ne what criminal charges could be brought against the band,” McPherson says. “We’re doing everything we can to aid the investigation.”

Deep pockets may be hard to find in this instance, given the small capacity of the club and that Great White’s performance rate is in the $3,500 range. “Will the venue’s insurance company go to bat for them? Probably, and quite possibly they’ll pay a claim,” Chippendale says. “But the problem with clubs of [the Station’s] size is they probably don’t carry more than $1 million or $2 mil-

lion in liability—if they did, I’d be surprised. And when you’re talking about nearly 100 people dead, that’s not much to go around.”

CAUTIOUS NEW WORLD

The impact of the West Warwick tragedy—combined with a stampede that killed 21 in Chicago club E2 four days earlier—has been immediate and widespread and is likely to be long-last,ing. Fire officials and city and state inspectors from coast to coast were out in force Wednesday to follow up the tragedy, looking for pyrotechnic code violations and potentially dangerous situations. Most expect increased scrutiny to continue indefinitely.

“I don’t think any sane person will be looking to do a pyro show anytime soon,” says Seth Hurwitz, owner of the 9:30 Club in Washington, D.C., who remarks that he has previously passed on shows that he felt were too pyro-heavy. “As for inspections, he says, “we get inspect- ed all the time. Here in D.C., they’re always making surprise inspections. I’m sure there will be more inspec-
tions if you’re re-acting to the tragedy, it shouldn’t bother you.”

Club owners, artists, promoters, and event producers can all expect to pay more for insurance in the coming months. “Insurance costs were already spiraling out of control before Sext. 2001, and it will be even worse from here on,” McPherson says. “The insurers will say that the insurance market is at an all-time low.”

As for Great White, the future of the band remains in limbo, and the prosecutor has been pushed on the current tour. As band manager Woonouth tells Billboard, “I don’t think this is the end of Great White, but I am sure the guys have a lot of healing to do, like everyone else who has been [in] or affected by this tragedy.”

Hatch Hearings To Address Consolidation

BY BILL HOLLAND

WASHINGTON, D.C.—Sen. Orrin G. Hatch, R-Utah, chairman of the Senate Judiciary Committee, announced Feb. 21 his plan to hold a hearing in March to take a critical look at the effects of radio consolidation on recording artists and smaller competitors.

The Judiciary Committee hearing will most likely focus on allegations directed at today’s largest radio company, Clear Channel Communications, which also owns the country’s largest concert promotion business. The Senate Commerce Committee held an overview hearing on those issues Jan. 30 (Billboard, Feb. 8).

“Allegations of payola-like practices and other possible abuses of market power by radio stations that also own concert venues and concert promotion services have increased over the past few years,” Hatch told a New York audience at a National Academy of Recording Arts and Sciences’ Entertainment Law Initiative luncheon. “Artists ought to be able to compete on the merits of their music, not on the strength of their pocketbooks.”

Hatch also said that smaller record labels and competitors in the concert venue, promotion, or radio businesses “should not be disabled by abuses of market power or prohibitive payments.”

“While I am a strong believer in free mar-

kets,” Hatch continued, “I am also a strong believer in antitrust laws and vigorous enforcement of policy. These allegations raise serious competition issues.”
RAP/HIP HOP #1

With the help of high-profile directors, Rap/Hip Hop videos are evolving into more than just booty shaking scenes. Billboard takes a look at this and more as we check out artists who are branching out with their own radio shows and the success of homegrown Rap/Hip Hop artists from key international markets. Don’t miss out!

issue date: apr 5
ad close: mar 11

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TOURING QUARTERLY #2

Ray Waddell gives his overview of the touring business for 2003 in our Touring Quarterly 2 spotlight. We report on the new touring concept shows devised to give ticket buyers something fresh! Plus we provide a family show round-up, including what’s new in family shows.

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SAN FRANCISCO

The city by the Bay is a haven for spectacular music. Billboard takes an in-depth look at the local concert scene, current musical trends, labels, and new venues. We also shine the light on the local talent scene and provide an update on the city’s recording studio and how they’re faring in today’s market.

issue date: apr 19
ad close: mar 25

Michelle Wright 323.525.2302 • mwright@billboard.com
THIRD BASE: The White Stripes’ Jack White has inked a production deal with V2 for his Third Man Records. The first release other than the White Stripes will be from fellow Detroit act Whirlywind Heat, whose Do Rabbits Wonder arrives April 15 via V2 in the U.S. and Japan, and Xl in the rest of the world. White also produced the project.

“Jack has interests that extend outside the White Stripes, and I think it is important to support him in these areas,” V2 president Andy Gerston says. “He can turn people on to artists that might not have gotten recognized, then I think that is a great thing for him, Third Man, and V2.” V2 will market and promote Third Man releases.

FAVY’S WAY: Actress Faye Dunaway’s ties to the music industry might appear remote, but she revealed at Clive Davis’ Feb. 22 pre-Grammy Awards bash that she is courting J Records’ singer/songwriter Alicia Keys for a movie project.

Dunaway tells Billboard: “Alicia Keys has such a wonderful modern sensibility, and I’m hoping to develop a project to direct with her. That’s why I’m here.” While she wouldn’t discuss specifics about a role for Keys, Dunaway holds rights to develop a biopic on opera star Maria Callas based on Terrence McNally’s Tony Award-winning play, Master Class. The movie, in which Dunaway would star, revolves around Callas’ relationship with three pupils.

‘N BREAT: Two members of ‘N Sync, which performed a cappella tribute to the Bee Gees at the Grammy Awards, are taking a short break from recording music. Following his run in Rent on Broadway, Joey Fatone is shooting two episodes of My Big Fat Greek Life, the new TV series based on the hit movie, My Big Fat Greek Wedding, in which he appeared. But his mind is still on Broadway, “It give so much credit to the people that do Broadway shows, because I did eight shows a week for almost five months—some of those people do it for three or four years—it’s the most tiring, rigorous, but rewarding experience. It’s a wonderful thing and a great challenge”… Lance Bass is looking for the next big thing. He is a judge on The Search, a new NBC series about trying to find the most talented kid in the world,” Bass says. “I was a judge on Star Search, and that’s why I’m doing this new show, because I had so much fun on that show.”

IN THE STUDIO: Melissa Etheridge is in the studio finishing a CD that she expects to issue this summer or early fall on Island Def Jam. “I think it will surprise people, because the last two or three albums were so full of pain. This one rocks, it’s sexy”… Evan & Jaron are in Nashville working with producer Dann Huff on their sophomore effort for Columbia, set for a summer release.

CH-CH-CHANGES: Jessica Simpson is now being co-managed by Caressa Henry, as well as by her longtime manager/father, Joe Simpson. Henry, who manages Madonna, takes on Simpson as she is recording her third set for Columbia. The album is slated for a late spring release… Artists including David Byrne, Russell Simmons, Rosanne Cash, and Lou Reed have formed Musicians United to Win Without War, a grassroots anti-war coalition. The first step by the organization is an anti-war ad signed by a number of artists, among them Sheryl Crow and R.E.M., set to run in The New York Times… Metallica has pegged Robert Trujillo (Suicidal Tendencies, Infectious Grooves) as its new bassist. He replaces Jason Newsted, who exited in 2001. Trujillo is not on the band’s June 10 Elektra set… St. Anger, but will be with the group when it starts a European festival tour in June.

Additional reporting by Chuck Taylor in New York.

FABULOUS MAKES ‘STREET DREAMS’: A REALITY ON DESERT STORM

BY RASHAUN HALL

On the verge of releasing his second disc, Street Dreams, Fabolous seems unfazed by the thought of a sophomore jinx: The Brooklyn, N.Y., native looks set to repeat the success of his debut, Ghetto Fabolous, with the Desert Storm/Elektro project, due March 4. "Ghetto Fabolous has sold 1.2 million units, according to Nielsen SoundScan. Therefore, Desert Storm decided to keep the musical formula the same, while still allowing the rapper to grow" This album is "in the same vein stylistically as Ghetto Fabolous," Desert Storm co-founder Duro says. "He has, however, grown as an artist. He’s traveled the world and grown as a lyricist. Street Dreams showcases that maturity. This album will solidify him as one of the top lyricists overall. It proves that the first album wasn’t a fluke." Fabolous agrees. "I got a lot of compliments on the last album. With this album, I was really trying to take [from] where I left off on the last one.”

Elektra Records senior director of marketing AlBranch credits Desert Storm and Cheo Green of Brooklyn-based Star Power Management with much of Fabolous’ success. "He has a great management team that keeps him working via live shows and guest appearances,” Branch says. "He has Desert Storm backing him, and Duro and [Desert Storm co-CEO] DJ Clue are not only super producers, but Clue keeps him visible on his own mix tapes and shows on MTV and [WQHT New York] Hot 97. Our job is to get the album as much exposure as possible through press, marketing, and handling the third-party opportunities that his management and Desert Storm set up.”

As a spokesperson for Sean John, EA Sports, Mitchell & Ness, Nextel, and Reebok, Fabolous has proved that he can reach a wide audience. Elektra is confident that Street Dreams will broaden his demographic further.

“His a lot like Jay-Z in that he has the ability to touch a lot of different audiences,” Branch says. “We will use that as a springboard to take him further. As we did with the Nelly tour [in 2000], we’re looking to take him more mainstream. We want people to get deeper with him. ‘Street Dreams talks about where he came from.” Branch adds. “Like most people who came from low-income housing, we have these same dreams of becoming successful. He’s done that with his first album. Now it’s time to get deeper and more personal.”

The rapper’s current single—"Can’t Let You Go,” which features Mike Shorey and Elektra labelmate Lil’ Mo—showcases that personal side. The song is currently No. 5 on the Hot R&B/Hip-Hop Singles & Tracks chart.

On the new-media front, Branch promises that the artist’s site (fabolous.net) will feature a variety of exclusives. Fabolous will also make various TV appearances; he recently co-hosted BET’s 106 & Park Prime with Lil’ Mo.

Fabolous, who is hooked by ICM in New York, recently launched a tour of Boys & Girls Clubs. "A lot of the younger kids like the music I make,” says Fabolous, who publishes his songs through EMI Music Publishing. “They look up to artists like me, so I wanted to give them something back.”
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Bluesman Earl Takes Spiritual Approach On
Stony Plain Bow

BY STEVEN GRAYBOW

Considering most blues fans are thrilled to see their heroes in live performance, Stony Plain Records
owner and managing director Holger Petersen knows that he faces a challenge in promoting his latest
signing, guitarist Ronnie Earl.

Though the Boston-based Earl performs sporadically, health considerations—including debilitating
bouts with depression—have curtailed his live dates to the Northeast, necessitating that promotion for his
label bow, I Feel Like Goin' On

(March 18), center around radio and retail programs rather than the usual live dates.
However, this outing gives good reason for believers to spread the word about the reclusive guitarist.
"Ronnie's recent discs [Earl last recorded for Telarc] were a bit jazzier or featured lots of guests," Pe-
tersen says. "This record is for people who want to hear Ronnie's pure, spiritual approach to the blues."

As with much of Earl's music, I Feel Like Goin' On is largely instru-
mental, an anomaly in a genre
where guitarist are generally paired
with singers. Instead, Earl's emo-
tion-laden guitar sings his songs
unspoken themes of joy, hurt, and
redemption. Only one track, "Mary
Don't You Weep," features vocals
with Earl and his band being joined
by the Silver Leaf Gospel Singers.
"I love gospel music," Earl says.
"And when I met the Singers, they
told me that they thought my playing
was very churchy. The word 'church'
means a gathering of souls, and the
blues came out of the church, so
there is a real connection there."

Although Earl is quick to say
that he is not a guitar hero,
Petersen anticipates that blues-gui-
tar fans will warm to Earl's potent
treework. Stony Plain has retained
Todd Glazer for blues radio pro-
motion and plans to engage in
price and positioning programs
with Best Buy.
At Long Last, Cat Power Returns With Originals

BY JONATHAN COHEN

It has been three years since Chan Marshall, the one-woman mastermind behind Cat Power, released The Covers Record, and closer to five since her last studio album of original material, Moon Pix. Although the beguiling artist admits she spent some of the downtime relaxing in faraway locales, she was always writing songs that she knew would someday end up on a new album—she just did not know when.

Part of the problem: Marshall, 31, accumulated around 40 new tracks and nearly drove herself mad trying to figure out which ones to release first. Even though the Feb. 18 release of You Are Free (Matador) has come and gone, she is still not fully confident with her choices. Asked what went into the selection process, Marshall says with a laugh, "Tension. Delirium. It was almost like creating three records.

Indeed, Marshall is a perfectionist of extreme proportions. Instead of creating and then continually revising her material, she prefers not to tinker with her songs at all once they are captured in their infancy on a basic cassette recorder. Marshall says this is directly responsible for her notoriously hit-or-miss live performances. "For me, what makes a song perfect is the way that it came out originally," she says. "If I can't get back to that source, I get frustrated with myself, because I'm trying to recapture that essence."

RECORDING IN DRIBS, DRABS

It took a change in her usual methods toudge You Are Free to its completion. Rather than hanging out the album in a concentrated block of time as she had done in the past, Marshall recorded in dribs and drabs in Seattle, Washington, D.C., and Los Angeles. It was all pursuant to the busy schedule of engineer Adam Kasper, who was simultaneously working on projects with Foo Fighters and Pearl Jam.

"He'd be working with them and then the next day I'd be in a hotel room writing songs and getting away from the ones I was there to work on," Marshall says, noting that the album's first song ("I Don't Blame You") and last ("Evolution," featuring Pearl Jam's Eddie Vedder on vocals) were created this way.

The mix of these freshly written tracks and pre-existing older material such as "Good Woman" and "He War" has resulted in one of Marshall's most entrancing collections to date. Sound-wise, You Are Free largely favors the spartan instrumental setup utilized on The Covers Record, as several songs feature only Marshall's ghostly voice and piano or guitar.

But, elsewhere, she rocks with newfound confidence on "Speak for Me" and "Shaking Paper" (featuring Foo Fighters mainstay Dave Grohl on drums). Her idiosyncratic narratives are also on full display throughout, particularly on "Names," a voice-and-piano exorcism of Frank childhood memories that was captured on the first take.

"Adam had to run in and press record," Marshall says of the latter song. "That's why I think it is easy to get mad at me. I'm not conventional, unfortunately. But I am conventional! I'm just impatient!"

WORTH THE WAIT

For Matador head Chris Lombardi, You Are Free—which debuted at No. 1 on the Heatseekers chart—has already proved to be worth the wait. "Her voice is heartbreaking," he says. "I think it's her best album. It shows different sides of her, from the rockin' tunes to some truly sad, beautiful numbers."

Matador product manager Miwa Okumura says the label has built Marshall a dedicated Web site at catpowermusic.com, where the full album can be streamed. A video for "He War" was recently shot by director Brett Vapnek, and the song will also be included on samplers from Urban Outfitters and Jane magazine.

Cat Power has long been a favorite at college radio, which was serviced in late December with a six-song catalog sampler featuring three songs from You Are Free. College, modern-rock specialty, triple-A and NPR formats received the full album Feb. 10. Marshall performed songs from the album Feb. 20 on KCRW Santa Monica, Calif.'s Morning Becomes Eclectic.

Matador has partnered with marketing company Filter for a lifestyle campaign that will run through April. Okumura says the album will also be featured in "extensive consumer and co-op advertising" in the coming weeks.

According to Virgin Entertainment Group Southern California area manager Chris Carmena, interest is building beyond traditional indie retailers. He says, "I genuinely feel that it's Virgin's duty to play a vital role in exposing the masses to the artistry of Chan Marshall."

Marshall says she would like to clear out her vaults before too long, but she is already looking ahead to a different kind of life. "It'd be great to release another record a year from now," she says. "Then I could take three years off and do another Covers Record. Then retire. Five-year-plan. At 35, I'd like to have a couple of twins—a he and a she!"

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"The music business may be reeling, but the musicians are still rocking...South by Southwest...has become the standard by which popular music conventions are judged." — United Press International
Labels, Artists At Stalemate In Talks On ‘7-Year Statute’

Monday's meeting between both sides of the issue on California's “seven-year statute” was a “waste of time,” according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting, which was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue, in addition to RIAA president/CEO Hilary Rosen and the body’s negotiator, David Altschul, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists’ side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinot.

Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. “The labels aren’t yielding on the damages part,” says the source.

Cooper tells Billboard, “There was no resolution—nothing and that’s it. Everybody stated their case. As far as another meeting, I don’t know.” The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill admits to Billboard, “I was disappointed in the meeting because we believed we were close to reaching a compromise. Always my intention to go forward with the legislation and do what I can to ensure that artists are treated fairly.”
BY MARGO WHITMIRE

Sometimes a simple plan can go a long way, as a certain pop-punk quintet from Canada has proved with its debut album, No Pads, No Helmets... Just Balls.

Not expecting a lot more than to develop a small fan base while touring, the high school friends who formed Simple Plan are now climbing the top half of the Billboard 200.

"It's the best thing in the world," drummer Chuck Comeau says. "I remember being 15 and talking about how bad we wanted to do a cool tour or hear our songs on the radio. Now, to see it finally happen—it could all stop tomorrow and it would still be amazing."

It has been almost one year since the album's March 2002 Lava Records release, and while the set was an international success, it initially got no U.S. airplay—which often puts a band on shaky ground with its label.

"Since things weren't happening in the States, we went to Japan and Australia and Europe. We said, 'Let's go and seize every chance we have and be busy everyday,'" Comeau says. "We knew we had a good band and good songs. We figured one day people would get it."

Because the band signed with Lava before the label's split from Atlantic, Lee Trink, Lava's senior VP of marketing, admits that the group could have become a casualty.

"It became a little difficult as we were transitioning to Lava being on its own," Trink says. "We were never able to give it the radio push that we have until recently."

Now, "I'd Do Anything" is No. 24 on Billboard's Mainstream Top 40 chart, and the band's been embraced by MTV, which featured it during Spakin' New Bands week in January and invited the act to record the theme to the upcoming Fraternity Life. Trink credits the group's current emergence into the spotlight to the fan support, as well as to grassroots marketing.

"That's what allowed us to go to the major outlets and say we had something real here," he says. "Not only do we have great songs and a great band, but the fans have obviously responded."

While most labels would likely throw in the towel after almost a year of no airplay, the fact that the album was selling 2,000 records a week without radio told Trink that "we weren't crazy. Every piece of information helped us to say we were right in our commitment."

In addition to recent appearances on Late Night With Conan O'Brien and Jimmy Kimmel Live, Simple Plan will join Rancid, Pennywise, AFI, and others for this summer's Warped tour.

For Comeau, lead singer Pierre Bouvier, lead guitarist Jeff Stinco, bassist David Desrosiers, and guitarist/backing vocalist Sebastian Lefebvre, the newfound glory of Simple Plan couldn't have happened in a better way.

"Obviously, every band would like to get it right out of the gate," Comeau says. "But, for us, having our record sell steadily week after week was the best setup we could ask for. I don't think you could ask for a better way to establish a band. It's real. It's touring and it's a lot of hard work."
Brooke Offers Variety. Connoisseur Records newcomer Brooke is striving to reach a wide audience with his debut, Coming Home, a set that combines elements of acoustic rock with hip-hop and R&B. "This record reflects all of who I am, musically," he says. "I love all genres of music, but I'm most influenced by old-school rap, Prince, Sting, and classic rock like AC/DC." Look for Brooke to begin gigging in clubs shortly.

Van Gogh

"I'll cut off one of my ears... if I don't get a deal in 2 years"  
Bogan 5/21/01

My Story... I was bitten by a tick; suffered from a delusional fever... and adopted the persona of Vincent van Gogh (after repeatedly seeing his self-portrait). It's a great story... great press... with strong songs and a strong live performance.

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Luxury hotel rooms available on Lincoln Square. Nice neighbors, though prone to stabbing each other. Then singing about it.

GRAMMY CONTROVERSY: How does an artist feel when he learns that his album is far from a commercial success—beat out BeBe Winans, Fred Hammond, and Commissioned to win a Grammy Award for best contemporary soul gospel album at Feb. 23's ceremony?

From Los Angeles to New York, that is the burning question among gospel insiders reacting to the unlikely win of Los Angeles-based Eartha with her Sidebars CD. The controversy surrounding her victory has generated great deal more buzz than Eartha's sophomore project, which was released independently by Beverly Hills-based AFRT Music.

"We must not be minding the store," says one executive, who preferred to remain anonymous. "For God's sake," another adds, "Mind the Adams, Mary Mary, and Kirk Franklin weren't even nominated."

"It has very little to do with the artists," Verity Records president Max Siegel says. "This indeed highlights why we should take a closer look at the process."

"As a community, we have to get more actively involved in the process," agrees Verity senior VP/GM Tara Griggs-Magee. Griggs-Magee has been active through the years in getting gospel artists involved in the National Academy of Recording Arts and Sciences (NARAS) and, for the past two years, she has served on the gospel Grammy screening committee organized by NARAS. "It's a very credible, democratic process," Griggs-Magee says. "The problem is that not a lot of people who are knowledgeable about the industry are voting members. That's why we need to participate more as a community in the process."

The first single, "The Other Side of the Radio," finds Rice exploring his role as an artist such as "I see you bobbing your head to the radio" and it makes my day to see that smile on your face. And in some small way I remember your place."

There are so many layers in that song," Rice says. "Even though we don't actually make a personal connection with everyone that is out there, we still in one way make a connection. It is a fun song, but it gives that image of a lot of people singing along at the same time and the unity of it."

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Rice will embark on a 30-city tour this spring. He's also been doing under the radar dates at colleges. "I give [students] about a week or so to get it together, and I show up and do a free concert. That's been a blast," Rice says. "I've done like 10 or 14 dates since the fall. This is a good way to marry my two worlds—still do the artist thing but be connected to students."

Though he is one of the Christian community's core artists, Rice's lyrics can appeal to a broad audience. "The music I write is for people in the whole spectrum of faith, whether they don't believe in God or at all or whether they believe," he says. "It's unfortunate that the music is labeled 'Christian' on a Christian label in Christian stores. That kind of closes it off from the world hearing it. I really believe the music I write is for everyone."

WINNERS CIRCLE: "It's awesome! It's an amazing experience." Third Day's Mac Powell exclaimed moments after the group picked up its first Grammy Award for best rock gospel album for Come Furiously Feb. 23. How did he plan to celebrate? "I'm going to bed early. I have a 7 a.m. flight, so I'll celebrate when I get home to Georgia."

ON TAP: Integrity Music is gearing up to service Columbia's Gotta Serve Somebody—The Gospel Songs of Bob Dylan to gospel/Christian radio. It was Dylan's song "Gotta Serve Somebody" that earned him his first Grammy award 25 years ago. The new release—available March 25—will be offered as 11 newly recorded renditions of songs from his albums Slow Train Coming and Saved performed by such acts as the Mighty Clouds of Joy ("Saved"), Shirley Caesar ("Gotta Serve Somebody"), the Fairfield Four ("Are You Ready"), and Aaron Neville ("Saving Grace"), as well as a new duet with Dylan and Mavis Staples ("Gonna Change My Way of Thinking").

BRIEFLY: Blackberry Records has signed Clay Evans to its roster... A&R Records recently welcomed Rev. Timothy Wright to its Atlanta-based fold, and April 28 is the date for the live reunion recording of his New York Fellowship Mass Choir.

Rice returns: In talking with Chris Rice, it's always been evident the talented singer/songwriter is more comfortable working behind the scenes in youth ministry than being in the spotlight as Rocketown Records' flagship artist. However, the music on Rice's new album, Run the Earth... Watch the Sky (March 4), reveals an artist who is relaxed, confident, and making some of the best music of his career. "I'm learning more about how to manage it all, and that is making it more comfortable," says Rice, the 1999 Dove Award winner for male vocalist of the year. "Earlier on, it was a really difficult juggling act, and I felt like I was dropping everything. It was really hard to feel comfortable in a role where people were making a little too much fuss about you. I'm mostly an introvert... I had to figure out how to manage that better, and how to make relationships better, especially fan relationships."

"After taking some time away from a lot of that, it gave me time to really focus on how to be better at that and get some good bounce in my life," he continues. "Now, I'm more excited than I have ever been about what I'm doing and I feel I can do it better because I've become wiser about it."

"There are so many layers in that song," Rice says. "Even though we don't actually make a personal connection with everyone that is out there, we still in one way make a connection. It is a fun song, but it gives that image of a lot of people singing along at the same time and the unity of it."
by Steven Graybow

ARTISTS & MUSIC

The Datsuns Bolstering Rep On The Road

BY CATHERINE APPLEFELD OLSON

If the essence of rock n’ roll is the live performance, then V2 Records freshmen the Datsuns are about as pure-bred as they come.

The band’s nonstop touring is sending the rockers around the world in a whirl of wailing guitars and vocals in support of their self-titled debut, due March 4. The set was released in Europe via V2 late last year.

“All good rock bands are about performing live,” says Datsuns guitarist Christian Livingstone, who, like fellow band members vocalist/bassist Dolf De Datsun, guitarist Phil Buscke, and drummer Matt Osment, has adopted the surname of Datsun. “We always play. Even if one of us breaks a limb, we will play a show.”

The foursome’s let-it-rrip attitude explains why a recent week’s schedule—which found it performing at home in New Zealand, then jetting in succession to Australia, Japan, England, and Ireland—puts nary a damper on the members’ enthusiasm. “It’s hard work,” Livingstone says, “but it’s something we’ve always wanted to do.”

“They are so excited and so am-bitious,” V2 marketing director Lisa Klipsic says. “They put so much of themselves into it.”

The Datsuns formed in 1997 to parlay the rock of such musical heroes as Deep Purple, Led Zeppelin, and Queen into their own arena-sized sound. A meeting with the White Stripes provided not only local exposure in New Zealand via an opening slot on the Stripes’ tour but also the inspiration to take the band’s music a step further.

“Being a successful band is not something you think about much living in New Zealand, because it just doesn’t usually happen,” Livingstone says. “We formed the band just to play music and have fun.”

When it came time to record their album, the Datsuns called upon White Stripes producer Liam Watson, who currently is helming a set of B-sides with the band and who also understood the challenge of bringing a pack of road warriors into the recording studio.

“We are not fond of recording, but it was relatively short and painless for us, about 15 days,” Livingstone says. “We went in and played live and if it was a good take, we stopped and got a cup of tea.”

The single “In Love” goes to both modern-rock and album-rock radio March 17, just as the Datsuns begin zigzagging their way across the U.S. in a headlining club tour.

For those who may not get to see a performance or are thirsting for more, V2 is bundling with 35,000 CDs a DVD that unleashes a performance segment filmed last December at London’s Astoria.

Aside from cross-promotions with traditional music retail accounts, V2 is making a lifestyle statement for the Datsuns by sending audio and video spots to various skate parks, ski and snowboard slopes, and tattoo shops in the U.S.

Jazz Notes

ETERNITY: It’s been more than three decades since Wayne Shorter recorded an all-acoustic album, but the saxophonist explains that this is because of the preferences of the musicians he works with rather than an overriding plan. “I don’t go into a recording thinking that there has to be a synthesizer on there or that there has to be a certain concept,” Shorter says. “I give my band complete freedom to make their own choices. The band is a true democracy.”

Recording for Shorter’s all-acoustic Alégria (Verve, March 25) began prior to the tour that would yield last year’s Footprints Live! and wrapped after the latter album was released. At the core of Alégria is the Footprints Live! band—pianist Danilo Perez, bassist John Patitucci, and drummer Brian Blade—who’s members occasionally yield their spots to drummer Terri Lyne Carrington and pianist Brad Mehldau or are augmented by larger ensemble arrangements featuring trumpets, trombones, and chamber orchestra.

Alégria features one new Shorter composition, “Sacajawea,” and radically reworked arrangements of the classic Shorter works “Orbits” and “Capricorn II” that bear only a passing similarity to their original structures.

“I have a thing for hearing the older pieces in a new way because I am in search of the true nature of things, and in truth a piece of music has no beginning or end,” Shorter says. “It is like a child that becomes a man. I was once 7 years old, and now I am going on 70, and you can hardly recognize the kid that has become the man. A piece of music is the same way. It has its DNA, but it is a work in progress with eternal possibilities.”

In keeping with his all-encompassing vision of life and music, Shorter includes his own arrangements of two pieces by unknown authors, the traditional Celtic folk song “She Moves Through the Fair” and the Christmas hymn “12th Century Carol.” “I want to celebrate the totality of the music and the world in general,” Shorter says. “Even an anonymous composer contributes to the whole of music, because even though we do not know the person’s name, their presence is felt in the music we know today because life is an eternal journey and those author’s influences are with us.”

Shorter believes that jazz, with its emphasis on communal interaction, reflects the continuity of human existence. “Jazz is a vehicle that carries the living spirit of people,” he says. “Even Beethoven or Chopin had the spirit of jazz, because there was a playfulness and freedom in their music. Formality is a trap, but to be free is the most important thing in life.”

GONE ELECTRIC: For pianist Roberta Piket, the idea to put together an electric band came not from a flash of inspiration, but from the purchase of an electric piano.

“I thought it would be a good idea to get a Wurlitzer electric piano to play with my trio, because there are a lot of venues that don’t have an acoustic piano,” Piket says. “Once I got the instrument, the sound was so different that I realized it was inappropriate for the trio’s acoustic music. At the same time, I started hearing completely new music in my head, based around the electric piano.

The result is I’m Back in Therapy and It’s All Your Fault (out Feb. 25 on North Country-distributed Thirteenth Note), the debut by Piket’s New York-based Alternating Current ensemble (Piket, guitarist Bruce Arnold, bassist Cliff Schmitt, and drummer Kirk Driscoll). A sense of discovery abounds, as Piket indulges in fusion, hard bop, and spacious jams laden with reverb-drenched effects.

“In a way, this is a lot freer than my acoustic thing, because there is less of a defined concept of what the music is supposed to sound like,” says Piket, who is confident her audience will take to her electric sound. “On the whole, I think jazz fans are excited when musicians try something new. Whatever influences you bring into your music, they are still a part of who you are, so long as you utilize them with ideas that are honest and inventive. I think people appreciate that kind of integrity.”

AND: Strings swing on Ron Carter’s Eight Plus (Dreyfus, Feb. 25), as bass, drums, piano, and percussion are joined by a cello quartet on six Carter originals, a traditional hymn, and a cover of Leon Russell’s “A Song For You.” The “plus” in the title refers to Carter’s prominently featured piccolo bass.
BY SUSANNE AULT
LOS ANGELES—Blue-chip tours, like the currently touring Elton John/Billy Joel co-headliner, obviously want to play the country’s dependable major-market arenas. But by agreeing to large demands—such as making concessions on rental fees and merchandise stakes—secondary-market buildings are nevertheless managing to roll out the red carpet for star talent.

To book the big guns, facility managers in small- to mid-size cities, such as Mark of the Quad Cities in Moline, Ill., and the Alltel Arena in North Little Rock, Ark., know they need to offer something that is just as powerful as the huge audience pool that a primary market can regularly provide and that is nearly as juicy as the million-dollar-plus grosses a hefty crowd can deliver.

With that in mind, Mark of the Quad Cities executive director Steve Hyman has negotiated with several A-list performers to visit his complex for no rental fees. Michael Sweeney, director of the Fresno Convention Center (which encompasses the Selland Arena and the Fresno Downtown Stadium) in Central California, is attempting to broker similar deals for certain premier acts. And Comcast-Spectator senior VP/Global Spectrum regional VP John Page says he is aware of several buildings not affiliated with his company that are serving their stages for free for ongoing Dave Matthews acoustic shows.

LET’S MAKE A DEAL
“Let’s be honest,” says Hyman, who awaits big-timers the Red Hot Chili Peppers and the Eagles, “unlike a tour specifically oriented to secondary markets, you’re going to make concessions. You have to have a very sharp pencil.”

Monterey Peninsula Artists’ Chip Hooper, the booking agent for Mat- thews, explains, “The bottom line is that for most artists, there is typically a given length of time they are willing to tour. And in that amount of time, they’ll prioritize what they want to do. They’ll want to play major markets.

So in order for a secondary-market building to nab someone like Mat- thews, Hooper says that “those guys know what they need to do.”

Page did not concede free rental fees for Matthews, but he admits to lowering his rent and cut of merchandise revenue on his two Matthews shows at the Ryan Center in Providence, R.I., March 20 and the Constant Convoca- tion Center in Norfolk, Va., March 26.

“This is the nature of the beast,” Page began. “But from a market- perspective, you have to be as competitive as possible and do everything creatively as possible to make your building attractive so the artist plays.”

Having snagged the Eagles and Cher during the past year, Hyman agrees: “This is an opportunity that might not come along very often. . . . You have to make them understand that good money can be made in sec- ondary markets.”

Hyman and others do not seem bothered by losing out at times on the $30,000 per-show rental charge that is average for secondary markets. (Primary market venues tend to charge upward of $85,000 per show.) Plus, none of these managers are readily reconfig- uring their traditional 60/40 merch- anandise revenue split between the artist and the venue (in favor of the artist to ratio that is closer to 70/30).

Secondary-market managers say money lost on rental fees and merchan- dice dollars can often be recov- ered in food and beverage sales because powering a talent reliably draws sellout crowds. “If you know you will do more food and beverage, you can be more flexible,” says Alltel GM Michael Marion, who recalls that his Eagles show last summer was one where organizers were “very partic- ular, Rent, merchandise—you certainly had to have flexibility in those numbers to get that show.”

Packed venues also usually ease the pain of getting a smaller share on concert T-shirts. Hyman says that on average, $15 is spent per person on Kiss items, which is “wonderful” when he multiplies that by the 11,000 people who will fill the Mark of the Quad Cities to capacity for that type of top-tier act.

BOOK THEM AND THEY WILL COME
Another bonus with making conces- sions is that when secondary-build- ing executives offer the moneys to one star, that trophy booking often aids in the ability to land other big names in the future.

“Success breeds success,” explains Marion, noting that rising country star Kenny Chesney’s Feb. 18 sellout of his 15,000-seat building “gets you on the map to get more shows.”

 Marion realizes he is not going to win a routing fight between him- self and a Chicago venue, but “if someone is routing between Atlanta and Dallas, there are a variety of choices: Jackson, Miss.; Birming- ham, Ala.; and then Little Rock [Ark.]. But we can say we sold out Kenny, we sold out Cher. Making

those kinds of statements is what makes my place more attractive . . . I would say that for the big tours that everyone knows will do well, we will try to make the best possi- ble deal that we can.”

And agents are always on the hunt for the ultimate deal. Larry Webman, VP/booking agent at Little Big Man, points out that when he slots tours he heavily considers whether a building charges a facility fee, which is some- times tacked onto newer facilities in both primary and secondary markets.

“If you have to add a facility fee, that’s going to be annoying for the artist,” says Webman, whose agency books such acts as Avril Lavigne and Coldplay. “If they are selling a $35 tick- et and there’s a $2 fee with that, then [the acts] are only getting paid on a $33 ticket. It makes a difference on what an artist can ultimately walk out with.”

As for the T-shirt-end of things, Webman remarks, “I still think mer- chanandise deals are a crime. The booking agent gets to get into bigger buildings—they shouldn’t have to give that up in cer- tain places. But with a secondary you can probably get five to 10 points bet- ter for T-shirts.”

Appreciative of an above-and- beyond offer, Webman recalls that during his scheduling for Lavigne’s inaugural road trip (running April 9- May 17), his decision to book two buildings in one city came down to comparing differences in merchandise pitches and realizing that Lavigne stood to reap three times more in revenue in one venue than another.

Secondary-facility managers also generally feel good about the state of their market’s great give for a meaty take because primary build- ings are clamoring among themselves to nail down as many dates as possible.

While declining to mention spe- cific deal points, Page explained that the John/Joel organizers were pre- sented with a simplified package deal, and certain charges were shaved off. He says Madonna, the Rolling Stones, and Bruce Spring- steen are some other acts that hope to score breaks from buildings regard- less of their market size.

When shaking hands for the John/ Joel shows, Page says. “For that deal we became a big-ticket Wal-Mart. So are there concessions here, too? Sometimes, yes.”

SECONDARY-MARKET VENUES OFFER FIRST-RATE DEALS

Italy Seeks Gov’t Aid

Industry Wants Music Classified As ‘Cultural Activity’

BY MARK WORDEN

MIAMI—Though they accept that they are facing fewer problems than the record industry, Italy’s concert promoters still believe that life could be a lot better.

That, at least, is the opinion of Assomusica, the trade organization representing 106 promoters that handle an estimated 80% of the country’s live-music events. Assomusica calculates that Italian live- music revenue increased by 40% in 2002, compared to 2001, to 102 million euros ($110 million), though the actual number of tickets sold dropped 6%.

Assomusica president Roberto Meglioli calls the increase in con- cert revenue “an amazing result.” But, he adds, “it’s also a bit of a freak. The increase is largely due to the dramatic success of [Italian] music this year.”

The musical, penned by Italian singer/songwriter Riccardo Cocciante and Canadian Luc Plam- mon, has been a worldwide phenomenon, with international success during the past five years, and it toured Italy last year.

Meglioli explains, “The show—which, of course, wasn’t techni- cally a concert—sold 700,000 tickets. If you remove that from the equation, then the overall increase in revenue was more like 10%.”

FISCAL BENEFITS
As with the Italian music indus- try, a major beef among promoters here is the government’s refusal to acknowledge that music is “a cul- tural activity.” A definition that would entail considerable fiscal benefits. Assomusica VP Ivan Massignan tells Billboard, “Live music is seen as a purely commer- cial enterprise, and, therefore, it receives no support from the gov- ernment. Soccer, on the other hand—which is hardly a more noble pastime—is positively mollycoddled in comparison.”

To make his point, promoter Massignan gives an example from his native Verona: “Last year I used the city’s soccer stadium for a con- cert by [Italian rock veteran] Vasco Rossi. I had to pay more for a con- cert than the city’s two profession- al clubs do for the entire season. It’s as if live music is being to subsidize soccer, which somehow doesn’t strike me as quite right.”

Massignan adds that live music’s lack of cultural status means that “we have to pay a 10% fee to collect- ing society SIAE, plus a 10% sales tax on every ticket sold. These are the highest rates in Europe— only Spain comes close.”

WORKING FOR LEGISLATION

Assomusica has made submis- sions to the Italian government with regard to the coun- try’s cultural tax bill, which contains a raft of proposals aimed at assisting and regulat- ing the Italian music business. Culture Commission president Ferdinando Adornato has promised industry body FIMI that the bill will be put before parliament by March and is less demanding than similar legislation proposed by the record industry, which is seeking the inaugu- ration of a government-funded export office and the institution of radio quotas for domestic music.

Meglioli, who appeared before the commission in January, says, “Cul- tural status and a basic set of regu- lations for this [concert-promoting] category are all that we seek.”

Indeed, Meglioli says he is gener- ally optimistic about the future of the Italian concert scene. “We aren’t threatened by piracy, and there’ll always be live music, espe- cially in Italy, which is what that goes back to Roman times. The country’s attractive lifestyle and its responsive audiences make it a great favorite for foreign artists when they tour.”

w w w . b i l l b o a r d . c o m
pleased with AEG Live's progress since the formation of the company slightly more than one year ago. Phillips—a former artist manager and head of the Gasoline Alley and Red Ant record labels—said then that his plan called for "a combination of mergers and acquisitions, setting up businesses in different parts of the country and funding them, along with strategic alliances with companies that are not Clear Channel-affiliated" (Billboard, March 2, 2002). (Clear Channel bought SFX in 2000.)

Phillips' plan appears to be coming to fruition. "The first year was spent getting into the game and making people take us seriously," Phillips said. "This year we knew the year that was going to do that was by doing the best job for agencies, managers, and artists. Year two is a growth year." It is well-known in the industry that such established promoters within the Clear Channel Entertainment (CCE) family as Gregg Perloff (San Francisco), Rick Franks (Detroit), Wilson Howard (the Carolinas), and Louis Messina (who, with his own entity, the Messina Group) are at or near the end of their CCE contracts, and there has been much speculation that they, too, may end up with AEG Live. Additionally, HOB Concerts VP Larry Vallone is believed to have only one year left on his contract. All Phillips would say is, "There are a few great names out there." For his part, Messina says his non-compete with CCE ends Aug. 31, and "starting this summer, I can start talking to other people." In the meantime, Messina has been very active as a consultant on tours by George Strait, Kenny Chesney, Tim McGraw, and Dixie Chicks. All artists with whom he has a history. "Life is good for me right now," Messina says, adding that he is familiar with what is happening at AEG Live. "I admire what they're doing, and if I wound up over there, it would be a great thing for me and for them. I'm not ruling anything out. As my mom used to say, 'Que sera, sera.'"

Messina adds that building strong relationships is the key for any independent promoter to compete today. "I still believe the resurrection of this business is all about independent promoters and knowing your territory, instead of just buying your way through things. You can't build a machine so big that you're forced to just feed it. There are only a few fast-food restaurants that work." Meanwhile, Messina says, "I can't wait to be associated with my old friends again and bring music to America."

**Billboard Boxscore: Concert Grosses**

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<thead>
<tr>
<th>Artist</th>
<th>Arena/Date</th>
<th>Gross/Target Price</th>
<th>Attendance/Capacity</th>
<th>Promoter</th>
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<td>Continental Airlines Arena, East Rutherford, N.J. (Feb. 10)</td>
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<td>BON JOVI, GOO GOO DOLLS</td>
<td>Daytord Entertainment Centre, Greensboro, N.C. (Feb. 14)</td>
<td>$115,009</td>
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<td>Clear Channel Entertainment</td>
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<td>KENNY CHESSY, MONTGOMERY GENTRY, KELLY COLBY</td>
<td>Greensboro Coliseum, Greensboro, N.C. (Feb. 14)</td>
<td>$1,465,000</td>
<td>17,289</td>
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<td>CHER, TOMMY DRAKE</td>
<td>St. Pete Times Forum, Tampa, Fla. (Feb. 15)</td>
<td>$105,886</td>
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<td>PHISH</td>
<td>The Forum, Inglewood, Calif. (Feb. 14)</td>
<td>$918,463</td>
<td>15,150</td>
<td>Clear Channel Entertainment</td>
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<td>GEORGE STRAIT, TAMMY COCHRAN</td>
<td>U.S. Arena, Greensboro, S.C. (Feb. 16)</td>
<td>$1,465,000</td>
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<td>Clear Channel Entertainment</td>
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<td>CHER, TOMMY DRAKE</td>
<td>Tittlehassie-Lois County Civic Coliseum, Tallahassee, Fla. (Feb. 13)</td>
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<td>CHER, TOMMY DRAKE</td>
<td>Alltel Arena, North Little Rock, Ark. (Feb. 9)</td>
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<td>Clear Channel Entertainment</td>
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<td>GEORGE STRAIT, TAMMY COCHRAN</td>
<td>North Charleston Coliseum, North Charleston, S.C. (Feb. 16)</td>
<td>$603,550</td>
<td>17,289</td>
<td>Clear Channel Entertainment</td>
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<td>SALUTE TO THE BLUES: B.B. KING, ROBERT CRAY, DONNIE TURNER, RALPH SATHER, JIMMY RAPER &amp; OTHERS</td>
<td>Red River Music Hall, New York, Feb. 7</td>
<td>$1,501,000</td>
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<td>TOBY KEITH, RASCAL FLATTS</td>
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<td>Spraycheck Centre, Edmonton, Alberta (Jan. 29)</td>
<td>$318,205</td>
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<td>TOBY KEITH, RASCAL FLATTS</td>
<td>Agrodome, Regina, Saskatchewan (Jan. 29)</td>
<td>$232,552</td>
<td>17,289</td>
<td>Clear Channel Entertainment</td>
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<td>WILLIE NELSON, WAYLON PAYNE</td>
<td>The Fillmore, San Francisco (Feb. 10)</td>
<td>$225,000</td>
<td>4,000</td>
<td>Clear Channel Entertainment</td>
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<td>OUR LADY OF PEACE, SEYDER</td>
<td>Bell Centre, Montreal (Feb. 6)</td>
<td>$377,306</td>
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Lil’ Kim Seeks Audience Growth

Queen Bee/Atlantic Will Target Both Hardcore And New Fans To Promote ‘Mafia’

BY RHONDA BARAKA

As female MCs go, Lil’ Kim is one of the most prominent, with a following that taps into both urban and mainstream audiences. Even though she has amassed a huge fan base since she first came on the scene as a member of Junior M.A.F.I.A., Lil’ Kim says she wants to reach still more people. She hopes to accomplish that goal with La Bella Mafia, arriving March 4 on Queen Bee/Atlantic Records. “I just want to reach a larger audience,” says the rapper, who launched her solo career in 1996 with the release of Hard Core. “I really want to reach the Midwest and the West, audiences that I haven’t gotten a chance to touch.”

Lil’ Kim also wants to be promoted like a newcomer. “I haven’t been out in a while,” she says. “So they should just get back to my roots where we started with my first album and go full blast.”

And according to Atlantic VP of urban promotion Erik Ford, the label is following Lil’ Kim’s advice. “We knew that we wanted to do a traditional promotional tour with Kim in the top 10 markets,” Ford says. “We saw how successful it was on [her] first two projects. But we also wanted to do something different while bringing Kim back to her core fan base.”

Thus, Atlantic plans to take Lil’ Kim directly to consumers she may not have had a chance to reach in the past. “We’ve partnered with Evolution Talent Agency and routed a 32-market record-release tour that will run from April through May,” Ford says. “Fans in markets like Austin, San Antonio, Louisville [Ky.], and Cincinnati will get a Lil’ Kim show—for a reasonable ticket price—in an intimate environment. This is something unique that we’ve never attempted before. With the success of [lead single] ‘The Jump Off’ at radio, we are confident that this will be a huge success.” The tour is No. 7 this issue on the Hot Rap Tracks chart.

Produced by Timbaland and featuring Mr. Cheeks, “The Jump Off” is a beat-heavy, danceable track that sets the stage for an album that Queen Bee A&R director Jean Nelson describes as “very hardcore. We wanted to do something different, but still hip-hop. With an artist such as Kim, it’s more than just rap... Her last albums were very good, but a lot of people didn’t see [her] vision. With this album, we took it a step back to what the kids want to hear these days.”

Ford adds, “The combination of Kim and Timbaland was picture perfect. They delivered the right song at the right time. Everyone has been involved and has spoken to have said the exact same thing: ‘Lil’ Kim is back’!”

La Bella Mafia is the artist’s third album and the follow-up to her 2000 release Notorious R.I.M. (Atlantic), which has sold 1.3 million units, according to Nielsen SoundScan. The Brooklyn, N.Y., native’s publishing company is Notorious R.I.M. Music/Warner/Chappell.

Besides Timbaland, La Bella Mafia boasts an array of big-name producers and artists, including Swizz Beatz on “This Is Who I Am,” Missy Elliott on “She Came In Like A Wave,” and Polow Da Don on “Still in the Game.”

One of the album’s most innovative tracks is “Can’t It Be?” with Queen Bee, produced by and featuring Full Force. The song contains an interpolation from Deniece Williams’ classic R&B title track, “Let’s Do It Again.”

Senior director of urban marketing JoI Brown says the label plans to launch an extensive campaign for La Bella Mafia marked by widespread visibility via national advertising on MTV, BET, and syndicated TV shows as well as billboards and bus benches. Snaps campaigns and merchandising will also play key roles.

Brown says Atlantic also plans to micro-target Lil’ Kim’s original core audience and then spread out to the broader audience with whom she has appeal. “The approach this time is about the music and the artist,” Brown says. “Her music speaks to her core, so we made sure that we targeted her supporters first who have been with her since her first album with Cash Money. She is an artist whose fan base encompasses every demo—Latin, African-American, Caucasian, Asian, and gay, etc.”

“Her character is universal,” Lil’ Kim adds. “My goal is to sell 10 million copies of one of my albums.”

R&B/HHIP-HOP

Lil’ Kim Seeks Audience Growth

Rhythm, Rap, and The Blues

MAN OF THE ARTS: Motown legend William “Smokey” Robinson will receive a National Medal of Arts during a March 6 ceremony at the White House. The annual award—presented by the National Endowment for the Arts—was established by Congress to recognize exemplary artists and their contributions to the arts.

Music Goes Better With... On March 12, Coca-Cola’s Nu Classic Soul sashays into New York. The intimate show features the top R&B performers who are participating in the soft drink’s “Coca-Cola... Real” marketing campaign. Starring Angie Stone, Musiq, Amel Larrieux, Ahmir “Questlove” Thompson, Scratch, Donnie (who was recently picked up by Universal), Atris, and visual artist Mike Thompson, the commercials were directed by Malik Hassan Saeed (Jay-Z, Lauryn Hill) and produced by Burrell Communications Group.

Celebrating the essence of being oneself, the series of new spots—which integrate freestyling, a cappella singing, beatboxing, and spray painting—began with “Session,” which bowed Feb. 17. “Inspiration” followed Feb. 24, and “Mountain Music” was to debut Feb. 28. The 13th annual Pioneer Awards will be taped March 3 at the 11th annual Pioneer Awards show on Fox. The 2003 Essence Awards will be taped March 5 at the Kodak Theatre in Los Angeles. Inaugurated in 1987, the annual event honors achievements in music and other fields.

Kudos: To all the R&B and hip-hop winners at the 45th annual Grammy Awards. It was especially nice to see Motown’s immortal Funk Brothers recognized. Speaking of the Grammys, during the week preceding the ceremony several special events were held, including the Rhythm & Blues Foundation’s 13th annual Pioneer Awards that honored the Supremes, George Clinton, and Dionne Warwick, among others. However, the organization’s associated monetary awards were not handed out at the ceremony because of the current industry climate has affected fundraising (see story, page 8). If it’s a wake-up call to the music industry to do all it can to help support black music’s pioneers.
GRAMMY WRAP-UP: Although I consider myself a gambling man, I never attempt to make predictions when it comes to the Grammy Awards' five rap categories because every year I am surprised, for better or worse, by who wins. This year was no exception. Just when I was expecting the surprises, there were none. Surprised.

Despite the glaring omissions of artists like Jay-Z and Nas from the rap album of the year category, Eminem's The Eminem Show clearly deserved to take home hip-hop's top honor of the evening.

AFTER THE SHOW ... With after-parties taking place all over New York, it was hard for this writer to stay put for very long. He had four shows to do and, my final (and most entertaining) stop was at the B.B. King Blues Club & Grill in Times Square, where Erykah Badu and Common co-hosted the successful after-party session to end all jam sessions.

Featuring Jazzy Wright, Musiq, A'aries, Anthony Hamilton, Boney James, Meshell Ndegeocello, Goapele, Floetry, A.B., China Black, Brian McKnight, the Roots' Ahmad "questlove" Thompson and Kamal, and Jill Scott, amongst others, all the artists involved collaborated on their own material as well as a number of covers. A Black Girl Named Becky, Common's touring band, served as the house band for the evening, with musicians sharing instruments all night long. Among the evening's winners, including India.Arie, Raphael Saadiq, James Poyser, and Roy Hargrove, also took the stage.

HERE AND THERE: While Grammys week overlapped New York, there were other happenings in music. Former Loud/Columbia act Mobb Deep has signed a lucrative deal with Jive Records. Terms have not been disclosed, but the duo hopes to release its Jive debut this August ... The Ying Yang Twins have inked a new deal with TVT Records. Formerly signed to the Fat/Koch, the duo of D-Roc and Rainey looks to follow its last album, Alley: The Return of the Ying Yang Twins, with its TVT debut, Me and My Brother, due this June ... After heating up the airwaves with its single "Choppa Style," New York/New Jersey/Live recording artist Choppa looks to reap the benefits of the March 4 release of his major-label debut, Straight From the N.O. "Choppa Style," which features Master P, is currently No. 50 on the Hot R&B/Hip-Hop Singles & Tracks chart.

In addition to his forthcoming release, Choppa will also tour with the 504 Boyz and 50 Cent and is still making an impression with his film debut in Hol..
Intocable Campaign Makes ‘History’ Via EMI

BY LEILA COBO
MIAMI—It came as no surprise last week that Intocable’s greatest-hits album, La Historia (The History), debuted at No. 1 on the Billboard Top Latin Albums chart. Intocable, after all, is a consistent best-selling act with a very strong recent hit single, “Sueña,” to its name. What was surprising, however, was just how strong the Intocable showing was.

With nearly 30,000 copies scanned, La Historia’s figures were more than double those of the No. 2 album on the chart that week; additionally, Intocable’s latest studio album, Sueño, is at No. 32 on the same chart after 44 weeks. Moreover, the showing was unusual because there were two versions of La Historia on the chart: at No. 1 was the CD/DVD combo priced at $20.98, while the second, CD-only release—priced at $14.98—debuted at No. 5 on the Top Latin Albums chart, with slightly more than 7,000 copies scanned. Nielsen SoundScan did not combine the sales of both, so the CD/DVD combo is not a limited edition. Furthermore, the CD/DVD version is eligible to appear on the Billboard Top Music Video Sales chart. If one takes both versions into account, La Historia tallied close to 40,000 copies its first week out. Most of the sales, according to Nielsen SoundScan, came from nontraditional outlets.

And that, it seems, is the key to the success of this album. Thanks to a finely tuned direct-response TV campaign, an expensive combo album handsomely outsold both the albums on the chart, most of which—if not all—rely on traditional retail for the bulk of their sales. EMI Latin USA president/CEO Jorge Pino says, “The response to direct-response campaigns was spectacular. It’s what catapulted the album’s release.”

But beyond the campaign, a confluence of events came into play to make the release successful: a band with a loyal following, a complete CD that features 20 huge hits and 12 videos, ample set-up time—still a novelty in the Latin market—and a marketing campaign that was “handmade” for each marketplace in which the album was sold.

According to EMI, marketing for the set began last fall and was modeled after a similar direct-response campaign for Selena’s greatest-hits album, Ones, which was released last year. But Intocable generated an even bigger response because there wasn’t a comparable product in the market for the band and because the set-up time, at nearly two months, was longer.

Initially, teaser spots aired that indicated the album’s release date. Later, seven different direct-response spots were produced—in English and Spanish, for cable and networks—each focused on a particular market segment. The spots aired primarily on local cable channels, as well as such networks as HTV, Mun2, and specific stations like LATV in Los Angeles area. Targeted markets included Austin; San Diego; Little Rock, Ark.; Boston; Washington, D.C.; and Waco, Texas, where the spot ran in English.

Upon calling the toll-free number, buyers were able to order the CD/DVD combo and were given the option of buying two catalo
ging albums. Pino will not say how much the campaign cost, but the investment, he says, made sense for this particular act, which has a good reputation, a history of strong sales, and is constantly touring and promoting. Pino says, “A great set-up, a good campaign, and a great artist make a perfect combination.”

Sanz Center-Stage

SANZ CENTER-STAGE: Spanish superstar Alejandro Sanz, who is current
ingly recording a new studio album, will be the featured artist at the one-on-
one interview that has become the centerpiece of the Billboard Latin Music Conference.

The conference, which takes place May 5-6 at the Eden Roc Resort in Miami Beach, will feature Sanz May 7; it will be his first extensive interview in more than one year.

Sanz is expected to discuss his upcoming album—the follow-up to the phenomenally successful, multiple Grammy Award-winning El Alma Al Aire (Bared Soul)—as well as his creative work with a host of artists in the past year, including Alexandra Pires (with whom he co-wrote a track for Pires’ upcoming album), Ricky Martin, and the Corrs.

All this activity suggests an enduring artist who does not see himself as part of any “Latin boom.” Sanz says, “I don’t believe there’s such a thing. A boom is something too fleeting and too frivolous.”

This year’s conference, sponsored by Heineken and Garnier Fructis, will also feature the first Billboard Latin Bash, which will take place May 7—the evening before the Billboard Latin Music Awards. That event will air May 8 on the Telemundo network from the Miami Arena.

NEW MOON: Plural Luna, the new production company formed by Emilio Estefan’s Estefan Television Productions and Spain’s Grupo Prisa, has nearly completed the pilot for its first TV show, Titled El Filo de la Ley (The Edge of the Law), Estefan says it is a series featuring a law office that deals with real-life cases that have affected Latin people in the U.S.

“It’s very high quality, and it’s something new for Latin television,” says Estefan, who is pitching the show to the Univision network.

“Latinos are more and more involved in TV and film, and this project gives us the [chance to depict] Latinos as they should be. In a way, it gives Latinos the look they deserve.”

Plural Luna, whose creation was announced last month, is based in Miami and will initially focus on Spanish-language production, but there are also plans to venture into film.

For Estefan, this is not new territory. His Estefan Television Productions has produced numerous specials, including the Univision Christmas special that aired last year.

If El Filo de la Ley gets Univision approval, production on a series could start in one month. Although other projects are in development, Estefan says he hopes to now focus on getting the first Plural Luna production off the ground. Estefan says music will play a major role in every Plural Luna project. “Every thing we do will have something to do with music.”

Estefan has also recently finished producing the soundtrack for the upcoming film Chucho, which he also scored. Additionally, he produced four tracks for the soundtrack of another recent Hollywood film, Empire.

At the same time, wife Gloria is wrapping up recording her first English-language record in seven years. The disc is slated for an early fall release on Epic. Gloria Estefan is currently in Canada taping an appearance on The Chris Isaak Show.

BRIEF: Following the commercial and critical success of its eponym
debut album, Mexican duo Sin Bandera is recording its sopho
core effort. “Amor Real” (Real Love), the first track from the album, has already been picked by the Teleivsion network to be the theme of a new soap opera, which has been renamed Amor Real after the song. The soap will begin airing March 17; the album is expected late this year. . . . Mexican rock band Inspector has been picked up for management by RLM Interna
tional, the firm owned by Spaniard Rosa Lagarrigue, whose clients include Alejandro Sanz, Manu Chao, José José, and Bacilos . . . Labels are readying major releases for the spring. Among them are new studio albums by Alexandra Pires (March 18), Pepe Aguilar (March 25), and Ricky Martin (May 20).
Ralph Hauser III
1961–2003

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Prometemos continuar dignamente tu legado.
Te vamos a extrañar.

We thank you for your friendship
And vow to continue your legacy.
You will be missed.
### HOT LATIN TRACKS

**Artist** | **Title** | **Label** | **Format** | **Premier** | **Peak Position** | **Weeks At Number**
--- | --- | --- | --- | --- | --- | ---
**1** | SEDUCER | India | MIPE | 1 | 1 | 2
**2** | ASI ES LA VIDA | Olga Tanon | TRLP | 2 | 3 | 1
**3** | QUE ME QUEDES TU | Banda Esteban | MELE | 3 | 4 | 1
**4** | UNA VEZ MAS | Conjunto Primavera | TRLP | 4 | 5 | 1
**5** | QUIZAS | Enrique Iglesias | PLATINO | 5 | 6 | 1
**6** | EL PROBLEMA | Ricardo Arjona | TRLP | 6 | 7 | 1
**7** | DE UNO Y DE TODOS LOS MODOS | Paloma | TRLP | 7 | 8 | 1

### GREATEST GAINER

**Artist** | **Title** | **Format** | **Weeks**
--- | --- | --- | ---
**8** | AY PAPACITO GUY! (DADDY) | Rubberband | 9 | 3
**9** | ES POR TÍ | Jerry Rivera | 10 | 4
**10** | Y CÓMO QUIERES QUE TE QUIERA | Fabio Gomez | 11 | 5

### LATIN POP AIRPLAY

**Artist** | **Title** | **Format** | **Weeks**
--- | --- | --- | ---
**1** | MI DIO | Buena Vista | 1 | 1
**2** | NO TENGAS DINERO | A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio | 1 | 2
**3** | A DIOS LE PIDO | SANTANOER & JOSE HERNANDEZ | 1 | 3
**4** | UNA VEZ MAS | Conjunto Primavera | 1 | 4
**5** | QUIEN LE IMPORTA? | Janci Velasquez & Pablo Portillo | 1 | 5
**6** | DAMA | Ricardo Arjona | 1 | 6
**7** | DIGALE | David Bisbal | 1 | 7
**8** | EL TONO QUE NO OLVIDO | Sister Sledge | 1 | 8
**9** | MI PRIMER MILLON |旺角国际 | 1 | 9
**10** | CORAZON CHIQUITO | Adolfo Urua & Su Loce Norteño | 1 | 10
**11** | DAMELO | Alejandro Montano | 1 | 11
**12** | ENTRADA EN EL MUNDO | Saocas & Adolfo Urua | 1 | 12
**13** | ENTRADA EN EL MUNDO | Saocas & Adolfo Urua | 1 | 13
**14** | SU CHOQUE | Adolfo Urua & Sister | 1 | 14
**15** | CAPITAL MALDITO | Los Rieleros Del Norte | 1 | 15
**16** | TAN BUENA | Son De Cali | 1 | 16
**17** | AMOR A MI AMADO | Josue y Sus Mijares | 1 | 17
**18** | AGUIDE | Lizard | 1 | 18
**19** | LA SUEGRA | Banda Machete | 1 | 19
**20** | TU NO SOSPECHAS | Jordi | 1 | 20

### TROPICAL/SALSA AIRPLAY

**Artist** | **Title** | **Format** | **Weeks**
--- | --- | --- | ---
**1** | MAESTRAMA | Rubberband | 1 | 1
**2** | LA CHICA SEXY | Los Tucanes De Tijuana | 1 | 2
**3** | NO VALGO NADA | Pedro | 1 | 3
**4** | TE VAS AMOR | El Coyote Y Su Banda Tierra Santa | 1 | 4

### REGIONAL MEXICAN AIRPLAY

**Artist** | **Title** | **Format** | **Weeks**
--- | --- | --- | ---
**1** | ENTRADA EN EL MUNDO | Saocas & Adolfo Urua | 1 | 1
**2** | SU CHOQUE | Adolfo Urua & Sister | 1 | 2
**3** | CAPITAL MALDITO | Los Rieleros Del Norte | 1 | 3
**4** | TAN BUENA | Son De Cali | 1 | 4
**5** | AMOR A MI AMADO | Josue y Sus Mijares | 1 | 5

**Notes:**
- **PRIMARIO** is the primary language of the artist's name as listed in Billboard.
- **IMPRINT/PROMOTION LABEL** refers to the record label.
- **ARTIST** is the name of the performing artist.

**Source:** Billboard Latin Tracks, March 8, 2003.
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U.K.’s The Streets Peddles ‘Original Pirate Material’ In U.S.

BY MICHAEL PAOLETTA

The Streets’ full-length debut, Original Pirate Material, is proving to be the little album that could. Since its Oct. 22, 2002, release in the U.S. via Atlantic Records-funded/A&I-distributed Vice Recordings, the disc has become a critics’ darling, receiving glowing press and showing up on numerous annual critics’ top 10 lists.

Such positive word-of-mouth has resulted in radio and video play. At press time, Original Pirate Material had shipped nearly 100,000 copies, and according to Nielsen SoundScan, it had sold 50,000 units. Current weekly sales are double the disc’s first-week sales. In this issue, the album appears on three charts: Heatseekers, Top Independent Albums, and Top Electronic Albums.

Worldwide, the Panaromic Mercury Music Prize- and Brit Award-nominated album—originally issued Feb. 11, 2002, in the U.K. by Locked On/679 Recordings/Warner Music—sold more than 750,000 copies, according to Warner Music U.K.

“This project is proving that there is such a hunger for artists who have compelling and meaningful stories to tell,” Atlantic co-president Craig Kallman says. “The tracks on the album are about life experiences that connect with a wide variety of people.”

At the same time, Kallman adds, the Streets—a duo British producer Mike Skinner, whose music is published by Pure Groove Music—have created an album that crosses many musical genres. “It’s not just another R&B, hip-hop, alternative, dance, or pop record,” he notes. “It’s unlike anything we’ve heard before—and this is striking a nerve with many.”

For the uninitiated, Original Pirate Material seamlessly inter-

Skinner says, “People always seem to like the album when they first hear it, but they’re never sure if it will really work—and that’s precisely why I think it has worked. There was nothing else out there with a similar sound.”

“If you get the music right, everything else falls into place,” Skinner continues. “This album does not fit into a nice little box. It’s one of those things that was difficult to get rolling, but that has worked to our advantage.”

Warner Music U.K. director of international marketing Hassan Choudhury says, “The speed at which the American market has reacted to Mike’s album has surprised me, particularly as so many [international] artists have tried for so long to break the biggest market in the world and have failed. However, it only goes to prove that if the music is good enough, it will stand out in any market.”

The U.S. success of Original Pirate Material has put Brooklyn, N.Y.-based Vice Recordings on the musical landscape. In fact, the label—an offshoot of Vice magazine—was created solely to release the Streets disc.

According to Vice GM Adam Shore, Vice founders Gavin McInnes, Shane Smith, and Surouro Ahh met with Atlantic’s Kallman to discuss an unrelated DVD project. During the discussion, talk turned to the Streets album. “We learned that the album was not coming out on a Warner label in the U.S.,” explains Shore, who along with director of sales and marketing Pat Riley forms the label’s two-man operation. “So the label was created to fix that. And while we operate as an independent, we’re able to upstream into the Atlantic system to utilize its resources. This is proving to be very fruitful now that [lead single] ‘Let’s Push Things Forward’ is finding an audience at commercial alternative and college radio.”

Following the song’s successful video debut on Much Music, USA, the track is now being championed by several radio stations, including WFNX Boston, KNND Seattle, and WZZN Chicago. Ironically, “Let’s Push Things Forward” is about searching out new music.

“Original Pirate Material has been in our top 25 since November, and it’s not losing any momentum,” notes Jim Kamin of Entirely Music Group London. “If there’s something lacking on the album, it’s that there are no true singles. ‘Days Go By’ is a real gem, but there’s nothing else that should be on the airwaves.”

“Records just don’t naturally develop like this anymore.” Shore says, promising that in the coming weeks, the Streets will “be everywhere.”

In addition to confirmed articles in Rolling Stone, Spin, New York Times’ Sunday Magazine, and Los Angeles Times, among other publications, the Streets are confirmed to perform on The Tonight Show With Jay Leno March 12 and to host MTV’s 120 Minutes (taping March 19). These TV appearances coincide with the act’s seven-city North American tour, commencing March 11 at the El Rey Theatre in Los Angeles.

“When I’m performing live onstage, I simply want to put on a good show,” Skinner says. “It’s not about bringing each song home to me. I’m not really a stage person. I am more about telling my stories in the studio.”

The Streets are managed by Tim Vignon and Tony Perrin of London-based Coalition Management. Germain Gerard of Chaotica in New York and Peter Eliot of Primary Talent in London handle, respectively, the act’s North American and international bookings.

Tweakin Those Knobs. New York DJ Hector Romero, shown here at New York’s Filter 14 club, begins a world tour March 8 in Ottawa. The trek will find Romero visiting clubs in Miami, Philadelphia, and London, among other cities. Romero is also label manager of Save Recordings and will put together the label’s first compilation, which is due this summer.

Beat Box

RIGHT ON: Recall our Feb. column, wherein we made our Jeanne Dixon predictions for the 45th annual Grammy Awards’ two dance categories? Well, we’re happy to report that we were spot on: Dirty Vegas took home the Grammy for best dance recording (“Days Go By”), and Roger Sanchez snagged the trophy for best non-classical remix (No Doubt’s “Hella Good”). Not bad, eh?

“When I heard my name called, I thought there must be a mistake,” says Sanchez, who is currently working on the follow-up to his 2001 artist album, First Contact. “But realizing that it was indeed my name and then walking up to accept the award was truly a humbling experience.”

“Humbling” is a word also used by Paul Harris of British trio Dirty Vegas to describe the Grammy win. “We’re still in shock, really,” he says. “We keep asking ourselves, ‘What’s going on?’ These past 24 hours have been very surreal.” Does this mean the pressure is on for that all-important sophomore album? “Oh, mate, it’s too soon to tell.”

While the two Grammy Award-winning dance recordings show the staying power and strength of house music, they also demonstrate the old- and new-school methods of marketing and promoting dance/electronic music.

Sanchez’s “Hella Good” mix was a true product of the dance scene, with DJs and punters alike embracing the track from the get-go. Conversely, “Days Go By” was embraced by club DJs only after it infiltrated the mainstream via its inclusion in a Mitsubishi Eclipse TV adver; in this way, it showed the power that TV ads now exert on radio airwaves and dancefloors. Now, join us in congratulating Dirty Vegas and Sanchez.”

ACTION REACTION: Three years ago, Sapphircut—a Philadelphia physician Megan Taylor—decided to become a dance/electronic music producer. Working with keyboardists/composers Jake Knights and Dave Shaffer, as well as a good network of Philly musicians, Sapphircut says he set out to create “music to lift the spirits and emotions.” One of the initial fruits of their labor was the anthemic “Free Your Mind” (Twisted/The Right Stuff), which this issue climbs four notches to No. 11 on the Billboard Hot Dance Music/Club Play chart.

Sapphircut says he made dub plates of the track and took them to the 2001 edition of the Winter Music Conference in Miami. “Basically, I handed them out to DJs I liked,” she notes. One such DJ, Danny Tenaglia, contacted Sapphircut several months later with a request to license the track for an upcoming compilation, Back to Basics. Enamored of the then-label-less track, Tenaglia introduced Sapphircut to Twisted owner Rob Di Stefano, who signed the artist to a deal. An album is now in the works.

As if any relationship exists between the music she creates and her medical practice, Sapphircut simply says, “Music has been used to heal people since shamans.” After a slight pause, she adds, “I entered the medical field out of compassion, not for money. I want to keep creating music to touch other people, as it is the spirit that drives me. Just as music heals people, I would like to help heal this music dilemma.”

Sapphircut is referring to a peer-to-peer music sharing portal (Soulseek) that she and a small group of like-minded artists recently—albeit temporarily—closed down. The reason? Copyright infringement, she says. “It was important to take a stand,” Sapphircut explains. “By downloading music illegally and for free, people are destroying the freedom to make music. People don’t realize that independent artists like myself cannot survive if we’re unable to make the money back that it costs to make a track. If we, as artists, don’t help ourselves, no one else will do it for us.”

UPDATE: In the Jan. 25 issue of Billboard, a profile of Paul van Dyk stated that he is self-managed. Effective immediately, Kurosah Nasserii of Washington, D.C.-based Nasserii Music Business will handle those duties for the German DJ/producer in North America.
Country Radio Seminar Counts
The Cost Of Doing Business

BY PHYLIS STARK AND SEAN ROSS

NASHVILLE—The cost of doing business was a recurring theme at several panels during the 34th annual Country Radio Seminar, held here Feb. 19-21.

The session “No Spin Zone: Real Issues, Real Answers” focused on the topic of promotional dollars being spent to support a record at radio. Epic/Monument Records senior VP of promotion Larry Pareigis said it costs $300,000 to get a record to No. 25-30 [on the chart] to see if it has legs... It’s fair to say it’s our single biggest expenditure as a promotion department.”

Asylum/Curb Western regional promotion manager John Curb agreed, saying the average cost is $100,000 for 10 [chart] spaces.”

And producer/DreamWorks Records Nashville principal executive James Stroud said “the minimum dollar spends a dollar on [promotions], it gets taken away somehow else.”

WPOC Baltimore director of operations Scott Lindy said, “The biggest bad for records being played is [because] PDs are link favors [in an exchange for] playing records.”

He also noted that when the station taking the favor is influential, the PDs of the 15 other stations who watch that playlist will add the record too.

REO Speedwagon’s Kevin Cronin, who joined the panel by phone, said he has a problem with stations being “greased in advance” and suggested that the American Radio History Association strives to “get record buyers to share in the windfall” after a record goes to No. 1.

As if artists are aware of what’s going on, producer Scott Hendricks said, “They just know they’ve got their work cut out for them to meet and greet radio one on one.”

He said artists frequently return from their radio tours and tell him it was “95% meet-and-greet and smile and [at] most.”

Pareigis cited a “million-dollar cost to make someone a country star” saying that money only takes the artist through his or her first single. “When you win, you win big,” he said. “But when you lose, it’s a huge cost.”

Regarding the issue of the sloped face at which records cycle, which is reflected in the length of time songs stay on the chart, WQIK/WROO Jacksonville, Fla., director of programming Gail Austin said, “Radio doesn’t dictate the pace. The audience dictates the pace of a record... The band has to make it, if it does, it takes off.”

“While SRCM/WGTH Norfolk, Va., operations manager John Somby, who has only worked in the country format for four months, said he is “bored with the slowness... if you’re playing something in a fairly decent rotation, it’s still getting airplay, it’s still getting, [on top 40] it’s out of there.” He said country programmers “have too much patience. Why play mid-chart songs for the rest of your life.”

Hendricks agreed: “I think our fans are bored.”

HOLDING BACK ARTISTS

With the current pace meaning artists generally get just two singles per year and two singles per album, Stroud said he is starting to see artists wanting to spread the songs out over two or three albums. “We’re in danger of artists holding back,” said Stroud, who cautioned against that practice.

Discussing the increasing costs of making country albums, Stroud said the cost in 1994 was about $140,000. Today a band can spend $1 million to record 10 songs. “The industry has to find a way to cut costs three times as much for a three-hour session today as they did five years ago, and the cost of equipment cartage has quadrupled.”

Hendricks said the first Alan Jackson record cost just $56,000, and the first Brooks & Dunn record was $65,000. Stroud, longtime co-producer for Tim McGraw, said McGraw’s first album cost $65,000, while his most recent album cost $900,000.

During the “Group Heads” panel, the mounting cost of doing business once again took center stage, as did the related independent-promotion controversy. Ennism president Rick Cummings said that the “very same” labels that are promising to spend less on indie promotions “will be the first ones to pay up” in real life.

Cumulus president/CEO Lew Dickey observed that the real problem in the industry is not the cost of doing business but the quality of current product. He suggested that labels redeploy their money into buying radio spots, an idea that was expressed several times during the seminar. And Clear Channel (CC) Radio COO John Hogan, repeating a call heard several times from CC execs in recent years, said he would “really encourage the label folks to look at doing business with us directly.”

Hogan attributed the highly publicized criticisms of his company, and today’s major group radio in general, to “a small but relatively vocal group of critics.” He also addressed CC boss Lowry Mays’ controversial comments in Fortune magazine that CC was “not in the radio business” but in the business of getting results for sponsors, by saying that Mays was “absolutely committed” to having local stations do the best radio possible.

Hogan said that despite the criticism of the group, “internally, [CC has] by far and away the most positive morale I’ve ever seen” and that “our managers feel positive about the company.” When asked by former WKHX/WYAY Atlanta operations manager Dene Hallam if there was “still room for freeloaders in today’s radio,” Hogan replied, “It’s really a requirement for us.”

TARGETING YOUNG DEMOS

One possible bellwether of a country resurgence is a strong acceptance for the format among 15- to 29-year-olds, a demo that country radio has all but ceded for the past several years. A study by Edison Media Research president Larry Rosin and youth marketer Howard Handler found that 52% of that demo listens at country at least some of the time, and 19% like it a lot.

Country is the demo’s third favorite type of music after hip-hop and modern rock, respectively, and is slightly ahead of rap at 40. Sixty-four percent of the respondents liked country more than they did one year ago. Garth Brooks, Faith Hill, and Shania Twain were the third through fifth best-known artists in the demo, trailing only Eminem and Jennifer Lopez. Hill was the second most liked artist in the demo (trailing only Eminem, with Dickie Chicks and Twain also in the top five). (Among those under 29 who considered themselves hardcore fans, Toby Keith was the No. 1 act, closely followed by Dickie Chicks, Hill, and George Strait.)

So how can country stations try to target younger listeners? Handler stressed there were “no quick fixes or killer ad campaigns.” He suggested the format take advantage of its NASCAR connection but also align itself with such youth events as spring breaks and college tours.

Sean Ross is editor in chief of Airplay Monitor.
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**Top Country Albums**

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**Greatest Gainer**

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**New to the Top 50**

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**Latest Hit**

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**Sales Data Source**

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**HOT SHOT DEBUT**

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**TOP BLUEGRASS ALBUMS**

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**TOP COUNTRY SINGLES SALES**

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REVIEWS & PREVIEWS

ALBUMS

Edited by Michael Paolletta

POP

★ THE DATSUNS

The Datsuns
PRODUCER: Liam Watson
V2 63881-27146
RELEASE DATE: March 4

Yes, here comes another "it" band hanging out post-punk garage. Fortunately, the Datsuns don't deserve any gloss for this, because despite all the brash, fan material on their North American major-label debut. Perfectly bratty on every subject they tackle—dating is all about "building up a guy you can mess around," for example—the Datsuns live up to any hype that comes with their name. After becoming darlings in the U.K., the New Zealand band was signed by V2 last fall with the hope that it would complement the label's earlier signing of the White Stripes. Granted, the Datsuns are going to have to stretch their creative muscles to match the wit of the White Stripes, as no amount of the Datsuns' songs are laments on love gone wrong. Still, with the roaring guitars and raucous attitude blaring from The Datsuns, it is tough not to crack a smile. —S4

★ TIM EASTON

Break Your Mother's Heart
PRODUCER: JohnHanlon
New West 6043
RELEASE DATE: Feb. 11

Tim Easton's New West debut, The Truth About Us, attracted a good deal of earnest praise and attention, based on his excellent songwriting and strong vocal presence. Break Your Mother's Heart, Easton's new CD, is a special piece of work: No sophomore slump for this veteran performer. Easton is a textbook example of an American artist adley drawing on modern folk, country, and rock to produce an extremely appealing hybrid sound. His tunes are wrought with such clarity that they're essentially vignettes. Easton delivers a sweet range of material and sentiment during the course of 10 tracks. Check out his pointed observations on Los Angeles ("Poor, Poor L.A."), as well as the sublime convergence of lyrical message and arrangement on "Hanging Tree," and the graceful folk-rock of "Hummingbird." —PPV

JOHN FAHEY

Red Cross
PRODUCER: John Fahey
Revenant 104
RELEASE DATE: Feb. 11

The founding father of "American primitive music," who released his first recording, '60's "The Summertime," which recall Fehey's pop-song interpretations circa After the Ball. His late-period inventions are represented by the free-form explorations "Red Cross, Disciple of Christ Today" and "Charley Braden's Ten-Sixty-Six," which find him working in an electrically contextualized environment. The hand-toked package includes an affecting remembrance by guitarist Glenn Jones, whose band Cul De Sac collaborated with Fahey on a 1987 album.—CM

CAT POWER

You Are Free
PRODUCER: Adam Kasper
Matador OLE 42V
RELEASE DATE: Feb. 18

Cat Power's (Atlantic's Chan Marshall) return with her sixth album, too soon for her die-hard fans. The set also serves as a mature introduction for newcomers to her singular concoction of young, idiosyncratic, and honest folk rock. You Are Free follows the artist's 2000 album, The Covers Record, where she covered the likes of Simon & Garfunkel, Dylan, Nina Simone, and the Rolling Stones, among others—as well as 1998's critically acclaimed Mug Gevalt. In songs like "Free," "Baby Doll," and "Maybe No," her emotions, which hover over the border between controlled and lost, could be no more immediate if she was two feet from your face. This should be particularly satisfying for those who like multiple layers and truthful confrontations in their music: too complex, too raw for those who don't. Either way, it shouldn't be ignored (see story, page 131). —TP

MINISTRY

Animosotimesmos
PRODUCERS: Al Jourgensen, Paul Banner
Sanity 4568
RELEASE DATE: Feb. 18

With Animosotimesmos, veteran industrial metallers MINISTRY spits up its best album since 1992's feisty Psalm 69. This is the throat-clutching Ministry that longtime fans have been waiting for: a grand mix of industrial rock and murder metal—hellfire premonition, firestorm voice, and octave distortion that will have you clutching your rosary. From the relentlessly electro onslaught of opener "Animo" to epic instrumental closer "Lepér," there isn't a moment's peace. Dig the filthy, the lurching, "Piss," the storm-at-sea of "Lockedbox," and the Orwellian voice of "Shove." Every track is like a sunburned for full-fledged muscular disruption.—AZ

TAMMY FAYE STARRLITE & THE ANGELS OF MERCY

Used Country Female
PRODUCER: Eric "Roscoe" Ambel
Diesel Only D07006
RELEASE DATE: Feb 11

Tammy Faye Starlite has become a notorious National New York performance artist because of an overwhelmingly salacious and biased, born-again Christian country rock’n’roll act that is either still blasphemous or hysterically blasphemous depending on one’s sense of humor. But whereas music takes second place to shick at her live gigs, her new disc, on bold Brooklyn, N.Y., indie Diesel Oulb, works surprisingly well, thanks largely to veteran producer Eric "Roscoe" Ambel's Americana touch. Of course, you can't go wrong with covers like Cheap Trick's "Sucker,"—featuring Starlite's revised lyrics— or Marshall Chapman's telling "Don't Make Me Pregnant." But originals like the rollicking rocker "I've Got Jesus Looking Out For Me" are also worthy.—JB

DANCE/ELECTRONIC

★ FISHERSPONER

#1
PRODUCERS: Nicholas Veneris, Fishe Spencer
Capitol 42838
RELEASE DATE: Feb. 25

Fishe Spencer is not simply an electroclash act—it is a multimedia experience. The group's live shows are the aural equivalent of why the act's debut album, #1, seems a bit disappointing without the correspondingly lavish visuals. That said, the album has a number of great songs. Lead single "Emerge" is the absolute highlight; it's no wonder the frenzied dance track has been a club staple for months. A cover of Wire's "The 15th" and "Tone Poem" evoke some of Depeche Mode's most tender moments. While the hauntingly sexy "Turn On" boasts the strongest lyrics on the disc. The set includes a bonus track (the Junkle X remix of "Emerge") and a visually stimulating DVD.—AC

NOBUKAZU TAKEMURA

10th
PRODUCER: Nobukazu Takemura
Throck Jockey Thrill 118
RELEASE DATE: Feb. 18

With his 10th album, Nobukazu Take- mura enjoys veteran status in his community and remains one of the biggest labels producers in the interna- tional electronic scene. The bright sounds and whimsical approach that he is known for are intact, and on this album, for the first time, he uses speech-synthesis software developed for the handicapped as his robot "vocalist" ("Lost Treasure" and "Croom" are the best examples). Also included is a bonus CD-ROM with a promotional video of "Lost Treasure" and a preview of a film, Kobito No Kami. Both—featuring Takemura's Claymation characters—show how Takemura's talents and quirky outlook don't stop at music.—TP

COUNTRY

★ JEANNIE KENDALL

Jeannie
PRODUCERS: Brian Fisher, Mike Stalts, Ken Irwin
Rounder 11661
RELEASE DATE : Feb. 25

Jeannie Kendall emerged as one of modern country's great style performers on a string of late-1970s hits as part of the Keltner Band with a duet that paired her (Continued on next page)

SPOTLIGHTS

A.B. QUINTANILLA III PRESENTS KUMBA KINGS

PRODUCER: A.B. Quintanilla III
EMI International 40514
RELEASE DATE: Feb. 25

Though you wouldn't guess it from the prosaic title, 4 represents a quantum leap in sophistication for A.B. Quintanilla and company. The sig- nature metalic sound of their earlier albums has given way to stylish new fusions. "Contigo," framed by Spanish guitar and Latin percussion, exemplifies the new approach. Guest artist aboard—Juan Gabriel spars revisits his 1971 hit "No Tengo Dinero," accompanied by the joyous vallenato-rap of El Gran Silencio. The Kings' four English R&B cuts are less inventive—top-40 serviced "Don't Wanna Try," resembles Force MD's "Tender Love," while a soft-rap revival of new Kids on the Block's "Please Don't Go Girl" is redundant. This album is well-paced to go beyond the act's regional Mexican/Tejano base, making inroads with rock-en-Espanol and alterna-Latin flyers.—RB

FABULOUS

Street Dreams
PRODUCERS: various
Desert Storm/ELEKTRA/EEG 62791
RELEASE DATE: March 4

On the follow-up to Ghetto Fab, FaBLous, which spawned ubiquitous radio hits like "Young'n (Holla Back)," Fabulous proves once again that he has a flair for infectious club-ready songs. Among the tracks tailored for hip-hop retelling is "This Is My Party," the bouncing lead single that cleverly plays off the Lesley Gore classic. Fabulous' top-request tracks are: "Lust for Life," "Morena," and "Desperately." While some of the lyrics have a been-there-heard-that vibe, Fabulous more than holds his own with this fresh, creative outlook.—GM

CONTRIBUTORS:

Susanne Ault, Jim Besman, Ramiro Burr, Keith Caufield, Leila Cobb, Jonathan Cohen, John Dillberio, Brian Garrity, Rashawn Hall, Gail Mitchell, Chris Morris, Tamara Palmer, Kristin Roth, Bram Teeltman, Phillip van Vliet, Waddell, Adrian Zupp. SPOTTED: Releases deemed by the editors to deserve special attention on the basis of musical merit and/or Billboard chart potential VITAL REISSUES: Rereleased albums of special artistic, archival, and commer- cial interest, and outstanding collections of works by one or more artists. PICKS: New releases prrdised to hit the top half of the chart in the corresponding format. CHARTS/CATEGORIES: New releases, regardless of chart potential. Highly recommended because of their musical merit. All albums commercially available in the U.S. or GND. Send review copies to Michael Paolletta (Billboard, 770 Broadway, New York, N.Y. 10003) or to the writers in the appropriate discipline.

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BILLBOARD MARCH 8, 2003
JEANNE KENDALL forcefully harmonizes with the rhythm section, and her vocals are accompanied by the sweet, soaring melodies of her acoustic guitar. The result is a captivating blend of tradition and modernity, perfectly encapsulating the spirit of her music.

Boris Grebenshikov’s “Amerika” is a testament to his singular talent and the enduring legacy of his band, Kino. This track is a perfect example of his ability to blend traditional Russian folk elements with rock and roll, creating a sound that is simultaneously familiar and innovative.

The jazz fusion of “Kanga-roo” is a testament to the cross-cultural influences that have shaped modern music. It’s a beautiful piece that showcases the skill and creativity of the musicians involved.

The world premiere of “Ice Cube” at the Midnight Vistas tour was a highlight of the festival. It’s a powerful and thought-provoking piece that reflects the complex and challenging times we live in.

The concert was a celebration of the power of music to bring people together, to connect us across time and space, and to inspire us to imagine a better future. It was a night of beauty, of passion, of humanity, and of hope.
**REVIEWS & PREVIEWS**

**SINGLES**

**POP**

★ **EDWIN MCAIN** I Want It All (3:45) **PRODUCER:** not listed  
**WRITERS:** E. McCain, N. Thrasier, W. Mobley  
**PUBLISHER:** not listed  
**ATC Records LLC (CD promo)**  
It's a return to roots for former Atlantic artist Edwin McCain, now forging an indie path on ATC Records with his sixth album, the top-20 hit single “I Want It All.” Certainly ranks with the singer/songwriter's finest material, turning down the gloss a bit to let a gentle acoustic instrumental arrangement flow alongside his relaxed but ever-relevant vocal. Here's a song that is as accessible and memorable as McCain's major-label efforts, but one senses a renewed ease, as if the pressure's off so the musicianship can reign supreme. A purely heartfelt, unadorned little number—classy, way to spend four minutes.—**CT**

**AMERICAN COUNTRY**

★ **MARCEL Tenenhouse** (4:18) **PRODUCERS:** Byron Gallimore, Marcel  
**WRITERS:** M. Chaguen, J. Stalder  
**PUBLISHERS:** Chicago Buss Entertainment, ASCAP; Green Ivy Music, BMI  
**Mercury 02405 (CD Promo)**  
The debut single from new Mercury artist Marcel is a piano-based, string-laden ballad that impresses in its endearing delivery. As a vocalist, Marcel boasts a personal, sparse style that relies on clever wordplay, tight phrasing, and an accessible vocal delivery. The song is basically a heart-tugging ballad, but in a very personal, intimate way. It's a kind of reverse “Please Come to Boston” for the new millennium. If you need a reason to feel good about your future, this is your reason.**—CT**

**JERICHO**

★ **JOHNNY HUNT** Hurt (3:34) **PRODUCER:** Rick Rubin  
**WRITER:** Trent Reznor  
**PUBLISHERS:** Leaving Hope Music, TVT Music/ASCAP  
**American/Lost Highway 02397 (CD promo)**  
For Cash fans, this is a heavy listen—and it has little to do with Trent Reznor's played-out lyric. It's striking in itself to hear Nine Inch Nails’ greatest moment flipped over and done acoustically—but this is none of the songs on American IV: The Man Comes Around that reveals just how big a toll Cash's age and worsening health have taken. Hearing his once-strong voice weak and a tad raspy—and with between breaths audible—against the brooding, piano-heavy backdrop, and steady acoustic strums makes for a heartbreaking listen. Cash's rendition of the song, done at this point in his life, speaks to the hurt that we all feel in coping with aging and in seeing our heroes do the same. Even though the song is a somber one, Cash's voice resonates—still pretty cool to know that Cash, despite his changing voice, remains our hero, refusing to give his age an inch in his life—even when the results are mixed.—**WO**

**ROCK**

★ **GOOD CHARLOTTE** The Anthem (2:55) **PRODUCER:** Eric Valentine  
**WRITERS:** B. Madden, J. Madden, F. D'Alessio  
**PUBLISHERS:** EMI April Music/21:1 Music/Vegan Boy Music, ASCAP  
**EPIC 59093 (CD promo)**  
Good Charlotte's infectious debut single, “Lifestyles of the Rich and Famous” has pushed the band's sophomore effort, The Young and the Hopeless, into platinum status. After a run at modern rock, the song got a second life at top 40. Not as instantly catchy as its predecessor, “The Anthem” should be able to follow suit. The pop-punk song is credible enough to work its charms on modern rock/airwaves yet catchy enough for the C4R to embrace. It’s not gonna be like you’u like ‘lyrics fuel acoustic rebellion in much the same way that Blink 182’s “What’s My Age Again” and Sum 41’s “Fat Lip” did—and this band is young enough to authentically remember high-school factor. In that two bands share a sound that un-Madden AMT features are holding hosted TRV and All Things Rock) and road vet- erans, and that song is their second sin- gle from critically acclaimed Vagame to India. In the same vein as previous Arie tracks like “Bored Skin” and “Ready For Love,” “Can I Walk With You” is an easy-going love song—simple, sweet, and charming. Arie’s honey-dipped vocals glide over the acoustic guitar kicks that dominate the track as she opens her heart to a potential lover. Lyrically, Arie is an adept songwriter who knows how to give an simple lyric depth. The song, with its folkly, acoustic feel, will be a hard sell at mainstream rock & roll, but Arie’s recent accolades may just be enough to part the top with program directors.—**RH**

**LIVING OBSESSION**

**INDIA ARIE** Can I Walk With You? (3:30) **PRODUCERS:** India,Arie, Blue Miller  
**WRITERS:** I. Simpson, W. Mueller  
**PUBLISHERS:** Gold & Iron Music/WB Music, ASCAP; Warner-Tamerlane/Songs Sunge Blue Motown 20292 (CD promo)**  
Fresh from her two Grammy wins for best urban/alternative performance and best R&B album, India.Arie returns with “Can I Walk With You,” her second sin- gle from critically acclaimed Vagame to India. In the same vein as previous Arie tracks like “Bored Skin” and “Ready For Love,” “Can I Walk With You” is an easy-going love song—simple, sweet, and charming. Arie’s honey-dipped vocals glide over the acoustic guitar kicks that dominate the track as she opens her heart to a potential lover. Lyrically, Arie is an adept songwriter who knows how to give an simple lyric depth. The song, with its folkly, acoustic feel, will be a hard sell at mainstream rock & roll, but Arie’s recent accolades may just be enough to part the top with program directors.—**RH**

**QUEER AS FOLK—THE COMPLETE SECOND SEASON**  
**STITCHING DOM 2001**  
**RELEASE DATE:** Feb. 25  
Arriving just in time to celebrate the premiere of Queer as Folk’s third season (Feb. 20), Showtime is the second season of the groundbreaking series bows on video. The six-disc DVD set contains all 20 episodes and more than three hours of bonus features—including behind-the-scenes interviews with the crew, bloopers, and an extended look at the production of the season finale. Music fans will appreciate the “video jukebox” feature, which identifies songs and artists heard in each episode. While there is a good deal of on-screen material involving the production team, there is comparatively little that includes the cast. Although there are no audio commentaries for any episodes, the other added elements should make fans quite happy.—**AC**

**LIVING IN OBLIVION**

**Chris Straight** Home Entertainment 0788 (DVD Promo)  
**RELEASE DATE:** Feb. 11  
**WRITER/director Tom DiCillo’s 1995 comedy about a harried indie film director trying to maintain his hold on sanity while his no-budget flick collapses hysterically around him was—for no reason—a case of art imitating life. In an engaging video interview with lead actor Steve Buscemi, a corrosive DiCillo remem- bers that the pressure for his movie came after a three-marti- ni vent to an actor while attending a wedding. His ’91 vehicle, Johnny Suede, had been a lot of hard work for nothing, and DiCillo decided to pull a film about the frustration of that mire, while both the aforementioned wedding’s groom and actor appeared in at least the film (with the- rie’s soundtrack “utterly cheaper, re- spectively). No one, in fact, even auditioned for the true indie effort. DiCillo reveals in the addicts-own, detailed, non-stop director’s com- mentary track—on the contrary, almost everyone paid to be in it. The ad is a pointy-bean-March 2 on Show- time—of Rancid and DiCillo, directed by DiCillo. So far, it’s a success, albeit at the expense of an already dwindling audience. DiCillo’s breakthrough video comp, “Come Out and Play,” is included. An oft-repeated mistake—must have video comp for the Warped Tour crowd and a history lesson/behind-the-scenes look that’s both funny and inspiring.—**WO**

**Q U E E R AS FOLK**  
**J O H N M A Y E R** Any Given Thursday Aware/Columbia 55315  
**RELEASE DATE:** Feb. 11  
This concert DVD, recorded at the Oak Mountain Amphitheater in Birmingham, Ala., in September, is sure to make Mayer many new fans. From enthusiastic performances of the hits “Waiting for the Sun” and “Climb- ing Your Body is a Wonderland” to covers such as “Message in a Bottle,” Mayer’s musical and lyrical thoughtfulness truly shine through. Viewers will also sample Mayer’s strong guitar skills on the instrumental “Lenny,” and can see how such audience-friendly tunes as “Comfortable” and “City Love” have become his next radio hits. In addition to concert content, the disc also features a checkered photo gallery, a discography, and online links. An interview with Mayer delves into his early interest in acting, and his thoughts on many of his songs: “City Love,” for example, always transports the musician to New York whenever he plays it. As a companion piece to a CD release with the same live track list (and title), this DVD serves as a great introduction to a rising star.—**JR**

**PUNK-RAMA THE VIDEOS!—VOLUME I**  
**BILLBOARD**  
**B R I Z E N A S**  
**RELEASE DATE:** Feb. 25  
While it’s quite a feat to realize that all 22 of these clips—from the likes of Poppy, Benelux, Religion, NOFX, to Rancid—available on DVD, the best part of this release is arguably its thorough and entertaining bonus documentary detailing the history of Pus- taph, how the label went from an idea being kicked around in the head of Bad Religion guitarist Brett Gurewitz to the headquarters for modern punk rock. From an industry—and really just a music lover’s—perspective, it’s especially fascinat- ing to watch and hear current and former staffers laugh- ingly recount the impact that the Offspring’s Smash (which, according to the documentary, has sold some 9 million copies worldwide) as well as the all-time great, Germs, had to the label on the year 1994. As both records began to fade out, the tiny office literally started to hemorrhage Offspring and Rancid discs. Surprisingly, the Offspring’s breakthrough video comp, “Come Out and Play,” is included. An oft-repeated mistake—must have video comp for the Warped Tour crowd and a history lesson/behind-the-scenes look that’s both funny and inspiring.—**WO**

**CONTRIBUTORS**  
Keith Caulfield, Rashan Hall, Jill Kipnis, Wes Orshoski, Chuck Taylor, Bram Teitelman, Ray Waddell, Steve Wiegand. **SPLASHLIGHT**  
Releases deemed by the review edition to deserve special attention or the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES: (1) New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bucket.
BOLCOM'S 'BRIDGE': William Bolcom's acclaimed opera A View From the Bridge, which was opened on the New York Metropolitan Opera's December schedule, "embodies a new marriage of theatrical and musical values," says the illustrous composer, who has called his work—which features a libretto by Arthur Miller and long-time Bolcom collaborator Arnold Weinstein—on the classic Miller play.

He explains that while both he and Weinstein are classically trained, they nevertheless delve into "the vernacular as well as our classical kit bag" in seeking the "right kind of technique"—as inspired by Verdi—and employed by past top composers.

"The great people were quite interested in melding art for art's sake with the 'gutbucket popular,'" Bolcom says, pointing to the likes of Jerome Kern and George Gershwin. "Later, people tried to separate these things as an absolute schism between high and low art, but then you have people like Mike Stoller, who studied with (atonal German composer) Stefan Wolpe." Rock 'n' roll songwriter legend Stoller and his songwriter/publishing partner Jerry Leiber, incidentally were Bolcom and Weinstein's publishers in 1963 when they wrote Dynamite Tomate, an opera for actors that won the 1966 Marc Blitzstein Award from the Academy of Arts and Letters.

"We did several 'theater operas'—meaning we used actors instead of singers, who sounded like themselves when they sang and talked," Bolcom says, adding that these were also smaller-format productions with "theatrical values" that operated at that time did not generally promote. But in the late '60s, he says, "I noticed more (opera) singers that you could expect theatrical values from"—like Catherine Malinano, who starred in Bolcom's McTeague, an opera written in collaboration with Weinstein and Robert Altman that premiered in 1992, and who will perform a "one-person opera," Bolcom and Weinstein's Medusa, March 9 at Carnegie Hall.

"Suddenly there were singers who could handle both musical and the-atrical values—with an implicit understanding of what singing was about," Bolcom says. "So there was the potential for this new marriage of theatrical and musical values, which View From the Bridge represents."

Bolcom is now published by Carlin America's venerable E.B. Marks Music Co., subsidiary of Carlin America VP of marketing Bob Golden says, "Although we have a very active classical music business, it is extraordinarily exciting for us to see a contemporary opera of all things in this day and age achieve the broad-based public and critical acceptance View From the Bridge has garnered and even have one of its arias, 'New York Lights,' emerge as very possibly the next American Songbook standard."

WILLIAMSON INKS ZIPPEL: Williamson Music, a division of the Rodgers & Hammerstein Organization, has signed Tony Award-winning City of Angels lyricist David Zippel—and his In Your Ear Music pubbery—to an administration deal.

With Zippel's deep roots in the classic popular music field, as established by our founders, Richard Rodgers and Oscar Hammerstein II, Williamson president Maxene Berman says, "But we're just as deeply committed to the future, and David's future is especially exciting."

Zippel's credits also include the animated Disney features Hercules and Mulan, as well as songs cut by such artists as Stevie Wonder, Christina Aguilera, and Mel Tormé. He is currently at work on several stage and screen projects, including a musical extravaganza about the life of Busby Berkeley, with music by Alan Menken.

PAYCHECK IN PERPETUITY: One of my all-time favorites, the under-appreciated country giant Johnny Paycheck, passed away Feb. 18 after decades of poor health (Billboard, March 1). Though he'll always be best-known for "Take This Job and Shove It," which David Allan Coe wrote, he did write his own fitting epitaph in the heartbreaking lyrics to his valedictory hit "Old Violin."

"Tonight I feel like an old violin/ Soon to be put away and never played again," he wrote in the chorus to one of the saddest songs ever. He ended with this final, prophetical observation: "That old violin and I were just alike/ We'd given our all to country music/ And soon, we'd give our life."

By Nigel Hunter

Peermusic Hails Success Of Mainland Europe's Songs

BY NIGEL HUNTER

Peermusic's special note of U.K. singer Robbie Williams' international success. "He proves again that good, well-performed songs will always do the business," Karnstedt says. "His Swing When You're Winning CD sold 2 million copies in Germany within a month of its release. OK, so it might have sold 4 million without illegal downloading, but I'm sure that if the basic factors and ingredients are right and good, artists and songwriters can still do well everywhere."

Conceding the likelihood that piracy can be eradicated, Karnstedt suggests that a multi-territorial copyright-protection law would greatly assist legitimate traders.

"Copyright is a parallel principle to a patent and should enjoy the same strength and immunity to abuse," he says, expressing disappointment with "some political attitudes towards it," including those of the European Union. "Politicians often seem hostile and obsessed with the idea that everything must be user-friendly and as cheap as possible, without regard to the creators and their right to a fair remuneration. There is the age-old problem that no politician wants to be seen supporting measures, however just and necessary, that may cause him or her constituents to pay more for something they enjoy." Karnstedt says, "[that will] perhaps forfeit their support at the ballot box.

Karnstedt concludes that the music industry—and music publishers in particular—must cease regarding the recording as a major income source. Performance fees, synchronization, live events, and radio and TV broadcasting are not being exploited to their full extents, he feels, and new technology and the Internet await intelligent and perceptive attention with regard to their potential from music rights holders.

"Music is and will remain like water: an everyday necessity," Karnstedt says. "It's international, multi-cultural, transcends language, and is something that everybody, everywhere wants."

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THE VOICE IN OUR HEAD SAID IT WAS THE RIGHT THING TO DO.

THE VOICES AT MOTOR TREND SAID IT'S THE "SPORT UTILITY OF THE YEAR."

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Now that they boast extensive content, will legitimate digital-distribution sites such as Pressplay and MusicNet finally gain a commercial foothold, or do they face a long, uphill climb in a free-for-all online world?

BY BRIAN GARRITY

After spending last year laying the licensing groundwork for the commercial online music business, analysts and digital-distribution executives say 2003 marks the first real year of operation for the subscription and Internet singles business.

Subscription services—in a series of moves to compete against free services as well as each other—now boast expanded catalogs, increased functionality and exclusive offerings that can't be found in rival services or stores. However, it remains unclear whether improvements in content and portability will be enough incentive to motivate consumers to abandon free peer-to-peer services.

While commercial services expect this year to see the biggest upick in subscriber traction since the market's inception, the results are still likely to be modest. "It's an incredibly competitive environment that they're in," Jupiter Research analyst Lee Black says of commercial digital music services. "They will get consumers, there's no doubt, and they'll have more subscribers by the beginning of next year than they had at the beginning of this year, but it's going to be a long haul for them."

Jupiter is reforecasting its estimates on the size of the digital music market in the coming year and beyond. While no figures have been released, Jupiter is downsizing its predictions considerably.

One of the biggest question marks in the coming year figures to be consumer response to AOL's version of the MusicNet service. The Internet giant has said it plans to bow the offering by the end of the first quarter.

Also getting in on the act are bricks-and-mortar retailers: Best Buy, Hastings, Tower, TransWorld Entertainment, Virgin Entertainment Group and Wherehouse Music have jointly invested in Internet company Echo, and later this year hope to launch their own rival to MusicNet, the joint venture between Warner Music Group, BMG Entertainment, EMI Recorded Music and RealNetworks, and Pressplay, the joint venture between Universal Music Group and Sony Music Entertainment. Retailers are betting they can help drive consumer adoption of digital services by introducing them in physical stores.

FREE VS. PAY

The problem with any pay-subscription business, say service operators and industry watchers alike, is, while the likes of MusicNet, Pressplay, Listen.com's Rhapsody and others offer increased content and portability, it still doesn't match what's offered by peer-to-peer networks.

Indeed, peer-to-peer remains an issue for all services, acknowledges Dave Goldberg, VP/GM of music at Yahoo! and head of its music destination, Launch. "The big challenge facing everyone is the fact that the free stuff is always going to be out there; it's never going away," he says. "So the trick is how to add more value." Analysts polled by Billboard say that, in the near term, subscription services will offer the greatest perceived value to groups like parents who don't want their kids downloading music for free, office workers blocked from peer-to-peer networks and older music consumers who prefer the album format and who don't want to download

Continued on page 42
Talent brings rich rewards and with them, great responsibilities. HSBC's Entertainment and Media team of private bankers understands the needs of actors, musicians, producers, and professional athletes, as well as their managers, accountants and lawyers. From managing personal assets to providing structured financing for the film, music and sports industries, we have the expertise to offer creative, highly customized solutions. Our private bankers can also draw upon HSBC's vast resources to provide banking, credit, insurance, and asset management services. HSBC is one of the world's largest financial institutions, with operations in the Americas, Europe, Africa, Asia, and the Pacific Rim. Please call us to learn more about our capabilities, discretion and attention to satisfaction.

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Pushing Publishing Profits
Publishers turn to other revenue streams in the face of declining record sales.

BY JIM BESSMAN

In these troubled times of depressed record sales, music publishing companies big and small are finding new ways to work their catalogs to offset losses of record revenue.

Indeed, Universal Music Publishing Group (UMPG) Worldwide president David Renzer recently held a conference for the company’s entire global executive team, with “the No. 1 theme” being new revenue streams. “We have to continue to be as aggressive and creative in the exploitation of our catalog in the film/TV/commercials area,” says Renzer. Or, as Spirit Music Group president Mark Fried puts it, “The simplest answer to the steady erosion of traditional mechanical income is sync, sync and more sync.”

It’s worth noting, adds Fried, “that while digital piracy has probably increased four-fold over the past five years or so, film and television production has increased at least tenfold, thanks to the creation of new television networks and the explosion of new cable and satellite programming all over the world. Furthermore, the synching of both classic and new songs into advertising campaigns has kept up its torrid pace and shows no sign of abating.”

Also on the sync side, Rykodisc CEO Arthur Mann emphasizes his company’s success in international licensing—and in collecting the additional revenues that accrue. “We have sync agents all over the world—which is a very important part of the business,” he says. But, he adds, “Our job is to create opportunities for writers, regardless of the performance of the record labels.”

Mann finds "tremendous opportunities" in the digital domain. "We have to look at how the general public is being turned on to and obtaining music and get maximum exposure and service its needs,” adds fellow indie publisher Kenny MacPherson, president of Chrysalis Music Group North America. MacPherson cites increasing placement of publishing assets in video games, along with "other outside sources" of income. "Will it ever compensate for the drop in record sales? Who knows? But we have to try," he says.

Fried mentions interactive video games and suggests "a slew of DVD-related products" among "a long list of new opportunities brought about by new technologies [that] suggest we’re entering a very healthy period for music publishing.”

RING MY CELL
Ringtones is a new "content use" cited by MacPherson. Fried says that UMPG is active, too, in licensing its music for karaoke use and is also "working closely with our [Universal] labels in the special-markets area in pitching compilations of our catalog." To this end, the company has a "Maxim Rocks compilation in conjunction with the magazine, comprising UMPG rock acts.

Chrysalis is going this route as well. "We’re looking to see if we can license what they call ‘premium records’ that are sold more in stores like Starbucks and Victoria’s Secret,” says MacPherson. "We’re also talking to our artists, who are releasing new records to see if they’re planning to do enhanced CDs, and, if so, do they want to include some of their print music? So we’re looking at all these marketplaces and trying to build something up."

Renzer says UMPG is even going so far as to envision feature film scenarios from its catalog and artist roster. "We’re trying to think of everything possible," he stresses. As is Arc Music Group head Marshall Chess. "Like all music publishers, we are looking for new income streams," he says, specifically identifying the company’s expansion into world-beat music and the Latin market via publishing agreements with George Prince’s "If I Were Your Girlfriend," the other from Tupac Shakur’s "Me and My Girlfirend."

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(Continued on page 41)
Over the course of 14 years, Brian Williams, senior VP, director and founder of SunTrust Bank's Music Private Banking Group (MPBG), has seen his company grow into a 30-banker staff occupying a 12,000-square-foot office on Nashville's Music Row. Now, in an effort to tap into new markets and to become more than just a bank, he has launched a music services subsidiary, D'Loren, which offers buyers a range of services including financial and investment advisory services, pre-approved loan programs, and a variety of other services to the music industry.

D'Loren launched their firm in 1998 and went on to do whole company securitizations for TVT Records and performance-right organization SESAC in 1999.

Under such deals, firms essentially sell their future revenues to a specially structured "bankruptcy-remote vehicle" that, in turn, issues bonds backed by those revenues. The procedure removes the credit risk of the company, thereby lowering its cost of borrowing.

Securitization is used extensively in different forms in the broader world of finance, offering borrowers attractive interest rates and lenders a relatively safe investment. D'Loren says UCC's new program differs from its previous securitizations in that, rather than the borrowers, assumes the risk of selling the loans to investors.
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For music companies eager to explore different financial opportunities, Billboard's 2003 Music & Money Symposium is the place to be. Featuring keynote speaker Strauss Zelnick, the former CEO of BMG Entertainment and founder of New York-based ZelnickMedia, the one-day event—set for March 6 at the St. Regis Hotel in New York City—details the pros and cons of different business options through seminars and panel discussions, while providing a general place for industry executives to meet.

"One of the toughest goals to achieve in business is connecting with the appropriate business development or financing partner," says Ken Schlager, Billboard's new media editorial director and VP of business development for the Billboard Music Group. "We hope the discussions, in both the business sessions and the hallways, will create opportunities for attendees to come together with one another in unexpected ways that will serve their business needs."

The event kicks off with the general session "New Economics of the Music Business." Industry leaders will detail how the current decline in revenue is affecting the music business and discuss whether the industry model is being restructured for good or just temporarily fixed to fit the current climate. Panelists will also explore whether it is the independent or major label that is better positioned to adapt to the lower volume of business and if the trend toward Internet development among the majors will continue.

Following the session, Zelnick, who currently serves as chairman of Japan-based label Nippon Columbia and is a board member and investor for the planned Echo digital music service, will give his keynote address. Next up is "The New Entrepreneurs." With a new generation of multifaceted companies looking to increase revenue through publishing, tour booking and personal management, this seminar explores how the concept translates into reality. Also examined is whether this practice leaves companies more vulnerable for the next influx of takeovers and how the potential return stacks up in the investment community.

For music firms searching for the appropriate source of funding, or perhaps a venture company in tune with its market perspective, "Finding the Funding That Fits" provides a platform of information and networking opportunities.

Rounding out the symposium is "Valuing Music Assets." Moderated by John Frankenheimer, co-chairman of Loeb & Loeb, this general session addresses how the current economic downturn has affected the market view of music and publishing companies. Panelists will talk about whether this is the time to invest and whether avenues are the most promising in terms of growth.

Other symposium panelists include Harold Vogel (Vogel Capital Management), Michael Nattan (Sanford C. Bernstein), John Rudolph (Music Analytics), Terri Sanitsi (KPMG), Jim Cooperman (BMG), Nick Henry-Stolz (JP Morgan Chase), Larry Miller (Or Music) and Brian Williams (SunTrust Bank) and attorneys Mark Levinson and Michael Elkin.

Now in its second year, the symposium, hopes Schlager, continues with the impact of the first. "We’ve heard some terrific feedback," he says. "In simplest terms, the attendees said they were inspired and entertained. That’s exactly what you want to hear—especially from a crowd of entertainment-industry insiders."

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Email: loopgroup1@aol.com

PUBLISHING PROFITS

Continued from page 41

V Records. "We’ve also renewed an agreement with Microsoft to include about a dozen of our titles in their Encarta program, and we’re using our material with GuitarPort, which offers computerized music to play along with, and helps our catalog reach, via the Internet, a younger audience interested in learning to play along with classic guitar heroes like Chuck Berry and Bo Didley."

BACK TO THE BASICS

In addition to these new revenue streams, Chess still stresses the publishing company basics. "We do what is necessary to find where the bodies are buried and collect all income which is due to the writers, from monitoring information at all the societies to tracking mechanical and sync income," he says. "Aggressive investigation is one of our many fortresses."

Other more mundane but remunerative money matters are addressed by Mann. "Kykomusic has always been more rational than the multinationals with regard to the level of advances that it pays," says Mann. "You can’t overpay. You have to address the realities of the record business, and one way is not overpaying for publishing rights [because] you can only dig so many graves before you’re out of business."

Another way, Mann adds, is direct-licensing in the U.S., "which costs less than having Harry Fox do it."

At EMI Music Publishing, meanwhile, V P John Melillo salutes the company’s strategic personnel setup in respect to generating income from non-record sources. "For well over 10 years, we have had in place an evolving structure of staff and resources that have been developing non-mechanical revenue streams," he says. "These dedicated creative staff—with their business counterparts—are charged with seeking out and developing new potential in potential growth areas and then building and modifying the systems and processes that service these markets. We intend to continue to focus our efforts on this strategy, which has resulted in substantial revenue growth."

Fred concludes that the key to overcoming the evaporation of traditional mechanical income is proactivity: "Publishers who have failed to increase both their administrative and creative staff along with their catalogs—which are now suffering meaningfully as traditional royalty streams dry up—are simply out of the game," he says. "While I’ve no doubt there’ll come a time in the not-so-distant future when legitimate, industry-sponsored downloading and other forms of digital delivery will grow publishers’ revenues exponentially, the current trends require publishing companies to return to their roots and plug like crazy."

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Debts, Remuneration Determined in MAP Settlement

UMVD Owes Most Among Distributors; 2.5 Million Consumers Likely To Receive Compensation Equal To Cost Of New CD

BY MATTHEW BENZ
NEW YORK—More than 2.5 million people have filed to receive their share of the $67.4 million cash portion of the $143.1 million settlement of price-fixing allegations by the five major U.S. music distributors and three top retail chains (Billboard, Oct. 12, 2002). Barraging a flood of last-minute claims—the filing deadline is March 3—those who filed should receive a check for an amount that is approximate to the cost of a new CD.

The settlement stems from an antitrust lawsuit filed in August 2000 by 41 states and three U.S. commonwealths. The suit alleged that Sony Music Distributors and retailers conspired to fix the pricing of CDs and other music products. According to the settlement proposal, “residents of the plaintiff states and members of the plaintiff settlement class have been injured by paying more for music products than they would have paid,” in part through the collusion and utilization of minimum-advertised price (MAP) programs.

According to Florida Attorney General Bob Butterworth, “These policies were designed to apply only to certain retailers from offering truly competitive pricing on pre-recorded music. The net result was less competition and higher prices for consumers.”

A settlement of the suit was announced Sept. 30, 2002. The defendants did not admit to any wrongdoing.

REQUIRED DONATIONS

The settlement—which awaits final approval by the U.S. District Court in Portland, Maine, at a May 22 fairness hearing—also calls for the distributors to donate $75.7 million in product to nonprofit, charitable, and government organizations for music-related programs.

Under the terms of the proposed settlement, Universal Music & Video Distribution owes the most among distributors—$18.85 million in cash and $150,000 in cash and non-cash donations. Sony is due $13.65 million and $15.75 million; for BMG Distribution, $12.78 million and $121,000; and for Warner World, $12.52 million and $14.7 million; and for EMI Music Distribution, $6.5 million and $8.5 million.

Among the retailers, Musicland Group must pay $2 million in cash, Trans World Entertainment $800,000, and Tower Records $275,000-$325,000.

To submit a claim for the cash portion of the settlement, one need only be a U.S. citizen who purchased a prerecorded music product from a retailer between Jan. 1, 1995, and Dec. 22, 2000. Consumers can file a claim online at musiccdsettlement.com or call 877-347-4782 to request a form. The consumer’s name, contact details, birth date, and the last four digits of his or her Social Security number are all the information that is required.

“The goal is to get the money to the people affected,” says Joseph C. Kohn, an attorney from Philadelphia law firm of Kohn, Swift & Graf who is lead counsel for the plaintiff settlement class. While

BY TRUDI M. ROSENBLUM

Michael Catain used to specialize in appraising and liquidating music-related assets for banks. Now he is attempting to leverage his knowledge of how merchants manage their stock to keep his own independent label group afloat.

A 16-month-old Minneapolis-based venture founded by Catain, its methods of courting retail include offers of attractive distribution terms, creative promotion opportunities, and inclusion of nontraditional stores.

“It’s not easy for stores in this economic climate; stores are closing left and right,” Catain observes. “It’s important to support retailers in any way we can.”

ATTRACTION TERMS

A key element of its retail support strategy is the terms it offers merchants in dating and discounting on product payments. Whereas many labels typically offer dating terms of 30-60 days for payment on product, Liquid 8—which specializes in niche-oriented titles ranging from gospel to smooth jazz to children’s music—offers extended payment terms of 120 days. The average discount to the retailer for early payment on product is also greater. Where the norm tends to be 2%-10%, Liquid 8 is going with 15%-20%. Catain says this strategy “helps retailers keep product in the stores longer and buy in heavier.”

He says that the strategy is an acknowledgement that retail support is vital to getting CDs from small labels into the hands of consumers, and that in a tight economy, retailers have to make tough decisions about what to stock.

The move also reflects that since the mid-’90s, music chains have been changing the way they order product. While labels used to push chains to take eight-weeks’ worth of inventory on initial buy-ins, today many accounts only buy two to three weeks’ worth, thanks to better inventory-management tools and increased distribution through retailers (Retail Track, Billboard, June 30, 2001).

Catain is in a unique position to understand music retailers’ needs and the bottom-line value of music products. Before starting his label in August 2001, he spent a number of years doing appraisals and liquidations of music-retail inventory for banks. The banks would supply Catain with credit facilities to retailers, who would secure the loans using music inventory as collateral. Catain was called in to estimate the value of the inventory, and the loan was in place and to liquidate it if the retailer went out of business.

Beyond the financial terms it offers to retailers, Liquid 8 is also looking to earn goodwill in merchant stocking decisions with retail-based promotions and its pursuit of distribution through non-music/video merchants.

According to Liquid 8’s retail promotion efforts, Minnesota-area Target stores will carry the CD from the winner of a new regional talent search Minnesota Idol. The album will be released through Liquid 8 and will exclusively be available at Target locations until June. In another promotion, Liquid 8 artist Jesse Colvin will embark on a tour of Borders Books & Music stores, and Catain says he is currently working on promotions with Best Buy.

Catain notes that Liquid 8 also does a lot of business in nontraditional markets. “We have a very good connection with nontraditional retailers like Hi-Vey Grocery Stores and the Snyder drugstore chain. So far, the strategy is working.”

Catain released 90 albums and shipped 300,000 units last year. Catain says, “The company projects revenue of $6 million for this year.”

STONG NICHIE APPEAL

The company’s content portfolio includes the Gospel Legends Series—featuring such artists as Shirley Caesar, Albertina Walker, and the Staple Singers—and Baby Music Boom, a children’s label with music from the Roxies, Peter Himmelman, Richie Havens, jazz saxophonist Hayes Greenfield, and father-and-son duo Ben & Leo Sidran. Liquid 8 also holds a 50% stake in Zephyr Media, a DVD group, including smooth-jazz label Rhythm & Groove Records, whose acts include Daryl Hall & John Oates, Fishbelly Black, and City of Sound.

Liquid 8’s focus is on buying catalogs with strong niche appeal and promoting acts with name recognition that include Hall, Vanillia Ice, and Midland Oil. “I try to stick with four or five genres,” Catain says. “Gospel/Christian traditionally will always sell. With [adult] contemporary/smooth jazz, the demographic for that is great, and it doesn’t get downloaded. Then [with] hiphop/urban, we have a lot of the West Coast rappers. [In] the children’s genre, we recently bought Baby Music Boom, which has a Roches album, which sold over 100,000 units. So we try to stick to genres that sell consistently, that don’t get downloaded, and that don’t cost a lot to promote.”
The company says it is now in negotiations with the major record companies to secure content licenses and has hired Napster founder Shawn Fanning as a consultant in developing the new service. The new version of Napster is expected to offer a mix of subscription and à la carte downloads. The service is not expected to feature on-demand streaming.

As part of the move, Roxio—which has been attempting to expand beyond its core burning franchise—is also getting into the digital jukebox business. The company is looking to take on the likes of RealNetworks' RealOne Player, Microsoft's Windows Media Player, and MusicMatch Jukebox with version 6.0 of its Easy CD Creator software. Roxio CEO Chris Gorog says the company will “likely” use its newly launched jukebox application AudioCentral, a feature in the latest version of Easy CD Creator, as the interface for the new Napster service. Easy CD Creator—formerly used exclusively for burning—can now rip, organize, and play back digital music files via the AudioCentral feature.

CUSTOM-CD TRAIN: Sony Music Entertainment (SME) has started an online custom CD operation at custommix.com. The service launched in early February with songs from Columbia act Train.

Consumers can create a personalized CD of 12 songs from a catalog of more than 50 tunes, including live cuts, rarities, and previously unreleased Train material. Custom Mix albums are priced at $15, plus shipping and handling.

In business development, Marcelo Garcia says SME plans to make songs from additional acts available in the near future.

FULLAUDIO UPDATE: FullAudio says it will launch a new version of its on-demand digital-music service in March.

The updated offering will feature unlimited downloads, 36 branded channels of premium radio, and the ability to either burn tracks to CD or transfer tracks to devices.

FullAudio currently offers downloads that cannot be moved from the PC. In the existing format, music is offered in packs of 100 tracks for $5 per month and 380 for $10 per month. Pricing for the reconfigured service has not been disclosed.

Through the radio channels—which are another new feature—FullAudio will offer downloads of singles, programmed bundles of music called TrackPaks, and entire albums by leading artists. FullAudio offers downloads from Universal Music Group, Warner Music Group, BMG Entertainment, and EMI Recorded Music. A “significant amount” of the content will be portable.

The company says it will target the middle of the market, providing the consumer with little time and an abundance of money, not the consumer with little money and an abundance of time.

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CHAPTER 11: The bankruptcy court has approved Wherehouse Music's 516-G request, which means that by returning product to its main suppliers, it can get credit to buy new inventory. The amount that can be returned has yet to be determined, but the major suppliers negotiated a deal whereby the chain will get 75% in new credit for every dollar of returned inventory. But that percentage is not set in stone, and sources suggest that Wherehouse has the leeway to individually negotiate terms for each supplier, with the most credit percentage to be applied to returned product.

Lew Garrett, executive VP for the Torrance, Calif.-based chain, reports that the chain is also seeking debtor-in-possession (DIP) financing. The chain is scrutinizing DIP term sheets from several possible lenders, and Garrett says, "We hope to have something finalized with a possible lender partner in the next few days."

Wherehouse is also running liquidation sales for its undesired outlets, which could last until May, depending on how well the sales go. But when all is said and done, Wherehouse's store count is expected to drop to about 175 units, which means it will have closed about 230 stores this year.

Meanwhile, in Atlanta, Value Music Concepts also had its 546-G approved by the bankruptcy court. According to sources, the chain will be allowed to return nearly $6 million in inventory, but the majors have negotiated a deal whereby Value Music will get 50% in new credit for every dollar of inventory returned. That means the chain should be getting at least $3 million in new credit from the major suppliers—although, like Wherehouse, it too has the ability to negotiate with suppliers for a higher trade-in percentage.

Value Music is further along than Wherehouse in that it has obtained DIP financing from its existing bank, Fleet National, which has a lending formula that could make as much as $12 million available. At the time of the filing, sources suggest that the chain had only drawn down $7 million. As for closures, the chain has shuttered 30 stores, bringing the count down to 87 units. The fate of another 20 stores depends on how well the chain can negotiate for CROs with landlords. Value Music executives did not return a call for comment.

MORE CLOSURES: CD World has closed two outlets in New Jersey—the Brick Township and the Bridgecwater locations—reducing to eight the number of stores it has in that state. David Lang, who heads up the chain—which merged with Street-side Records last year—justifies the closures simply by saying that he will not keep open stores that do not make a profit.

SAVING THE DAY: As previously reported, R&B (including rap) had a tough year last year. U.S. album sales were down 17.8%, a larger decline than the industry-wide album figure of 10.7%. But so far this year, the genre is leading the charge, with the R. Kelly album Chocolate Factory scanning 532,000 units this week. Though sales are down 10% as of Feb. 23, that has strengthened from the 13.6% that sales were down for the first month of the year. Retailers are implored to keep the titles and R&B releases coming.

VIDEO HIGHLIGHT: Best Buy’s Redline label will continue to operate, but it will only focus on the video side of its business in the wake of Gary Arnold’s reassignment to the Best Buy chain as senior VP of entertainment. He was the head of Redline. The music effort apparently will be dropped, but the label will continue to mine its action sport video line. GM Jennifer Johnston-Schaidler will head the day-to-day operations.

HONOR ROLL: Mike Dreese, CEO of the 25-unit, Brighton, Mass., Newbury Comics chain, is being honored for his many years of charitable work by the Boston Institute for Arts Therapy. A fundraiser will be held March 22 at the Ritz Carlton Hotel in Boston. To attend or help support the event, contact the Boston Institute at 617-298-5589 or log on to biat.org.

AT&T Wireless

by Ed Christian

AT&T Wireless Sees Messaging As The Next Trend

BY BRIAN GARRITY

NEW YORK—As part of AT&T Wireless’ sponsorship of Fox Network’s American Idol: The Search for a Superstar, viewers of the show can use text messaging from their AT&T Wireless phones to vote for their favorite contestants.

The sponsorship deal incorporates a broad range of other wireless tie-ins and promotions, including the ability to download songs and content about the show’s stars.

As text messaging continues to gain popularity in the U.S., AT&T Wireless is looking at its involvement with American Idol and other music-related content as a catalyst to further stimulate the use and adoption of mobile messaging services.

AT&T Wireless sponsored the halftime show at this year’s Super Bowl, which featured performances by Shania Twain, No Doubt, and Sting. Last year, the company launched a music platform for its mobile phone users that enables subscribers to purchase ring tones from Warner Music Group and access editorial content and metadata from such entities as amazon.com, listen.com’s Rhapsody, and hip-hop programmer Utopia Music. Users can also access live radio playlists from more than 1,000 U.S. stations via a service known as Now Playing on YES.

Text messaging is already hugely popular in Europe and Asia—Europeans send an estimated 1.5 billion text messages per month—and AT&T and other wireless companies are betting that it will become the next big wireless trend in the U.S.

The major labels and their parent companies are also more aggressively pursuing business opportunities in wireless entertainment and related services, as they are searching for additional revenue generators in the face of declining sales of prerecorded music.

New Music-Centric Games Coming From Sony, Eidos

In the latest example of music playing an increasingly high-profile role in videogames, Sony Computer Entertainment America is launching a new music-mixing game for PlayStation 2.

Amplitude features tracks from a host of major-label and independent recording artists.

In February, Sony signed licensing deals with Blink-182, P.O.D., Melon, Freezepop, and Dieselboy to showcase their music in the game. The company also has agreements in place with David Bowie, Garbage, Weezer, Quaarsi, and Logan 7.

Amplitude, an updated version of the PlayStation 2 music game Frequency, allows players to mix and remix hits songs during both offline and online game play. In online play, gamers can form online music communities in which they can instant message each other and collaborate on mixes. Amplitude streets March 25.

Amplitude is one of many new games featuring special music tie-ins. Eidos Interactive, a maker of videogame software, has entered into a deal with Psychopathic Records to include music from Insane Clown Posse (ICP) in its new title, Backyard Wrestling: Don’t Try This at Home. The disc will feature exclusive ICP content, and members of the group will be featured as wrestlers in the game.

BRIAN GARRITY

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Music Industry Keeps Its Eye On The Ball

By Blane Bachelor

In the latest example of growing marketing synergies between the music industry and professional sports leagues, the National Basketball Assn. (NBA) is increasing its ties with record labels and their artists.

While the relationship between the NBA and the music business is not new, never before has it been so pronounced—a fact never more emphasized than during the league’s celebrity-studded All-Star festivities in Atlanta in February. And to hear executives from both pro basketball and the recording industry tell it, never has each side been such an integral component in their respective branding strategies.

For the music industry, which enjoyed some of the biggest moments at this year’s annual All-Star event—such as when Mariah Carey, sporting a hip-hugging, Washington Wizards jersey tank-dress, serenaded Michael Jordan during half-time—the NBA serves as a powerful promotional partner for its artists at a time when exposure through traditional formats like radio and MTV is increasingly challenging.

Meanwhile, for the NBA—which is facing the retirement of Jordan, it’s biggest attraction, basketball as nearly a young fan—be-ins with the music industry are a means of adding even more celebrity and lifestyle connotations to a product already steeped in glamour and hype.

“I think people are just starting to realize it’s a beautiful marriage,” says Jermaine Dupri, an Atlanta-based rapper and hip-hop entrepreneur who performed at the All-Star game this year.

At the game, arenas pulse with current top 40 singles during any break in the action. Since 2001, half-time shows at playoff games have boasted concerts from acts including U2, Destiny’s Child, and Sugar Ray. Execs like BMG’s Randy DiMuro say that the NBA is the space where these kinds of deals with music artists should be pursued. “We’re always on the lookout for new and different ways to do that.”

In 1999, the league established the NBA Entertainment League in Los Angeles. The 14-team private league offers celebrities—many of them music artists—a chance to play competitive games with each other, while the NBA benefits from additional networking within music circles.

CROSSING OVER

“There will only be further conver- sions and further integrations,” BMI Music strategic marketing VP Joe DiMuro says. “Let’s face it. The music industry is in a declining state. We are acutely aware of that. We need to find new ways of promoting our artists as a way of generating revenue, and in the future I can see perhaps utilizing [NBA] arenas and products to do that.”

League executives say cross-promoting translates just as well for the NBA. “Music works very well with our sport. It’s a very rhythmic sport,” NBA VP of entertainment and player marketing Charlie Rosenzweig says. “And the record companies are aware that our audience is appropriate for them, and obviously we want to put their artists in front of our audiences, whether it’s extending and reaching new markets or hitting the same demographic.”

The crossover has been perhaps most effective in synergies between the NBA and hip-hop. “Hip-hop and basketball—there’s a natural alliance there,” Miller says. “Hip-hop is a music genre that comes from urban America, and basketball is a sport that comes from urban America.”

The look is nearly the same: Headbands, caps, and baggy clothing across the board. And stars in both industries have attempted the tricky crossover move from athlete to record artist and vice versa.

NBA stars Shaquille O’Neal, Kobe Bryant, Chris Webber, and Allen Iverson have all recorded rap albums. Though some garnered significant praise, their efforts further entrenched hip-hop/rap and basketball as nearly mirror images, as did Master P’s highly publicized but failed attempt to make the jump into the NBA five years ago.

“It seems that every athlete wants to be a musician, and every musician wants to be an athlete,” DiMuro says. “There’s a hidden athlete in all of us and a hidden musician in all of us. It’s all part of the superstardom effect.”

But the NBA’s music focus is by no means exclusive to hip-hop. League executives also emphasize the NBA’s progress in integrating a diverse musical genre into its marketing initiatives. Gloria Gaynor and Meat Loaf were part of this year’s All-Star events, and other acts that have performed in conjunction with the NBA include Elton John, Michelle Branch, and Paul McCartney. Additionally, the Elvis Presley track “All Shook Up” was featured in TV spots promoting All-Star Weekend. And last year, a spot featuring the Rolling Stones hit “Don’t Stop” was used to promote the 2002 playoffs.

“We have many audiences, and we’re very attuned to that,” Rosenzweig says. “We’ve worked across all formats, and that’s not just this year. It’s a very broad base of music.”
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- Nick Henry-Stolz
music consultant, JP Morgan Chase
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chairman/CEO, Worldwide Entertainment Group
- L. Londell McMillan
principal, L. Londell McMillan PC
- Larry Miller
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- Mike Miller
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By Anne Sherber  
New York—Despite the U.S. toy industry's decline of almost 3% in sales in 2002, according to data provided by the Toy Industry Assn., film and TV studios are still determined to carve out a piece of the $20 billion that Americans spend on playthings. As evidenced at the 100th American International Toy Fair, which took place Feb. 16-19 in various venues here, one key area of growth in the industry is the expanding relationship between toy manufacturers and film and TV studios in entertainment franchising.

Because of the expense and potential risks involved in launching new properties, toy manufacturers and film and TV studios continue to extend their respective reaches by jointly exploiting brands with which consumers are already familiar. One way manufacturers and studios work together is by transforming a toy property into a line of films or videos, an idea resurrected from the early 1980s. For example, the Enfield, Conn.-based Lego Co. has introduced the line of construction and action figures called Bionicle, which will be the subject of an animated direct-to-video release this September. A feature film based on the property will be produced by Miramax and released in 2004.

For Mattel toy franchise Barbie, which spawned a video series two years ago through Artisan Home Entertainment (AHE), a third Barbie video will arrive Sept. 20. Barbie of Swan Lake, also to be released by AHE, will feature ballet sequences choreographed by New York City Ballet master Peter Martins and such celebrity voices as Kelsey Grammer.

Bringing Back the '80s  
Los Angeles-based Dic Entertainment is reviving Strawberry Shortcake, a property popular in the early 1980s and one of the first characters to begin life as a toy before morphing into a successful video character. Through Twentieth Century Fox released is "hugely important" for Dic, noting that mass merchants that experience strong sales with related consumer products are much more receptive to the line's video programming. Another 1980s property, the Care Bears, is continuing to grow in popularity. Canadian animation studio Nelvana, the property's license holder, will release a new Care Bears direct-to-video adventure that will tie in with the interactive toy plushies being produced by the property's master toy licensee, PlayAlong. The video does not have a scheduled release date yet.

On the Horizon  
A number of toy debuts that will expand new or existing video lines are also on tap. For example, the Disney-owned Baby Einstein line of videos will be extended with infant/ preschool-oriented products and plush toys that will be released in May. The new animated series Rubadubbers, which will begin airing on Nick Jr. this fall, will also reach consumers through toys and videos that will debut next year. Rubadubbers toys are expected in first-quarter 2004, while the videos, to be distributed by Dallas-based HIT Entertainment, will make it to stores next spring.

Another first-time toy line from HIT will be based on the Wiggles, the popular Australian singing quartet. The group, which tours extensively and has had a string of successful video releases, has struck a deal with master toy licensee Spin Master Toys. HIT will release four new videos from the group this year to coincide with the release of the toys. Those video titles will include a feature-length program that was released theatrically in Australia, in addition to the group's animated latest: The Wiggles World Tour.

HIT senior VP of marketing Sue Beddington notes that the Wiggles have been a video-only property for four years and that consumer research the company conducted indicates that the demand for other consumer products based on the franchise is high.

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Dic Entertainment is revitalizing the Strawberry Shortcake franchise with a series of home videos. Pictured with the product line's namesake, from left, are Dic Entertainment president Brad Brooks and senior VP of worldwide consumer products Nancy Bassett, Bandai America senior VP of sales and marketing Bill Beebe, American Greetings executive VP Jeff Weiss and chairman/CEO Morry Weiss. Dic Entertainment senior VP of home entertainment Carol Lee and chairman/CEO Andy Heyward, and American Greetings executive director of product development Kathy McConaghy and VP of licensing Michael Brown.

A SECOND VICTORY: An antitrust lawsuit against Blockbuster and five Hollywood studios filed by a group of independent retailers alleging that they were excluded from revenue-sharing agreements was dismissed in Los Angeles County Superior Court Feb. 20. The defendants argued that they had already won a similar case last June, when a U.S. District Court in San Antonio threw out the independents' suit because of insufficient evidence. (Billboard, July 13, 2002.)

Blockbuster executive VP/general counsel Edward B. Stead said in a statement: "Two courts have now come to the same conclusion on the merits—that Blockbuster competed fairly and honestly, and everything we have done has been in the best interest of the consumer." A representative for the plaintiffs could not be reached for comment.

Koch launches new label: In an effort to expand its home-video business, Koch Entertainment Distribution (KED) has partnered with Lorber Media to launch a new DVD-only label, Koch Lorber Films. Koch Lorber projects will include world cinema, independent documentaries, music, and performing-arts titles. Lorber Media will initiate the label's video acquisitions, while KED will supply distribution and marketing services.

For Koch, which only recently delved into video distribution with its Koch Vision arm, the opportunity to form a new label with an established player in the industry was highly desirable, KED president Michael Rosenberg notes. "This seemed like a natural fit." Koch Lorber will release 15 titles in 2003 and 15 in 2004, ranging from small-scale productions to top-tier films such as Praise the Sun. The first two Koch Lorber releases will be Praise the Sun and The End of Evangelion. Praise the Sun, directed by Makoto Shinkai, is a Japanese science-fiction thriller, while The End of Evangelion, directed by Khora Yuzuriha, is an animation series based on Gainax's award-winning Evangelion. Both titles will be released in both VHS and DVD formats, with the DVD version including bonus materials such as deleted scenes.

DOCUMENTARY DEDICATION: When New Video co-founders Steve Savage and Susan Margolin noticed that documentaries were attracting a growing audience at film festivals in 1999, they formed Docurama, a documentary-only video company. This year, the label is truly coming into its own, with its most prestigious slate of releases yet.

The kickoff began Feb. 25 with the release of Children Underground, a 2001 Academy Award nominee for best documentary that explores the lives of five homeless children living in Bucharest, Romania. The Main Stream, the story of a trip down the Mississippi River with humorist/author Roy Blount Jr., that was produced and directed by Academy Award-winner Roger Weisberg, also started Feb. 25. Both projects list for $24.95 on VHS/DVD.

The 2001 Sundance Grand Jury Prize winner for best feature documentary Southern Comfort—streets March 25 for $24.95 on VHS/DVD. The story of a transgender cowboy living in the South is accompanied by additional interviews and deleted scenes on the DVD. Docurama will also release rated and unrated versions of Porn Star: The Legend of Ron Jeremy, a 2001 Academy Award nominee for best documentary, Murder on a Sunday Morning, in April. The DVD of the film, which is the tale of the arrest of an African-American youth accused of murdering a white tourist in 2000, includes deleted scenes and extended interviews.

"The success of Bowling for Columbine is opening up a lot of people's minds to documentaries, though it's still a niche player's game," Savage says. "As DVD gets bigger and bigger, orders on our product keep increasing. This is our year to ratchet it up." Docurama will release 27 titles this year and will mount individualized marketing campaigns for each title.
### TOP DVD SALES

**March 8, 2003**

**Top DVD Rental Performers**

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<td><strong>Moulin Rouge</strong></td>
<td>Nicole Kidman, Ewan McGregor</td>
<td>PG</td>
<td>$19.98</td>
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<tr>
<td><strong>Austen Powers in Goldmember</strong></td>
<td>Michael Meyers, Michael Meyers</td>
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<tr>
<td><strong>Scooby-Doo</strong></td>
<td>Voices of Sarah Michelle Silverman, John C. Reilly</td>
<td>PG</td>
<td>$24.95</td>
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</tbody>
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**Additional Notes:**

- **Numbers and prices** might vary based on region and retailer.
- **Sales data compiled by Nielsen VideoScan®.**
- **(WIDESCREEN)** indicates the format of the DVD.
- **GOLDMEMBER** indicates a platinum edition.
- **$9.98** is the retail price for a standard edition.
- **$7.98** is the retail price for a limited edition.
- **$14.98** is the retail price for a collector's edition.
- **$19.98** is the retail price for a platinum edition.
- **$24.95** is the retail price for a limited edition.
GRAMMYS IN SURROUND: The raw excitement in Eiffel Music’s remote recording truck, known as L7, was every bit as palpable as the awareness that new ground was being broken. Coldplay’s performance of “Polkot” with members of the New York Philharmonic was being played back in a way never before heard by a Grammy Awards TV audience. Among the engineers responsible for the Feb. 23 broadcast, tirelessly working to ensure that this history-making event would transpire without a hitch, professional obligation mingled with unparalleled amazement at the sounds heard inside the truck, parked next to New York’s Madison Square Garden.

For the first time, the Grammy Awards were broadcast live in 5.1-channel surround sound, the realization of an extensive and inclusive team of audio professionals and technology companies. The Grammy Awards telecast, at roughly 1,000 inputs from more than 15 live performances, is a most complex TV production. Adding multichannel mixing to the live event was no small feat; the benefit to the home audience, however, brought a tremendous sense of accomplishment to the audio production industry.

When we decided to do this, it really took a task force of people, says Hank Neuberger, advisory council member of the Recording Academy’s Producers and Engineers (P&E) Wing. “When you’re talking about 5.1 broadcasting, and add to it a show this complicated, no one is an expert. We had to put together a team that represented our production company; the Recording Academy, our audio mixers, the CBS television network, our video distribution people. We got great support from Dolby [Laboratories] of both people and equipment.

“We were working on this transmission path from the stage to the trucks to CBS to people’s homes for three full months,” Neuberger continues, “trying to figure out if we’d be ready to do it; and then on-site, trying to come up with a plan that allowed us to not distract from the stereo mix—which is hard enough in itself—and still be able to generate a legitimate native 5.1 mix that we would be creatively satisfied with.”

Rehearsals held Feb. 21-22 allowed a measure of preparation for the team of audio professionals. In the Eiffel truck, equipped with an AMS Neve Capricorn digital console, mixers John Harris and Jay Vicari received audio signals from the stage. Eiffel president Randy Ezratty explains. “We get some 100 lines from the stage down to the truck.” Ezratty says. “It’s a Capricorn, so we remember everything we’re doing and just keep pulling up configurations that has traditionally outputted stereo. Our marketing manager [production mix] Ed Greene, who combines that with all the other announcers and audience, and his mix goes to the outside world. But his plate is phenomenally full; these guys are pushed to the max. The mandate we came up with for this show was zero compromise on the stereo mix while we’re forging ahead with 5.1.

In the Eiffel Music truck, Ezratty illustrates, worked on stereo mixes during rehearsals, which were also recorded. “After everybody goes home,” he adds, “we pull up those rehearsals, refine the stereo mix, and then create a 5.1 mix simultaneously on the console. When the show is on, that 5.1 mix is already written into the Capricorn. Those six channels will come to me in the 5.1 mix truck [OnSite Recording Services, which has forged a partnership with Eiffel Music]. I will also take all additional elements—the dialog, the videotaped things—and put them in a sensible 5.1 perspective. So the Eiffel Music mix is essentially untouched.”

The transmission path employed Dolby E technology to deliver the 5.1 sound. Dolby E, devised to facilitate the transition from two-channel to multichannel audio for digital TV broadcasters, allows up to eight channels of audio to be delivered via the existing two-channel audio infrastructure. Dolby E encoders and decoders were required at the location facilities and local digital TV stations, while participating local stations used a Dolby E encoder and Dolby Digital encoder to convert the signal to Dolby Digital for transmission to homes.

“In the case of CBS,” Neuberger says, “they have installed Dolby E decoders at all of their 16 owned and operated stations and have encouraged their affiliates to get gear. They have installed Dolby decoders at all their stations, including affiliates, and want the affiliates to get Dolby B so that they can decode the CBS 5.1 signal, and then re-encode it with Dolby Digital, the consumer format.”

POTENTIAL SALES SPARK While the majority of viewers were likely to hear the telecast in stereo—or even mono, depending on their audio and video equipment—the first multichannel broadcast of the Grammy Awards is sure to encourage further investment in home-theater products, as DVD-Video has continued to do. “I’ve been really passionate about the surround sound issue,” says engineer/producer Joe Chicarelli, also a member of the Recording Academy’s P&E Wing. “I’m so excited that we’re the first to do this. I heard the mixes of Coldplay and it sounded great—to hear a symphony orchestra and a rock band in 5.1 is fantastic. And I think it’s a wonderful opportunity for NARAS and the producers and engineers wing to take a stand and help promote a technology. Look at the millions of viewers who involved were not bound by conventional mixing techniques, such as a “hand in front/audience and reverberation” mix common to performed presentations on DVD-Video. “I hope that we will have the opportunity with some of these artists to put things into the rear [speakers],” said show producer Phil Ramone, chairman of the Recording Academy’s P&E Wing, during Feb. 22 rehearsals. “I just don’t like traditional thinking about ‘always from the 10th or 15th row’ center ideas. It’s a nice amiance, and works great with movie scores and other effects coming around you. But in the music world, I feel that the interest between the rear, the sides, up the middle, and over your head is what the experience is. Maybe I want to be in the middle of the band—if it’s a rock n’ roll band, why not?’”

“We’re trying to push the process along,” Neuberger adds. “The Recording Academy thinks 5.1 is great. Our membership—one-quarter of whom are producers and engineers—is totally enthralled with 5.1. People at home love it for their feature film DVDs. Now we’re just trying to get it in broadcasting, and it’s here now.

“CBS is making the leap with us.” Ramone concludes. “The Academy is really proud to do this, and the P&E Wing is leading the charge.”

Read Studio Monitor next week to learn more about the partnership between Eiffel Music and OnSite Recording Services.
LONDON—Cooperative efforts to improve industry standards are likely to be high on the agenda at this year’s ILMC (International Live Music Conference) March 7-9. Other topics likely to be deliberated include CCE Europe’s regional domination, the need for more appropriate music venues, the representation of new events, legal disputes between artists and promoters, plus continued concern with Germany’s withholding taxes.

ILMC organizer Martin Hopewell, who is also MD of Primary Talent International agency in London, says the 15-year-old event encourages delegates to choose the options and themes, and that is a unique selling point.

The ILMC is an invitation-only annual event, expecting 600 of the sector’s leading specialists from 50 countries around the world. The business is packed with entrepreneurs working in an unpredictable environment, the ILMC helps participants to do business together.

"People are starting to see the ILMC as a place to do serious work," Hopewell offers. "We shall be exploring more individual meetings in terms of workshops. There seems to be a greater demand to focus on specific topics. The subject matter might range from access for disabled people to the more universal but sensitive topic of crowd control. "When you get into that type of detail, not all [the topics] are appropriate for 600 delegates. Therefore, smaller meetings work better," he adds.

So, this year, the ILMC team plans to invite participants from outside the business, such as independent economists and the like, to gain a more objective perspective. "We need to make people aware that, as an industry, we speak a rather different language," says Hopewell. "It’s a dictionary that those outside the industry that don’t get. So we’ve got to be careful how we express ourselves."

Like most businesses, live music can’t get away from the Internet after all. And a major concern is the medium’s ability to spread news about a show or tour before the organizers are ready to promote it. Hopewell believes promoters and venue owners need to tackle that issue. "All the fans’ [web] sites exist to get that information out before the business is ready to do so. There’s the hunger to be the first with the information. But getting it wrong can fuck up everything."

On the other hand, the ILMC’s forum could be the focus of the more positive aspects of new digital media. Clear Channel Entertainment Europe has set up a new media division to exploit these new platforms—such as the PC and wireless devices. The resulting European database will be used to create an e-mail marketing and texting campaign this year.

"CCE Europe’s database will be the foundation for executing more efficient concert-marketing programs," says CCE/CEO Michael Rapino. "The database will be the foundation for executing more efficient concert-marketing programs. A more efficient audience-targeting could lead to reduced marketing spending for artists, he adds. "For the consumer, we’re developing a one-to-one communication channel that will allow us to provide the consumer with immediate information, offers, promotions and, in return, provide CCE and the artist with information and added revenue streams."

The McKeezer Group runs six U.K. venues, including London’s Brixton Academy.

**EUROPEAN PROMOTERS ARE BULLISH ON YEAR’S TOURING PROSPECTS**

"People can now copy CDs easily on the Internet. But they can never have a copy of a live act. You can only have the real version."

**BY JULIANA KORANTENG**

LONDON—Downs? What downs? That’s the kind of sentiment Europe’s leading promoters and venue owners express about the state of the touring business in 2002 and the outlook for the year ahead.

They say consumers’ craving for distraction and entertainment soars at times of uncertainty, such as the current global economic slump. Certainly, major international tours saw a dramatic drop-off after the terrorist attacks of Sept. 11, 2001, and would likely be affected again by war in Iraq.

However, the music division of Clear Channel Entertainment (CCE) Europe is among several companies that gave Billboard revenue figures and anecdotal evidence that show a significant improvement in Europe’s touring picture by the end of 2002.

Despite criticism from the fiercely independent local promoters who have criticized the company’s plans to form a pan-European corporate conglomerate, CCE’s move into the region appears to be paying off.

London-based CEO Michael Rapino says his group sold more than 5 million tickets in 2002 and promoted more than 2,000 concerts, using 600 employees in its 15 offices throughout Europe. The efforts yielded about $350 million in gross revenues last year, an estimated 15% increase from the year before. Moreover, Rapino forecasts revenue growth of about 25% in 2003.

This year is looking to be one of the biggest touring years in recent years, dominated by rock acts," he says. "We expect attendance to be stronger than ever for the live business is not usually affected by the economy. As long as there are quality bands touring, the consumer will come out to see them."

Among the big stadium acts that CCE is due to present this year are the Rolling Stones, Bon Jovi, Bruce Springsteen and U.K. pop sensation Robbie Williams in selected countries.

For Rapino, the coup is to have stepped up stadium shows. "In 2002, he notes, "we did not have one European stadium tour. The company has expanded by acquiring local players in 10 countries, including Germany, where it operates a joint venture, Medusa, with German ticket and venue operator CIS EVENTIM AG.

**SLOWING CONSOLIDATION**

CCE’s goal is to offer artists a one-stop shop for European tours, the kind of resources that a national promoter would have had difficulty supplying. For example, CCE Europe is now able to suggest Ozzy’s 2001
A Quarterly Roundup of European Artist-Development News

BY PAUL SEXTON
LONDON—The top priority for BMG in Europe for the second quarter of 2003 will be unveiled June 9, the day that Annie Lennox goes ‘Fur.’ The Billboard Century Award winner's new album, her first solo release since 1995’s ‘Medusa,’ will be a major event for the company and will be previewed, says Europe senior VP of marketing Yoel Kenan, “by more than a single. There’s going to be a lot of pre-promotion work done.”

Three hugely popular British groups dominate EMI’s upcoming U.K. agenda. Kevin Brown, international director, Capitol Music U.K., anticipates new albums by a triumvirate of platinum U.K. modern rock acts: Blur, Starsailor and Radiohead. The Blur album, slated for May, is the band’s first since frontman Damon Albarn’s hugely successful Gorillaz spinoff and the departure of guitarist Graham Coxon. A June release was planned at deadline for Radiohead’s sixth album, recorded in Los Angeles and the band’s home town of Oxford. Starsailor’s sophomore set follows the critical and commercial acclaim for its 2001 debut, ‘Loves & Losses’... The group will be guests of the Rolling Stones at their Aug. 23 London shows at Twickenham Stadium... EMI’s priority acts from continental Europe in the second quarter of the year will be Italian sensation Tiziano Ferro, Denmark’s Saybia, Norway’s Bertine Zetlitz and Dutch star Anouk... Universal Music U.K.’s VP of marketing Vassos says the company is eagerly awaiting the solo debut of the Prodigy’s Keith Flint, signed to Polydor U.K. He also cites “definite cross-border interest” in Kelly Joyce, signed to UMT’s Italian company, and two direct signings to UME: U.S. veteran Michael McDonald, who will bring his ever-distinctive vocal style to the covers project ‘Michael McDonald: Motown in April, and a solo album by Clannad frontwoman Maire Brennan. Telstar is celebrating the prestigious signing of U.K. singer-songwriter mainstay Joan Armatrading, who starts a British tour on April 22 behind her first studio album in five years, ‘Loves & Losses.’ The 15-track set was set for U.K. release March 10, and Armatrading’s live itinerary includes a Royal Albert Hall show on April 26. Telstar has also signed Irish contemporary classical talent Alison Hie, whose ‘Tranquility’ album is slated for June... Sony Classical has a March release set for the eponymous debut set by violinist Summer, born in Oxfordsire and a Royal College of Music graduate... ‘Colour Scene’ the popularity of the band’s album ‘Moody Shabs’ in 1996, a U.K. million-seller, and the chart-topping ‘Marchin’ Already’ the following year. After leaving Universal, OCS was signed last summer by Sanctuary, whose VP, international marketing and promotion, Julian Wall, says the label is building a marketing plan in advance of the band’s new album, due in June. “They have a strong and loyal fan base,” adds Sanctuary CEO Joe Cokell, “and, musically, they’re at the top of their game. I’m sure the new album...

Hit Facts: Information about Swedish rock and pop music, articles, biographies, sound files, interviews, pictures, news and links to the Swedish music industry. If you are a radio producer you can order records by Swedish artists, but of course this site is handy for anyone interested in Swedish pop and rock music.

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LONDON HYDE PARK
SATURDAY 28th JUNE 2003

www.americanradiohistory.com
EUROPEAN PROMOTERS
Continued from page EQ-1

pan-European level. The tour is scheduled to take place from late August through early September.

Rapino, however, says this rapid growth via consolidation will slow down from now on. Future acquisitions will need to complement its existing assets: "CCE in Europe will focus on maximizing its 10 operations and leveraging the strengths of each," says Rapino. On the venue and festivals side, CCE operates and manages six arenas and amphitheaters in the U.K. and Sweden, plus six music festivals in the Netherlands, Belgium, Italy and the U.K.'s Park in London's historic Hyde Park.

Despite the ability to form a pan-European structure to promote acts and the introduction of the common euro currency, the live music business retains different characteristics in the various markets at the local level.

In the U.K., John Giddings, CCE's head of European touring and MD of Solo, the CCE-owned talent agency, says Solo had its "best year ever" in 2002. He attributes this success to the popularity of David Bowie's return to live entertainment and shows by Rod Stewart, the Irish boyband Westlife plus other pop acts like Ronan Keating and S Club 7. Entertainment booms in hard times, he declared.

In the four Nordic markets (Sweden, Denmark, Finland and Norway), CCE admits that the lack of international stars in 2002 hurt business. "But 2003 looks like an excellent year with 14 outdoor shows, with 12 already sold out for June and July," states Thomas Johansson, the Stockholm-based MD of EMA Teater, CCE's Nordic subsidiary.

Moreover, local promotion of the Stones, Springsteen and Williams tours illustrates how his company is benefiting from CCE's international clout in attracting mega-star clients.

INVULNERABLE LOCALS
Other upbeat European players include the McKenzie Group (MKG), the U.K.-based venue owners and promotion company, and the Mean Fiddler Music Group (MMFG).

MKG's MD, John Northope, says 2002 was a profitable year, with an almost 20% increase in gross revenues. "Because we own venues with 2,000 to 3,000 capacity, I don't think we shall be affected any by the [economy] slowdown in 2003," he observes. He argues that, because his venues rely on local artists, they're less vulnerable to economic uncertainties than big arenas that depend on international touring acts.

MKG owns or operates six venues, including London's popular Brixton Academy and the Shepherds Bush Empire. This March, the company is opening a new 2,500-capacity venue in Glasgow—the Glasgow Academy, a former movie house that's undergone a $4.8 million conversion. The move is part of the company's plans to open two new U.K. venues annually by 2006.

While MKG says it does not aspire to expand internationally for several years, rival MMFG has already made its first move onto the European continent. Mean Fiddler recently acquired a controlling stake in Doctor Music, a leading Spanish pop/folk music festival based near Barcelona.

Taking place July 25-27, Doctor Music is one of the few pop and folk music festivals in Spain. Melvin Benn, CEO of the London-based MMFG, saw this as a potential opportunity to make the company's debut on mainland Europe. Mean Fiddler is already a leading U.K. festival organizer, thanks to its stake in or ownership of the

Further information can be obtained on the following frequencies conference@ilmc.com, or contact +44 (0) 207 923 5555
highly popular Glastonbury Festival, the Reading Festival, the Leeds Carling Weekend and the Heald, which also has a U.S. edition. In addition, MFMG owns 12 British venues that include the Jazz Café and the Forum, both in London.

The group is confident about 2003 and says the 275,000 tickets for the Knebworth Festival, which it is promoting in August, had already sold out by last Christmas. Benn makes an interesting observation as to why the live sector thrives while the recorded music business is currently suffering: "The slowdown in CD buying could be attributed to the fact that people can now copy CDs easily on the Internet. But they can never have a copy of a live act. You can only have the real version."

This faith in the uniqueness of live entertainment explains Benn's confidence in winning a current dispute with the local authorities, who have refused his company a license for this year's Glastonbury Festival. Mean Fiddler will both reuse its application for the license and appeal the original refusal, he says.

LOWERING WITHHOLDING

In Germany, one of Europe's most important touring markets, the big news is the improvement in the withholding taxes levied on touring artists. Taxes have been so punitive that they discouraged unknown acts from playing there. The German government previously withheld 25% of the gross income of both local and foreign artists. While major superstars have the resources to make such a sacrifice, unknown acts earning small incomes ended up taking a loss by the time they've paid for all pre-tax expenses.

With the highest rate now down to 20% as of this year, "It will be much easier to bring newcomers here even if they're earning only a little," says Jens Michow, the Hamburg-based president and MD of IDK, the German Association of the Promotions Industry.

Another positive development in Germany is the creation of a training program for event managers, which debuted in October 2001 and is thought to be the only one of its kind worldwide. The program is designed to improve the professional standards among event managers, Germany now has more than 1,500 event-management students at a given time. "In a business with such a high turnover, it wasn't feasible to go on as we did before. In short, we shall now have the best newcomers in the promoters business," Michow states.

In a country once famous for its plethora of clubs but dearth of big arenas, Germany also has welcomed the construction of major new venues. The opening in Hamburg of both the 15,000-capacity Color Line Arena and the 60,000-seat AOL Arena, and the debut of the Cologne Arena, have notably improved the venue picture.

German promoters had to cope with torrential floods that ripped through the country last fall, which led to several event cancellations. Yet, Michael Bisping, MD of ASS Concert & Promotion GmbH in Hamburg, says he expected a 20% to 30% boost in business in 2002 and predicts this year will be equally lucrative.

GETTING HITCHED

Bisping urges his fellow promoters to be more adventurous and imaginative. Although ASS handles major rock acts from offices in Berlin and Madrid as well, it has branched into non-music entertainment. One of its most successful productions in 2002 was for the cult act Die Drei ?? (The Three Question Marks). Originated 25 years ago by three teenagers, the performance is based on radio shows centered on characters in Alfred Hitchcock movies. The recordings of the shows have sold more than 25 million copies and another tour in bigger venues is being planned.

"Last year, for the first time, we worked with their record company [BMG] to set up a 15-city tour. We sold out all the 1,500-2,000 capacity venues with two to three performances per city," Bisping explains. "Karsten Jahnke, head of the Hamburg-based Karsten Jahnke Konzertdirektion, has booked current or upcoming tours by the likes of Noa, Sinéad O'Connor, Herman van Veen, Jane Birkin, Al Jarreau, Sonny Rollins and Dave Brubeck Quartet. "We are satisfied with 2002 and hope for even greater success," says Jahnke.

Despite the overall optimism in Germany, one concern is the state of business for talent agents, who rely heavily on international stars to entertain clients at corporate events. "That was a huge business here," Michow explains. The recent spate of job cuts in the country has forced companies to slash their corporate events budget, hence hurting the local talent-agency business.

In Denmark, Peter lb. Hansen, coordinator of the country's Smukfest festival, is responding to a potential business slump by inviting the country's 16 biggest open-air venues to join efforts to cut operational costs. "We might be competitiors, but we all rent the same sites, the same toilet cabins and hire the same garbage removers," he says. "No why not join forces? We're stronger together."
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the sister publication to Billboard and Airplay Monitor
SoundScan Confirms Japanese Music Sales Slump

BY STEVE MCLURE

TOKYO—The Japanese music market has been in poor health in recent times; new figures suggest it should be in the emergency ward.

According to a report from SoundScan Japan, the retail value of over-the-counter sales of recorded music in the world's No. 2 music market totaled 452.4 billion yen ($3.8 billion) in 2002, down 11.8% from 2001. SoundScan Japan says that music sales in Japan have now fallen 22.9% since the industry's peak year of 1998.

In its report, SoundScan Japan claims: "It's an emergency situation; this is not an exaggeration."

SoundScan Japan collects point-of-sale data from some 1,300 record stores nationwide, accounting for 42% of all music sales in Japan, on which its estimates are made.

2002 Market Share: Top 10 Japanese Labels

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<td>Warner</td>
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<td>BMG Funhouse</td>
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<td>5.7%</td>
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<td>Sony's Factory</td>
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<td>JDISC</td>
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Source: SoundScan Japan

Given that music has accounted for nearly 25% of all sales, it remains Japan's No.1 export after cars and electronics.

BY HOWELL LLEWELLYN

MADRID—Spanish labels body AFYVE has blamed the "brutal" impact of piracy for a double-digit slump in music shipments during 2002.

According to AFYVE, the local International Federation of the Phonographic Industry affiliate, Spain's music market declined 16% in value terms during 2002 to 526.9 million euros ($567.2 million; units shipped fell 18% to 60.2 million, down from 73.6 million in 2001.

Shipments of CD albums fell by 13.35% from 64 million in 2001 to 55.5 million, while the ongoing decline of the music-cassette format deepered, with less than 2.2 million units shipped, down from 6.3 million in 2001. There are hopes that a string of successful singles derived from Spain's all-conquering reality-talent TV shows "Operación Triunfo" will revive the country's struggling market this year, but in 2002, shipments were down to 1.9 million from 2.2 million.

In a statement, AFYVE president Carlos Grande blamed street sales of pirated CDs for the decline. Such activity, he says, "has provoked a brutal impact in the sector, plunging it into a deep crisis." Grande declined to comment further.

AFYVE estimates that the piracy rate in 2002 reached 40%, with 24 million pirated CDs sold on Spanish streets. In his statement, Grande called on people who buy pirated CDs "to think first that they are stealing property and then that they are helping to finance mafia networks of organized crime."

The 2002 figures follow a healthy showing in 2001, when a last-quarter sales rush generated by 'Operación Triunfo' helped annual shipments climb 20% in unit terms and 4% in value over the previous year. The TV show generates massive CD sales for Barcelona-based independent label Vale Music, whose managing director, Narcís Rebol, says the company claimed a 21.04% market share in 2002. That place it marginally behind leader Universal Music Spain, whose market share was 25.15%, according to AFYVE. The labels body says the independent sector had a combined market share of 30.47% in 2002.

The second-best performance by a major in terms of market share, according to AFYVE, was by Warner Music Spain, with 18.53%. Warner was followed by BMG Arola with 11.6%, Sony Music Spain with 11.06%, and EMI/Virgin with 6.79%.

International repertoire accounted for 38.2% of shipments in 2002, up from 40.5% in 2001, while domestic repertoire's share fell to 52.5% from 54.7%.

No Cheer, Though Italian Music Market Bucks Trend

BY MARK WORDEN

MILAN—The Italian record industry may have managed to buck the worldwide decline in shipments in 2002, but label execs here are keeping the celebratory champagne on ice.

Although Italian labels posted an increase of 7.3% in unit terms from 47 million in 2001 to 43 million the previous year, the value increase was a more modest 0.5%, to 340 million euros ($366 million). Enzo Mazzà, director general of Italian industry body FIMI, points out that "revenue is still very flat, and the increase, which was a mere 2 million euros ($2.2 million), followed a disastrous 9% revenue drop the previous year."

The Italian figures are compiled for FIMI by PriceWaterhouse Coopers. They show that on the back of a string of special-price campaigns, shipments of mid-price catalog albums rose by 71.7% in units and 64.2% in value, while compilations accounted for 12% of the market in 2002, as opposed to 7% in 2001. But new-release shipments fell by 5.6% in units and 9% in value, while singles fell 17.7% in units and 16% in value.

Universal Music Italy took the lead in special-price campaigns during 2002. President/CEO Piero La Falce says, "The increase may look good on paper, but this is because the industry worked really hard on price-cutting last year."

The sales may be up, but in order to achieve this, all of us have had to reduce our profit margins on projects."

BMG Ricordi president/CEO Adrián Berwick adds, "In order to stave off the drop in sales, labels are turning to medium and low prices. So, instead of having a couple of sales periods on the calendar, it has now become a year-long process. It may work in the short-term, but my concern is that sooner or later, we're going to get catalog fatigue, and then what do we do?"

La Falce says, "Unless things start to change, the future looks pretty gray. Companies are going to have to cut back on investments and re-examine their structures."

Among Italian indie, the mood is similarly downbeat, according to Zomba Italy managing director Roberto Biglia. "The majors are clearly dealing with a crisis," Biglia says, and "this is having a knock-on effect on the indies, most of whom have distribution deals with them, In the past, an advance on a distribution deal was vital for an indie and would enable it to develop new artists. With the majors in trouble, such advances are now rare, and this spells trouble."

Mario Limongelli, GM of Milan indie Nar International adds: "The majors can recover their losses with catalog, but we don't have that option. And if the majors can't afford to invest in themselves, how can you expect them to invest in us?"
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**ALBUMS**

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**HITS OF THE WORLD**

**NEW** = New Entry  **RE** = Re-Entry

Hits of the World is compiled at Billboard/London.
Egyptian pop firmament for 20 years and has been dubbed "the Arabic Kylie Minogue," yet until her recent award, she was virtually unknown in the West. Her latest album, "Youn Wara Youm (After Each Day)," is released across Western Europe this month on EMI and marries ethnic Middle Eastern sounds with electronic dance beats. Algerian rai star Cheb Mami duets on the title track. "I like mixing different styles, and that's what I do on this album," she says. Her first appearance in Western Europe will be at a special BBC poll-winners' concert March 24 in London.

NIGEL WILLIAMSON

HEAVENLY MONSTERS: Gifted singer-songwriter Ed Harcourt followed his Mercury Music Prize-nominated debut, "Here Be Monsters," with the outstanding sophomore album "From Every Sphere." Feb. 17 via U.K. label Heavenly Records. Bridging the gulf between Tom Waits and the Beach Boys, Harcourt has won an extraordinary reputation as a canny and emotive songwriter; the album has already garnered four- and five-star reviews in long-leg press outlets. The first cut from the album, "All of Your Days Will Be Blessed," was released Feb. 3 as a single and debuted at a modest No. 35 on the U.K. singles chart. But Harcourt is regarded as an album-based artist who is here for the long haul. Of the single, he says: "It gradually develops, like an old machine. It's sort of saying, 'When you're really in love with someone, everyone else is a moron.'"

HARLEY WELLS

INDIAN WAY: The innovative producers and vocal talents of Sukshinder Shinda are the latest example of the evolution of North Indian bhangra music. Shinda's most recent album, "Dil Di Galli (Way of the Heart)", released on Oct. 1, features label Tapes, garage, reggae, and a club vibe with breezy Punjabi vocals by various guest artists. Shinda, an acclaimed producer on the bhangra circuit for more than a decade, lends his vocals to the title track for the first time. Despite Western influences from Dr. Dre to the Beastie Boys, Shinda says that "traditional-style instruments and sounds are the main ingredients of my music."

NYAY BHUSHAN
**Stars Take U.K. Influences To 'Heart'**

Montreal Act Goes Back To The ’80s For Sophomore Album On Paperbag

By Larry LeBlanc

Toronto—By any measuring stick, Montreal quartet Stars' sophomore album, Heart, is an imposing work. The ’80s-British pop-styled album was released Feb. 11 in Canada by Toronto independent label Paperbag Records, which is distributed nationally by Outside Music. It will be issued in April in the U.K. by the London-based Setanta label.

Good-natured, intimate, everyday scenarios and driven by swirling symphonic-styled synch arrangements and muted beats, Heart is an unashamedly romantic pop album—although its songs are unlikely to be mistaken for the output of ‘N Sync or Christina Aguilera. As a band, Stars takes many of its musical cues from such ‘80s British acts as the Smiths and New Order, as well as such contemporary bands as Saint Etienne, the Delgados, and The Faming Lips.

What further distances the album from mainstream pop is its compelling subject matter. The title track, for example, hails the late Kurt Cobain as an "incurably romantic" who "never had a chance." The longings and losses chronicled on other tracks include a long-distance crush, a failing long-distance relationship, and a husband abandoning a napping wife at London's Heathrow Airport in order to take flight to a new life.

“We are a pop band, absolutely,” bassist Evan Cranley explains. "People cringe today if you say you play in a pop band or you say you play pop music. But other people have told me they keep the album on as a soundtrack of their love life. That's one of the highest compliments we could have.

Nurtured by elementary-school friendships forged in Toronto, the band also consists of singer Torquil Campbell, singer/guitarist Amy Millan, and multi-instrumentalist Chris Seligman. A drawn-out split with the band's former U.S. label, Le Grand Magistery in Bloomfield Hills, Mich., delayed the release of Heart for more than a year. Stars also had come close to securing a U.S. label deal with Palm Pictures 18 months ago. "The deal got botched at the very last second," Cranley says. "It's a real blessing it didn't work out. We wouldn't have been able to make this record if it did." Instead, fledging indie Paperbag snagged the band. The label's only previous release had been the critically acclaimed You Forgot It In People in October 2002 by Broken Social Scene, a Toronto-based collective Cranley has also been performing with for three years.

Paperbag was co-founded eight months ago by Amanda Newman, Trevor Larocque, and Enrique Soissa, established figures on the grass-roots indie scene. Newman recalls hearing Heart for the first time. "I sat in Trevor's car in silence for the length of the album," she says, "and when it was over I said, 'Let's do it.' That was two months after we had started the label." Explaining the band's decision to go with a small label run by a trio of people in their 20s, Cranley says, "We are the kind of band that wants to change the industry landscape, so we went with a bunch of kids we really trust. It felt right." Since its debut on Paperbag, Broken Social Scene has since moved to EMID distributed primarily to retail and to distribute its newly formed Arts & Crafts label. "We wanted to get involved with Stars, but they already had a deal," says Jody Mitchell, director of U.S. sales and marketing at Paperbag. "But if you put some good music, people will want to hear it and will buy it. The band had quite a street buzz happening even before the record came out." The band recently performed in Montreal in its home studio and is a result of a collective approach to songwriting. The music was written by Cranley and Seligman, while the band's vocals, engineered by Chris Millan. "Chris and I worked out the instruments before the vocals were dropped in," Cranley says. "(Campbell and Millan) brought songs and stuff to the music with lyrics and vocal melody. It's like a pyramid, the way it is stacked up. Each track is like a puzzle fit on each other's.

Stars chose a song from you to be released as a single on May 13, 2002, as a hobby project by Seligman and Campbell; the latter is an actor with credits on TV shows Sex and the City and Law and Order. Its first album release on Le Grand Magistery was down 98%, so your album Nightswim in 2001 followed by The Comeback EP on the same label later that year, which introduced Cranley and Millan. When the additional personnel came a broader sound. Cranley recalls, "Projecting that music live took a lot of time to figure out."

The band moved from New York to the slower-paced Montreal two years ago, prompted by what its members saw as New York's stifling creative climate. "We were self-destructing," Cranley says, "and we were ready to make music in New York," Cranley says. "The pressure of trying to live there was burning us up, and music-making was taking a back seat.

Cranley says that despite its moniker, Stars is not impatient for success. "It's going to take a good year for this record to be out [before we] can start touring it," he says. "We have things take a while to grow on people. We are not going to be a band that comes out of the gate with great press and then disappears a year later. We're going to be in your mind for a long time."

**Avril in Asia.** During her recent worldwide promotional jaunt in support of her multi-platinum debut album Let Go, Avista artist Avril Lavigne stopped in Singapore to collect three gongs at the MTV Asia Awards (Billboard, Feb. 8). BMG's New York-based executive VP of marketing, Tim Prescott, was on hand with Sydney-based BMG Asia Pacific senior director of marketing and promotions John Fleckensein to present the Canadian artist with a special award marking album shipments in the Asia-Pacific region in excess of 1.5 million units. Pictured, from left, are Prescott, Lavigne, and Fleckensein.

**The Dutch recorded-music market fell 6% in value to 2002 to 467.8 million euros ($503.2 million), according to annual figures released by local trade body NVPI. Total industry volume—including albums, singles, and music video/DVD/VHS shipments—was down 11% from 2001 to 34.2 million units. Album shipments fell 12% in value to 40.9 million euros ($45.7 million) and were down 13.5% in volume to 28.3 million units. The singles market dropped 31% in value to 16 million euros ($17 million), with units down 28% to 3.6 million. Some 2.3 million music video/DVD/VHS units were shipped during 2002, up more than 280% from 2001, with value also up 280% to 40.4 million euros ($49 million euros). NVPI cites illegal downloading and copying as the primary reasons for the downturn.**

**Jennifer Dempsey**

**Warner Music UK plans to launch a new joint-venture label with Christian Tattersfield—managing director of its EastWest Records division—at the helm. Warner Music UK chairman Nick Phillips will oversee EastWest's day-to-day operations until such a successor to Tattersfield is appointed. The new label will operate within the Warner Music UK structure. Phillips says, "Launching this new joint label ensures that we retain Christian Tattersfield's considerable A&R skills and experience."**

**Lars Brandle**

**Virgin Spain pop/rock duo Amaral has six nominations for Spain's seventh annual Premios de la Música Awards. Set for April 10 in Madrid, the event is organized by the Academy of Music Arts and Sciences, a body jointly created by authors and publishers society SGAE and artists association AIE. Singer Joaquin Sabina (Anilia/BMG) has five nominations; Sony Music Spain's international pop success Latch Ketchup has four. SGAE and AIE members, plus a panel of other industry insiders, vote on the awards.**

**Howell Llewellyn**

**Berlin-based Sony Music Entertainment Germany has collaborated with Swedish mobile phone maker Ericsson to launch M-USE, a new European wireless-music service provider. The service, scheduled to kickoff off in April, will allow users to listen to mobile music networks in Germany, Austria, and Poland, among other countries. Sony's other international projects include "intelligent learning system" software inside Ericsson phones that can automatically store the user's list of selected music and suggest other music that they might want to listen to.**

**Juliana Koranteng**

**The 15th World Music Awards will take place April 24 at the Monte Carlo Sporting Club International city. They are being held in the now-current traditional dates in March. A recording of the show is broadcast worldwide, in the U.S., the event will air on ABC for the 11th year. Awards are based on sales figures provided by the International Federation of the Phonographic Industry.**

**Lars Brandle**

**The Belgian Entertainment Retailers Assn., (BERA), whose members claim to account for 60% of recorded-music sales, has formally asked the country's Minister of Finance to lower the current 21% value-added tax, or sales tax, rate on audio and video carriers. BERA has united entertainment retailers behind its "Give Music A Break" banner, calling on the government to reduce VAT to 6%. Brussels-based BERA secretary Geert Maris points out that "Belgian VAT is substantially higher than in neighboring Germany (16%) or Luxembourg (15%)." Maris argues that the loss of government revenue from a reduced VAT rate would be compensated by higher sales and the resulting increased tax revenue about higher amounts of company taxes: "Cases where individual retailers or chains allowed a short-term reduction [equivalent to] the VAT rate have led to higher expenditure during that period."**

**Marc Maes**

**Paris-based Mushave, a provider of wireless music to telecom companies, has partnered with Royal Philips Electronics for mobile music-recognition services. The initiative is expected to rival a service developed by U.K. wireless music-identification operator Shazam. Mushave's technology will enable users to identify music via mobile phone by "capturing" a few seconds of audio and matching it in a database, returning details on the song and artist within seconds. Advanced options enable users to install the song as a ring tone or forward it to others. The service will use Philips' audio-fingerprinting technology. To date, Mushave has provided content to mobile phone companies in seven European markets, including the U.K., Spain, France Telecom, Spain's Telefonica, and Germany's Deutsche Telekom.**

**Lars Brandle**
France’s Revamped Victoires Ceremony Gets Positive Reaction

BY EMMANUEL LEGRAND

PARIS—French labels and consumers have reacted positively to the latest revamp of the country’s annual Victoires de la Musique industry awards show, which was aiming to produce a snappier, more fast-paced event.

The 21st show was broadcast live Feb. 15 from Paris’ Zenith concert hall on public-TV channel France 2. An average of 4 million viewers watched the broadcast, representing a 27% share in its time slot, up from last year’s 24%. The show was also broadcast on public radio station France Inter.

Zomba France managing director Christophe Lamegniere is president of the Victoires organization. He says the 2003 show’s success was “the result of a great lineup of artists and a full mobilization of all parties. We managed to get all nominated artists to perform, and the show was very well-received, both on France 2 and on France Inter. We can be proud of the result.”

In total, 25 artists performed on the show, and labels reported across-the-board increases in shipments for those acts after the broadcast. Lamegniere says that prior to the event, on-air promotion had a direct impact on the sales of all the nominated acts. “What this tells us,” he says, “is that, with a proper show, respecting artists—and with the right investments—the exposure the Victoires can offer benefits all. Record companies and artists need this type of show.”

Veteran Virgin France vocalist Renaud was the undisputed top winner at the event. He collected awards for best male singer and for song of the year (“Moulin Rouge,” a duet with Belgian labelmate Axelle Red), and his Bouc én’ Dér (Noise From Hell) was named album of the year. Virgin says the album has shipped more than 1.8 million units domestically since its spring 2002 release. The 50-year-old Renaud made a series of poignant acceptance speeches as he collected the awards, which he described as a “victory over alcohol and depression.”

Hundreds of thousands of members of the French public marched against the threat of war in Iraq on the day of the Victoires, inevitably adding a degree of topicality to acceptance speeches. Upon receiving his best song award, Renaud said he had written “Mountain Kaboul” in the wake of the Sept. 11, 2001, terrorist attacks on the U.S. but added that he hoped “never to have to write ‘Mountain Baghdad.’”

Barclay artist Tiken Jah Fakoly from the Ivory Coast, whose Franco-Caritéan repertoire in the best reggae/ragga/world music format tied in with Corsican artist 1 Muvrini’s Umani (Capitol), called on France to withdraw its troops from Africa and for “the complete independence of Africa.”

To enliven this year’s show, the number of categories was cut from 10 to six, and only nominated acts performed. Lamegniere says, “We cut down on the number of acts who were just doing promotion for their latest release.”

The event was also praised by industry executives. Sony Music France president Olivier Montfort describes “visible progress in the show. The live performances went on without any glitches, and the whole evening was balanced and diversified.” Montfort credits Lamegniere for carrying out a “fantastic job under difficult circumstances” in his first year as Victoires president.

Other winners included Warner Music-signed Quebec singer Lynda Lemay (best female act), Columbia rock act Increvable (best album, for Paradize), and Virgin-signed rapper Doc Gyneco (best rap/hip-hop album, for Solitaire). Another Quebec artist, Sony Music’s Natasha St. Pier, was named newcomer of the year in a category voted on by the public.

New MTV Post In Oz, Japan
MTV Asia President To Assume Responsibility

BY STEVE McCLURE

TOKYO—MTV Networks International president Bill Roedy says the company’s operations in Japan and Australia are not about to sacrifice their autonomy despite the announcement that MTV Networks Asia president Frank Brown has now taken over responsibilities for both.

On Feb. 14, MTV announced that Brown will immediately begin overseeing the operations of MTV Japan, MTV Asia Pacific, and Nickelodeon Australia in the new position of president of MTV Networks Asia Pacific. MTV says Brown’s extended role will shift day-to-day management of the three MTV affiliates from MTV Networks International in New York to the local region.

“This is really all about integration at the local level,” Roedy tells Billboard, “and Frank is the epitome, at the regional level, of superb management. We want to take advantage of a closer integration with all the Asian operations.”

Roedy stresses that Brown’s expanded role will be a “major step” towards the “definitive independence of MTV’s Japanese and Australian ventures. He says he is especially pleased with the progress that MTV Japan, a joint venture between MTV Networks and local investment firm H&Q Asia Pacific, has made since its relaunch in January 2001.

“It’s been the most successful launch of any channel we’ve done worldwide,” Roedy says. “Yu Sasamoto, who is MTV Japan’s managing director/GM, has done a great job, and [Brown’s appointment] will in no way take away from his responsibilities.

MTV Japan now reaches 4.1 million cable and satellite households and has racked up 67% growth in advertising revenue in 2002, according to the network.

Singapore-based Brown, who became president of MTV Network Asia in 1997, will continue to report to New York-based Roedy. “I’ve known Frank for 15 years now,” Roedy says, “and he’s done a fantastic job in Asia.”

In a statement, Brown said, “Japan and Australia are both strategically significant to the company’s growth in the region, and I look forward to becoming more closely involved in the management of our MTV and Nickelodeon operations there to build on the terrific momentum established in both markets over the past several years.”

International Executives, Acts Line Up For South By Southwest

BY THOM DUFFY

NEW YORK—The ranks of international music-business capitals—London, New York, Miami, Los Angeles, Sydney, Tokyo—expand each March to include Austin, Texas. Since its debut in 1987, the South by Southwest (SXSW) Music, Film, and Interactive Conference has increasingly drawn artists, executives, and trade associations from around the world to the Texas destination. Labels tap SXSW to gain a foothold in the U.S.—and to find U.S. music to sell back home. Of the 12,413 registrants at SXSW 2002, some 6,300 were from the music industry; 13% of those were from outside the U.S.

This year, the global industry presence at SXSW March 7-16 will be even more evident, as the conference moves into a newly completed addition to the Austin Convention Center, where all non-U.S. exhibitors will be grouped together. Panel discussions will include the European label scene, and international indie labels and distribution; international perspectives will form part of all the other panels.

“South by Southwest was built on the idea of exploring alternative routes for artists to build careers,” SXSW co-director Roland Swenson explains. “It became a goal from the start for South by Southwest to be a path to help artists and the companies they work with to break into international markets.”

The international talent flow began in both directions in 1980, after SXSW recruited international representative Mirko Whitfield, who raised the profile of the conference abroad at such events as MIDEM each January in Cannes, France. SXSW has a top-10 list of artists and representatives around the globe. Ireland-based Una Johnston is European manager. Phil Tripp, based in Sydney, represents the conference in Australia, New Zealand, and Hawaii. Hiroshi Asada in Tokyo is the contact in Asia for SXSW. More than 130 international artists have been invited to showcase this year from some two dozen countries, from Australia to Peru.

“For a great many musicians and other industry professionals who attend South by Southwest, a large part of the appeal is the all-living music,” SXSW creative director Brent Grulke says. “This is especially appealing to many international artists, who welcome the opportunity to do business while enjoying themselves in a setting that seems very different, maybe even exotic, compared to home.”

Swenson is building the conference’s international relationships with his first trip to the MIDEM trade fair in 1989. “I started by just walking around and talking to people, one at a time. I managed to meet a few people who were willing to visit Texas for a long weekend. Since then, we’ve been at MIDEM every year. We try to exhibit [at trade shows] whenever we can, because that makes it easier for us to meet people,” Swenson says. “We are in the business of helping people meet each other to do business.”

SXSW has built relationships with several European music trade organizations, which will host national group stands at the trade show. “Under their aegis, numerous European acts and labels are organized to promote their territories at South by Southwest,” Swenson says. “We’ve also been working closely [for] the past few years with both the [British Phonographic Industry] and the [UK’s] Asso. of Independent Music. As a result, the U.K.’s presence at South by Southwest has grown exponentially.

“For the most part,” Swenson continues, “I think South by Southwest is valuable to international delegates for the same reason it is for U.S. businesses. It is a place to both meet people you know and don’t know, learn about what’s next in the music-industry landscape, and check out who the upcoming artists for the coming years are going to be.”
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BY SKIP DILLARD
Airplay Monitor

Six months ago, 50 Cent was considered “underground.” Three months ago, he was a fast-breaking rapper, with a hit sound track cut, “Wanksta” from 8 Mile. But things move fast these days. In three weeks, sales of 2.2 million albums have taken 50 Cent from an underground act to a core artist for R&B and rhythmic top 40, propelled by the singles “Wanksta” and “In Da Club.” At mainstream top 40, “In Da Club” is the fastest-developing single since Britney Spears’ “Oops!... I Did It Again” in spring 2000, illustrating just how much top 40 has changed in three years.

50 Cent came along when some hip-hop “was beginning to sound watered-down, with 511, who was the singing goon,” as WWXK (Hot 106) Providence, R.I., programming director (PD) D.J. Buck puts it. “Listeners are really pulling for him,” he said. “In Da Club,” assistant Chicago MD Erik Bradley adds. “He had a hell of a ride getting here.”

“I just can’t remember anything as big in the past 10 years,” WHTZ (Z100) New York PD Paul “Cubby” Bryant says. “This one has shatred some of our records on listener requests. There was so much market exposure here in New York, thanks to stations like our sister [WHTZ/FM] and Power 105, that we were able to get feedback from early on.”

In Chicago, there are at least four stations playing 50 Cent. New York has the same number, excluding outlying cities. According to Providence, there are at least three. In Minneapolis, there are two.

Some stations—like rhythmic WHTZ (Hot 98.1) Greenville, S.C., and WLLD Tampa, Fla.—have been fortunate enough to tie in to the artist’s shows. But securing a concert date will get harder. KTBB (98.9) Minneapolis PD Dusty Hayes says. “His prices have skyrocketed up near $60,000, and that’s steep, especially for about four songs. I don’t think we’re going to be going that route right now.”

So how can any station own a hit artist who isn’t format-exclusive? “Play the hell out of him, do promotions around him, and image your station around him,” WKRST (Kiss FM) Pittsburgh PD Jason Kidd says. “We gave away the CD before it hit the stores on a 50 Cent Weekend [in which the station qualified listeners to win an autographed bulletproof vest—a nod to the rapper’s turbulent past]. We also broke the 50 Cent mix, ‘cut patiently Waiting’ before the CD came out.”

In addition, WKRST was one of several Clear Channel “Kiss” top 40s that received a customized version of “In Da Club” on which the rapper chants, “Go, Kiss! It’s your birthday!” instead of, “Go shorty!” at the song’s opening.

RKS Los Angeles assistant PDDM Julie Pilat used that intro to “take advantage of the biggest hook on the planet and tie it ‘your birthday’ into the Rick Dees Birthday Game.” Despite KISS’ top lean, Pilat says that “top 40 is all about embracing pop culture and what is hot right now.”

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ELVIS LIVES ON TV: Elvis Presley's phenomenon on music is undiluted, and the countless biographies, on Presley attest to his lasting influence. But few documentaries have explored in depth how Presley's extraordinary legacy was largely shaped by the visual media of film and TV. Throughout March, PBS and other public TV stations will air two documentaries about how Presley made his mark in film and TV. ("BOBs show-time slots vary, check local listings.) It will be the first time these two documentaries—The Definitive Elvis: The Hollywood Years and The Definitive Elvis: The Television Years—have been shown on U.S. TV. The Definitive Elvis: The Hollywood Years will be followed by two parts. Part one focuses on the years 1956 to 1961 when Presley made such films as Love Me Tender, Jailhouse Rock, and Blue Hawaii. Part two examines the years 1962 to 1969, when he made a slew of comedic movies that included Wild in Vegas, Harum Scarum, and Girl Happy. Along with footage from these films, there is behind-the-scenes commentary from Presley's close associates and movie co-stars. The Definitive Elvis: The Television Years has even rarer footage that spans from the 1950s to the 1970s. Included is his groundbreaking 1956 appearance on The Ed Sullivan Show, as well as clips from The Milton Berle Show and the Frank Sinatra-hosted Welcome Back, Kotter special. One of the more memorable parts of the documentary is Presley's appearance on The Steve Allen Show, where he had to perform "Hound Dog" in a tuxedo and sing the song to a hound dog. The program also includes one of Presley's first TV appearances on a local show in Shreveport, La., TV station.

This & That: NBC's top-rated morning show Today has helped land a record deal for a singer who appeared on the show's talent contest last year, Kristy Starling, a 22-year-old Oklahoma native, earned second place in the program's singing contest, Today's Superstar. On Feb. 4, Today aired Starling signing a record deal with Warner Bros. Records. Christian Dionne, part of the entertainment, Starling is currently working on her debut album with such producers as David Foster and Richard Marx. The album is due April 15, and she will perform April 18 on Today. The Today Superstar contest drew more than 4,000 entries last November, and the 32-year-old Daniel Gardner from Atlanta was chosen as the winner. In other NBC news, the network will air Cher: Living Proof—The Farewell Concert April 15. VH1 has filed a breach-of-contract lawsuit against Liza Minnelli and her husband, David Gest, regarding VH1's popular reality series Liza & David. VH1 canceled the show before it went on air, and last December the couple filed a $23 million lawsuit against VH1 for breach of contract and defamation. VH1 counterclaimed, filed Feb. 6 in New York State Supreme Court, seeks at least $1.5 million in damages and alleges that the network made unreasonable demands that hindered production of the show. VH1 and the couple's representatives had no comment. VH1 also had no comment on reports that ex-Sony Music Entertainment chairman/CEO Thomas M. Mottola is in talks to produce and have an on-camera role in the new VH1 reality series Born to Diva—formerly known as Destiny's Child. VH1's Born to Diva show—which has a similar concept to Fox's hit American Idol—premieres April 14. The Born to Diva winner will perform at VH1's Divas Live concert May 22 in Las Vegas.

Last of the Mississippi Jukes—a blues-music documentary from premium-cable channel Black Star—will have its companion soundtrack DVD released March 18 on Sanctuary Records. The soundtrack will include such artists as Bobby Rush, Chris Thomas King, Alvin Youngblood Hart, and Vasti Jackson.

Production Company Notes: FM Rocks has named Jason Valen director of rep. He previously held the same title at Paramount Pictures. FM Rocks has moved, and its new address is 1901 Main St, Santa Monica, Calif. 90405... Refused has also changed its new address: 8010 Hollywood Blvd., Los Angeles, Calif. 90069... Partition in New York has named Danielle Hinde director of rep.
BETWEEN THE BULLETs

BIG CHILL, HOT START: Subtract Valentine’s Day shopping traffic, then add blizzard conditions in some of the nation’s most populated markets, and the result is the 16% decline in album volume for the tracking week reflected by this issue’s sales charts. The President’s Day snowstorm that struck New York, Boston, Washington, D.C., and other Eastern cities may have prevented R. Kelly from a career-best sales week, but even with stock shortages and image woes, the R&B singer exceeds the half-million mark, bypassing two-week Billboard 200 champ 50 Cent.

On his TP-2.com rallied in fourth-quarter 2000. We can only speculate whether the notoriety surrounding the child pornography charges that Kelly faces in two states prevented him from reaching an even larger sum. What we can surmise is that current track “Ignition” is true to its title, having risen to No. 3 on Hot R&B/Hip-Hop Airplay with spins from 111 stations. Another song, “Who’s That,” which features Fat Joe, has garnered three chart weeks on that list from unsolicited airplay (No. 62).

Zomba Music Group VP of sales Bob Anderson says pre-orders hovered at 600,000 units until about two weeks before street date, when word-of-mouth from shoppers who gobbled up 50 Cent’s album prompted chains to bring in more copies of Chocolate Factory. Zomba shipped 900,000 by street date and, with re-orders, the album was up to 1.5 million by this column’s deadline. That outlay includes 750,000 limited-edition copies that contain Kelly’s aborted Loveland album. Loveland had two tracks that clicked at radio, including “Heaven I Need a Hug,” which peaked at No. 25 on Hot R&B/Hip-Hop Airplay.

Chocolate Factory becomes Kelly’s third No. 1 on The Billboard 200 and his sixth on Top R&B/Hip-Hop Albums. BACK IN BLACK, LOUD AS EVER: The shift of the band’s discography from Elektra to Epic unleashes a flood of AC/DC entries on Top Pop Catalog Albums. The haul includes seven titles, among them the new Sony-distributed and old WEA-sold versions of Back in Black. Total chart weeks listed on each, including the duplicate title, reflect cumulative chart weeks logged through various label channels on The Billboard 200 and thecatalog list.

This is the most entries by a single act on Top Pop Catalog since the June 13, 1998, issue, when the death of Frank Sinatra brought in eight of his titles on that chart. Combined, the seven AC/DC sets sold 36,000 for the week.

NORAH’S NIGHT: After Santana won an arm-load of awards and played the 2000 Grammys telecast, the band startled industry types with a 166% increase, a burst that shot Supernatural’s chart-leading sum from 219,000 units to 583,000. Don’t look now, but Norah Jones just might mount an even larger post-End of the Road climb.

Aside from sweeping the Grammys, she played Late Show With David Letterman two nights later and her album was on sale at sev- eral key retail accounts (see story, page 11). She’s No. 3 now with 144,000 units, but at press time, Capitol Jazz and Classics VP of sales Saul Shapiro thought Come Away With Me could exceed 600,000. If Jones hits that mark, chalk up her fourth week atop The Billboard 200. If she falls short, it comes down to a duel with 50 Cent, who this issue trails chart leader R. Kelly by a mere 2.3% margin (520,000). Aside from Grammy spikes for Jones and others, next week should bring Hot Shot Debuts honors to rapper Freeway, who is expected to start in the range of 150,000-200,000.

THIS AND THAT: We’ve finally found a Michael Jackson entry that reacts to the singer’s recent media splash. His repackaged hits disc enters the big chart at No. 144 on a 65% gain, a week after Jackson specials aired on three of the Big Net networks. This, however, is the title’s sixth straight gain, which means it was already active before the first airing of the ABC special on Feb. 6. Thriller re-enters Top Pop Catalog Albums with a 48% bump (No. 321... Dar Williams manages her biggest Nielsen SoundScan week and her highest Billboard 200 rank to date (No. 120, 10,000 units). Razor & Tie says the sum would have been even larger had it not been for an apparent reporting problem by a large Internet seller. Her third album held her prior chart peak, No. 143, in 2000.

MAKING CENTS: Although he is bumped from the top of The Billboard 200 by R. Kelly’s Chocolate Factory (see Over The Counter, this page), 50 Cent can take solace in his rising to the top of The Billboard Hot 100 with “In Da Club.” The track has earned Greatest Gainer Airplay honors for four straight weeks, this time increasing its audience impressions by 13.5 million to 156.4 million listeners—not far from the audience record of 167.7 that was held by “Dilemma” from Kelly’s Choc- olate Factory. “Club” already set the audience mark on Hot R&B/Hip-Hop Singles & Tracks two weeks ago and holds at No. 1 on that chart for a fourth consecutive week.

DELTA FORCE: While it’s common knowledge that Johnny Cash found a new audience among modern-rock fans during the 1990s, he makes an uncommon leap from rock to country in the new millennium, as “Hurt” opens at No. 36 on Hot Country Singles & Tracks. With 105 demonstra- tions at 47 monitored country posts, Cash’s debut is his first single to grace that list in more than 12 years (see Chart Beat, page 80).

Although “Hurt” has yet to impact Modern Rock Tracks, Cash is sharpening his sword for a chart battle, garnering 501 detections at 49 stations this issue, one play short of hitting No. 40. The track gained 3.2 million lis- tener impressions at the format and has posted 3 million at country radio. “Hurt,” first recorded by Nine Inch Nails, was serviced to rock stations Jan. 31 but was not mailed to country outlets until Feb. 25.

REASONS WHY: On the heels of her Grammy Awards sweep, Norah Jones hits a new high on Hot R&B/Hip-Hop Singles and Top R&B/Hip-Hop Tracks with “Don’t Know Why,” re-builing 41-36 on the former and 27-22 on the latter. Of the song’s 35.5 million audience impressions, 35% came in the two days following the awards broadcast, which are the last two days of our tracking week.

“Why” dropped off the Adult Contempo- rary chart and moved into recurrent status two weeks ago after peaking at No. 14 in January. The tracking week for the AC chart differs from the Hot 100 survey, ending on Sun- day (the day of the Grammys) instead of Tuesday. With an expected boost at AC radio from Jones’ multiple trophies, “Why” would re-enter that chart if it passes enough detec- tions to rank at No. 15 or above. (Songs are removed from the AC chart if they fall below No. 15 and have spent more than 26 weeks on the chart).

CHILLS AND THRILLS: “Cry Me a River” by Justin Timberlake and “Emotional Rollercoaster” by Vivian Green make strong leaps up the Hot R&B/Hip-Hop Singles Sales and Hot 100 Sin- gles Sales charts, thanks to full-week scans at retail after both songs made a premature debut last is- sue. Timber- lake ascends 50-1 on R&B/ Hip-Hop Singles Sales while climbing 56-2 on Hot 100 Sales, scanning 11,000 units overall. As a result, “Cry” nabbed Greatest Gainer honors on both the Hot R&B/Hip-Hop Singles & Tracks chart (16-11) and the Hot 100 (6-5). While the track is declining in overall airplay, it does show growth at R&B radio, rising 16-13 on the Hot R&B/Hip-Hop Airplay chart. Some of the boost can be attributed to mix-show-airplay of a bootleg remix featuring 50 Cent. “Rollercoaster” advances 41-2 on Hot R&B/Hip-Hop Singles Sales and 73-5 on Hot 100 Singles Sales, with total scans at 5,000 units. With top 10 status at most adult R&B radio stations and rotation increases at major-market R&B/hop outlets, it also jumps 26-21 on the Hot R&B/Hip-Hop Airplay chart. The combination of sales and airplay propel it 27-15 on the Hot R&B/Hip-Hop Singles & Tracks chart and 75-49 on the Hot 100.

ONCE AND AGAIN: Darryl Worley posts the highest debut of 2003 on Hot Country Singles & Tracks, as “Have You Forgotten?” arrives at No. 41. It is the chart’s highest debut since Shania’s “I’m Gonna Getcha Good!” entered at No. 24 in the Oct. 19, 2002, issue. Worley’s sin- gle is an emotional plea for support of U.S. military action in Iraq and suggests a direct con- nection between Saddam Hussein and the Sept. 11, 2001, attack on the World Trade Center, themes that are certain to spark emotional lis- tener reaction. It is the lead single and title track from Worley’s new set, due May 20.

Elsewhere on the chart, Alison Krauss & Union Station re-enter at No. 46 with “The Lucky One,” thanks to a new promotion push by Roinder Records. “Lucky” spent four weeks on the chart more than one year ago under the promotional guidance of Mercury Records, peaking at No. 53 in the Nov. 10, 2001, issue.
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<tr>
<td><strong>SOUNDTRAX</strong></td>
<td><strong>WEA JOURNEY</strong></td>
<td><strong>Early Days &amp; Better Days: The Best Of Led Zeppelin Volume One And Two</strong></td>
<td>116</td>
<td>$12.98</td>
<td><strong>NEW</strong></td>
<td><strong>STICKS AND STONES</strong></td>
<td><strong>4</strong></td>
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<td>43</td>
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<td><strong>23</strong></td>
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<td><strong>ANDREA ROCCELLI</strong></td>
<td><strong>WEA JOURNEY</strong></td>
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<td><strong>Slicker Than Your Average</strong></td>
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<td><strong>Mother</strong></td>
<td><strong>Mystery</strong></td>
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**Note:** Figures with the greatest sales growth this week. **Billboard** industry buyer list of America's best-selling albums for the week of August 8, 2003. **RIAA** certification by record industry sales. **Awards** indicate the artist's total number of albums sold. **Sales** indicate the number of albums sold and sales at volume 19. **Price** indicates the retail price in US dollars. **Units** indicates the total number of albums sold. **Compliments** indicate the number of albums sold and sales at volume 20. **Units** indicates the total number of albums sold. **Price** indicates the retail price in US dollars. **Total** indicates the total number of albums sold. **Price** indicates the retail price in US dollars. **Total** indicates the total number of albums sold. **Price** indicates the retail price in US dollars.
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<thead>
<tr>
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<td>ARTIST IMPRINT &amp; DISTRIBUTING LABEL</td>
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<td>Title</td>
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<tr>
<td>ANDREA BOCELLI</td>
<td>ANDREAS SCHOLL</td>
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<tr>
<td>Live In Paris</td>
<td>Scholl Franz Schubert</td>
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<td>JIM BRICKMAN</td>
<td>NICKI MUAH</td>
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<tr>
<td>Bette Midler: The Rose Of Some Other Land</td>
<td>Woe Moment When Love Is Born</td>
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<tr>
<td>KENNY G</td>
<td>JON_SANDS</td>
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<tr>
<td>Grooves</td>
<td>Porcupine Tree</td>
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<td>FLORA PURIM</td>
<td>GREGORY PORTER</td>
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<td>Speak No Evil</td>
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<td>STEFON HARRIS</td>
<td>JOHN HASLAM</td>
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<td>Grand Unification Theory</td>
<td>Passengers</td>
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<td>TONY BENNETT</td>
<td>STEPHEN COHEN &amp;</td>
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<tr>
<td>Playin' With My Friends: Bennett Sings The Blues</td>
<td>ROBERT_LeWIS</td>
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<td>PATTI AUSTIN</td>
<td>LESTER_PINCER</td>
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<tr>
<td>For Elle</td>
<td>In The Sun</td>
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<tr>
<td>JANE MONHEIT</td>
<td>MARY</td>
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<td>In The Sun</td>
<td>CASSIDY</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>JACQUES</td>
</tr>
<tr>
<td>Bossa Nova For Lovers</td>
<td>SERRA</td>
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<tr>
<td>STEVE TYRELL</td>
<td>LUCIANO_</td>
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<tr>
<td>Standard Time</td>
<td>MORA</td>
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<tr>
<td>KARRIN ALLYSON</td>
<td>JULIAN</td>
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<td>In Blue</td>
<td>BEGWIN</td>
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<td>TIERNEY supton</td>
<td>MARK</td>
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<td>Then We Were Twenty</td>
<td>MARLOW</td>
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<tr>
<td>PATTI AUSTIN</td>
<td>HAUS</td>
</tr>
<tr>
<td>For Elle</td>
<td>WENDY</td>
</tr>
<tr>
<td>MARCH 2003</td>
<td>BILBOARD JAZZ ALBUMS.</td>
</tr>
<tr>
<td>Sales data compiled by Nielsen SoundScan</td>
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<tr>
<td>ARTIST IMPRINT &amp; DISTRIBUTING LABEL</td>
<td>ARTIST IMPRINT &amp; DISTRIBUTING LABEL</td>
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<td>Title</td>
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<td>ANDREAS SCHOLL</td>
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<tr>
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<td>For Elle</td>
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<td>MARY</td>
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<td>MARK</td>
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<tr>
<td>Then We Were Twenty</td>
<td>HAUS</td>
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<tr>
<td>PATTI AUSTIN</td>
<td>WENDY</td>
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## Billboard Top Pop Catalog, Heatseekers, and Top Independent Albums

### Billboard Top Pop Catalog

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Weeks at Number 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIXIE CHICKS</td>
<td>Fly</td>
<td>7 weeks</td>
</tr>
<tr>
<td>1</td>
<td>COLDPLAY</td>
<td>Parachutes</td>
<td>2 weeks</td>
</tr>
<tr>
<td>1</td>
<td>SISTER ROSE</td>
<td>G, Brother, Where Art Thou?</td>
<td>1 week</td>
</tr>
<tr>
<td>1</td>
<td>THE BEATLES</td>
<td>1</td>
<td>4 weeks</td>
</tr>
</tbody>
</table>

### Hot Shot Debut

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DAVE GROHL &amp; THE OFFSPRING</td>
<td>It's So Easy (The Ventures Version)</td>
</tr>
<tr>
<td>2</td>
<td>AC/DC</td>
<td>One Giant Leap For Mankind</td>
</tr>
<tr>
<td>3</td>
<td>MAROON 5</td>
<td>We Found Love</td>
</tr>
<tr>
<td>4</td>
<td>RASCAL FLATTS</td>
<td>Do What I Want</td>
</tr>
</tbody>
</table>

### Heatseekers

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SYLEENA JOHNSON</td>
<td>Chapter 2: The Voice</td>
</tr>
<tr>
<td>2</td>
<td>LINDA EDER</td>
<td>Broadway My Way</td>
</tr>
<tr>
<td>3</td>
<td>MICHAEL BUBLE</td>
<td>I Believe</td>
</tr>
<tr>
<td>4</td>
<td>DAR WILLIAMS</td>
<td>The Beauty Of The Rain</td>
</tr>
<tr>
<td>5</td>
<td>PHILIP CRAG AND DEAN</td>
<td>Let Your Glory Fall</td>
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### Top Independent Albums

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<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LIL JOHN &amp; THE EAST SIDE BOYS</td>
<td>King Of Crunk</td>
</tr>
<tr>
<td>2</td>
<td>DARL HALL JOHN DATES</td>
<td>Do It For Love</td>
</tr>
<tr>
<td>3</td>
<td>MANIFEST</td>
<td>Guess Who's Back?</td>
</tr>
<tr>
<td>4</td>
<td>SUSAN TEDESCHI</td>
<td>Wait For Me</td>
</tr>
<tr>
<td>5</td>
<td>TRANSPLANTS</td>
<td>Transplants</td>
</tr>
<tr>
<td>6</td>
<td>NICK CAVE AND THE BAD SEEDS</td>
<td>Nocturna</td>
</tr>
<tr>
<td>7</td>
<td>MANHATTAN STEAMROLLER</td>
<td>Romantic Melodies</td>
</tr>
<tr>
<td>8</td>
<td>CRAZY</td>
<td>The Demo Sessions</td>
</tr>
<tr>
<td>9</td>
<td>UNWRITTEN LAW</td>
<td>Music In High Places</td>
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### Greatest Gainer

<table>
<thead>
<tr>
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<th>Title</th>
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<tr>
<td>1</td>
<td>BOB Seger &amp; The Silver Bullet Band</td>
<td>Night Moves</td>
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<tr>
<td>2</td>
<td>DAVE GROHL &amp; THE OFFSPRING</td>
<td>It's So Easy (The Ventures Version)</td>
</tr>
<tr>
<td>3</td>
<td>RASCAL FLATTS</td>
<td>Do What I Want</td>
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### Billboard Top Artists

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<tr>
<td>1</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>Legend</td>
</tr>
<tr>
<td>2</td>
<td>JOHN LENNON</td>
<td>Legend - The Very Best Of John Lennon</td>
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### Sales Data Compiled by Nielsen SoundScan

<table>
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<tr>
<th>No.</th>
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<tr>
<td>1</td>
<td>MICHAEL BUBLE</td>
<td>Life Is Beautiful</td>
</tr>
<tr>
<td>2</td>
<td>NICK CAVE AND THE BAD SEEDS</td>
<td>Nocturna</td>
</tr>
<tr>
<td>3</td>
<td>TARJA TURUNEN</td>
<td>The Dark Garden</td>
</tr>
<tr>
<td>4</td>
<td>DONOVAN</td>
<td>Northern</td>
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### Billboard HOT 100 Airplay

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<th>Week</th>
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<th>Promotions/Label</th>
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<tr>
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<td>3</td>
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### Billboard HOT 100 Singles Sales

<table>
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<th>Number</th>
<th>Promotions/Label</th>
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<td>3</td>
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### Billboard Era Quarterly 2

**THE BIG PICTURE...**

Ray Waddell gives his overview of the touring business for 2003 in our Touring Quarterly 2 spotlight. We report on the new touring concept shows devised to give ticket-buyers something fresh! Plus we provide a family show round-up, including what’s new in family shows.

Join Billboard and its unique industry decision makers in more than 100 countries for the quarterly feature getting rave reviews!

**CALL YOUR</>REPRESENTATIVE TODAY.**

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**ISSUE DATE: APRIL 12**

**AD CLOSE: MARCH 18**

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**www.billboard.com**

**www.americanradiohistory.com**
A Grammy Backstage Pass

Humility And Happiness Reign Supreme At Awards Show

Billboard editors Melinda Newman, Chuck Taylor, and Rashan Hall offer a behind-the-scenes look at Grammy Week.

GRAMMY DARLING NORAH JONES developed her jazz leanings through a lifetime of listening to such favorites as Aretha Franklin, but that hasn't stopped her from identifying with contemporary popular music. "I've been watching MTV in a lot of hotel rooms, and I like it all. Pop music is alive and well," she said. "My boyfriend likes Shakira, and I think she's really cool." Jones added that she is surprised that her songs have hit a mainstream nerve: "I never thought that the music I make would even be considered pop music.

JOHN MAYER, who took home the trophy for best male pop vocal performance for "Your Body Is A Wonderland," theorized that fewer male singer/songwriters gain popularity because women are more convincing in the role. "Maybe it's an issue of believability. Maybe when people say live it and kind of sing it, it's harder to believe," he said. Mayer added that the Grammy gives him more to prove: "This is very, very fast, and I promise to catch up. This Grammy has nothing to do with what I've already done. It kind of represents the future." Asked for his reaction to Norah Jones' multiple wins and popularity, Mayer said, "I'm a little proud that I toured with Norah before I could be accused of jumping on a bandwagon. Norah has made that first record that we can flip through 20 years from now and remember this night.

AFTER MISSING OUT LAST YEAR, India.Arie, a two-time Grammy winner this year, understands the true importance of the awards. "I know what these mean to me and what they don't mean," Arie said. "Having a platform to speak is what is good about this. I feel great, and not because of this, but because of how I've grown and having a clear view." Sporting a freshly shaved head, Arie says cutting her dreadlocks was all about "spiritual cleansing . . . Once I detached myself from how it was going to look, I didn't care how it looked. I just got that hair off my head. I did it, it was cool, and I like it. I didn't know I had an apple head.

DIXIE CHICKS, whose three wins included a Grammy for best country instrumental performance for "Lil' Jack Slade," said that the track's appearance on their Grammy-winning Home was particularly gratifying. "We're sorry we didn't do an instrumental on the first two records," Martie Maguire said. Her sister Emily Robison added that the group had never envisioned that Home, which won the country album of the year honor, as the huge success it has become. "We thought maybe this would be a small project, maybe for a movie or to put on our Web site for fans, tying them over until our litigation [with Sony] was over," she said. "Our manager played it for people and they loved it, so it kind of happened naturally. It really took other people listening to it to believe that it could be our third album." Asked in what direction they intend to head with the next project, Natalie Maines joked, "We think we'll get with Dr. Dre.

JESSE HARRIS, who won the Grammy for song of the year for Norah Jones' "Don't Know Why," said he wrote the tune in 1999 and shared it with Jones because he thought the sound fit her style. "She sang it and we gave it to her band in the studio for the album, which I think is a rare occurrence these days," he said. "Norah happens to be extremely good at that." Harris said that the success of Jones' Come Away With Me took him by surprise. "When we made this album, I think we thought that if it sold 100,000 [copies], that would be great. I thought people would like it, but I never expected anything like this," Harris said. Harris has just signed a deal with Verve imprint Blue Thumb, and he said his debut album will street this summer.

RAFAEL SAADIG'S Grammy for best R&B song should only raise his stock as he currently shops for a new record deal, having been released from Universal two weeks before the nominations were announced. "I met with [Arista Records president] Antonio "L.A." Reid this morning," Saadig said when asked Feb. 23 about a new label home. "I've also met with [A&R] Dr. Dre. I've also thought about doing it independently on my own label, Pookie, like I did with Lucy Pearl. It's one of these three avenues that I'm going to take, I haven't decided yet. Saadig also hinted at a possible collaborative effort with D'Angelo, who was featured on "Be Here," the first single from Saadig's Instant Vintage set.

FAITH HILL'S Grammy performance of "Cry," the song for which she nabbed the best female country vocal performance trophy, may be her last live appearance for a while: "I've got a lot coming up, I can't talk too much about it right now," she said, but touring is part of it. "Although I'll be a wife on my husband's [Tim McGraw's] tour, so I'll be picking up clothes on the bus and making sure he's well-fed. Tim's tour starts [soon], so we'll be out there a great deal." Like many other artists, she raved about Norah Jones. "[Her] album has not left my CD player at home, nor my car, nor my truck, so it was an honor to be here tonight and perform after her. She's an amazing talent.

ASHANTI, who won the Grammy for best contemporary R&B album, said she had no expectations for the evening, noting, "I'm so content with the entire year, if I went home empty-handed, it would have still been all good.

The Murder Inc./Def Jam songstress, who is working on her sophomore set (due in July), also performed her current single, "Dreams." "Dreams" is the last single off of this album, [and] it kind of explains my life," she said. "It took me nine years and three record deals to get to where I am, so it's definitely an insprational record.

GOSPEL GREAT BEBE WINANS, nominated for best contemporary soul/gospel album, has launched his own label. Movement Inc., which will go through Hidden Beach/Epic. The first release will be Winans' newest project, One, that should be released this spring or summer. He plans to sign other artists to the label, including his famous singing siblings. "My family is all part of this movement," he said. "We're all free from other labels. It was a request of my father that all of us be together on one label." Other upcoming releases include a live album from last summer's Winans family tour and a solo album from sister Debbie Winans.

FIRST-TIME GRAMMY WINNER Solomon Burke, whose 6-year-old grandson convinced him to come to the show, was humbled by his win in the best contemporary blues album field. "My grandson told me to go and win a "Wammy," Burke said. "I'm excited and very happy. I think it means a greater step, and knowing that in the steps of life, we must go up them and never look back; this is a part of a dream and part of a prophecy. I consider myself blessed and doubly blessed." Upcoming projects for Burke include European and U.S. tours, as well as a new album and some movie work.
Following is the complete list of winners of the National Academy of Recording Arts and Sciences' 45th Annual Grammy Awards.


The list of winners also includes:

- Best rock song: "The Rising," written by Bruce Springsteen.
- Best rock album: The Rising, Bruce Springsteen (Columbia Records).
- Best alternative music album: A Rush of Blood to the Head, Coldplay (Parlophone Records).

The complete list of winners can be found on the official Grammy website at www.grammy.com.
Five Grammy Awards Later, Jones Ponders Next Move

Continued from page 1

evaganzia presented by the National Academy of Recording Arts and Sciences, was captured two additional awards—for best female pop vocal performance and best pop vocal album—to tie with Alicia Keys and Lauryn Hill for the most Grammys won by a female artist in a single year.

Overall, Come Away With Me garnered eight awards, including studio legend Arif Mardin's citation as producer of the year, non-classical, for the project, and best engineered album, non-classical, for S. Husky Heskulks and Jay Newland.

Facing the press with equal parts elation and notable pause, Jones said she was already feeling the gravity of the moment. "It's such a blessing," she said. "It's so far beyond what I could ever imagine might happen for me and my music."

ENCORE! ENCORE!

From the eye of Jones' phenomenal Grammy storm, a flurry of questions arise, starting with the most obvious—will we see a clear winner, or most difficult to answer. What happens next?

"I just keep doing what I'm doing, nothing more," the artist said. "This is a once-in-a-lifetime moment. I'm very clear on that. My objective is to enjoy this moment and then put it on the side and get on with what I've been doing all along, which is to make music. I don't expect this experience to change my course of action as an artist."

This is good news to Zach Hochkeppel, director of marketing at Blue Note, who believes that the "tasteful, wise" thing to do is simply continue with the same till-she-falls approach. A Sea Symphony (Symphony No. 1) (Telarc Digital], which was cited for best classical album; best engineered album, classical; and best choral performance. Double Grammy Award winners included Eminem, Coldplay, Nelly, B.B. King, and India.Arie, who bemused that no R&B awards were handed out during the telecast. (For a complete list of winners, see page 71)

One of Eminem's awards came for best rap album (for The Eminem Show, On Aftermath/Interscope); it is the third time he has won in the category. The other major player was usual incendiary, headline-grabbing artist reverbently reeled off a list of rap acts that had inspired him (see Words & Deeds, page 22).

Another highlight was newcomer John Mayer's upset win for his Columbia hit, "Your Body Is a Wonderland." He beat veterans Ray Price and Elton John in the category of best male pop vocal performance.

"It shows that things have never panned out for them," he joked backstage. "But seriously, this is all unbelievable. It's been enough to blow my mind."

In other notable categories, Santana featuring Michael Branch's "The Game of Love" won best pop collaboration with vocals, Sheryl Crow's "Steve McQueen" won best female rock vocal performance, Korn's "Here to Stay" won best metal performance, and Dirty Vegas' "Days Go By" won best dance recording. Musical performances dominated the 3½-hour program, during which only 11 of the evening's 102 awards were presented. The rest were doled out during a pre-telecast ceremony at Madison Square Garden earlier that day. Among the standout performances was a stark rendition of "The Sounds of Silence" by lifetime achievement award winners Paul Simon and Art Garfunkel—who later downplayed rumors of a full-scale reunion. "We're crossing all kinds of age groups to appeal to four decades of buyers."

Meanwhile, retailers say that Mayer's Aware/Columbia debut, Room for Squares, was enjoying a tripling of sales in the days following the awards show. Kamaril says, "Somebody like John Mayer is just starting his career and hasn't had a tremendous amount of exposure. So after seeing him on the Grammy show, that kind of buyer [who likes well-crafted pop] has to go out and get his album."

In Brighton, Mass., Mike Deese, CEO of Newbury Comics, reports, "Coldplay is more type of artist, and [a Rush of Blood to the Head] went up about 50% overall, but [it had] nothing like the sales impact that Norah Jones had."

At Virgin Entertainment Group, VP of store operations Bob Higgins says that in addition to Jones, the chain saw good sales increases on Coldplay, Avril Lavigne, and Mayer, Elsewhere, HMV GM/director of U.S. operations Stuart Fleming cited Coldplay, Mayer, and Dixie Chicks as seeing Grammy boosts.

Most merchants had endcaps featuring Grammy-related items before the show and ones dedicated to winners after the telecast. The big discounters were expected to reap particularly large sales increases, thanks to their low pricing: iTunes' buy half price, and Bruce Springsteen priced at $9.99 and other Grammy-related titles at $11.99. Circuit City had Jones at $10.99, and Target had a number of Grammy nominees, including Jones, at $11.96.

INTERNET IMPACT

On the Internet, related-artist appearances were driving much of the attention activity following the awards ceremony. In the days after the telecast, Jones, Eminem, Lavigne, Mayer, Nelly, and Dixie Chicks all ranked in the top 20 Yahoo's Buzz Index, which tracks search terms on the Internet portal. At amazon.com, Jones, Dixie Chicks, Mayer, Coldplay, Springsteen, Lavigne, and Sheryl Crow were among the top 20 music Best-Sellers, which tracks music Best-Sellers. Other Grammy-related albums saw notable sales spikes on the site the day after the show. The Best of Simon and Garfunkel and James Taylor's greatest hits sold large bands in the top 20 of its music Best-Sellers list.
“There is absolutely no mathemati-
cal reason why a record will sell 4 or 5
million units or more, the way an
Eminem record does, but not 10 or 20
[ million]. If you were the answer, a
record like that would sell 1 million
units and be done, because there would
be plenty in the marketplace for people
to pirate,” he says. “So it doesn’t stand
to reason that we’ve suddenly lowered
the ceiling of sales. What stands to be
reason is that there’s no massive hit out
there that applies across the board to a
huge populace.”

Major record labels have reacted to
by cutting costs and assessing merger
possibilities. BMG Entertainment,

Music Biz Forecast Remains Cloudy

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reported during the last two years.
He believes that ultimately, piracy
can be contained, and that in the mea-
time, record companies must focus on
reducing overhead and developing a
new generation of superstars that
can start-keep record sales.

Zelnick did not offer details on the
types of music investments that inter-
est his firm, and he declined to dis-
cuss whether he sees any attractive
acquisition candidates among the
major record companies.

Most others surveyed are less sanguine. Harold Vogel, a former Wall
Street media and entertainment
They now run his own invest-
ment firm, Vogel Capital Manage-
ment, says the overall economy must
improve and the stock market must
perk up before anyone will be excit-
ed about music again. Until then, he
adds, the major music companies
which futures appear uncertain “will
probably be in limbo.”

Vogel notes the majors are part of conglomerates that are
seeking to overcome stock-market
debacles while sorting out their own
directional strategies. “If you’re part of the conglomerate
puzzle, the majors that have other
issues, you don’t have a long
period of time to re-engineer your
business,” says Terri Santisi, a partner
in KPMG’s media and entertainment
department. With par-
ent companies under increasing
pressure to deliver returns to their share-
holders, she says there is the potential
for “one more consolidation on a

global basis” among major record labels.

TALES OF WOE

The story of how the music indus-
try reached this point is well-told.
Although American U.S. sales fell
to 10.8% in 2002, according to Niel-
son SoundScan, and are down 10% in
2003 so far. Most international ter-
tories also showed declines in 2002.
(France was the exception among
the major markets, with music sales
growing 4.4%.) In the U.K., the value
of music shipments was down 3.7% in
2002. In Germany, revenue from
recorded music sales was down 11.2% and
shipments were down 7.6% last year,
while the 24 member companies of the
Recording Industry Assn. of Japan reported a 13% decline in shipments in the
first 10 months of 2002.

According to Zelnick, a key factor in
declining sales is the absence of a
musical phenomenon that can
serve as a pop corn as a driver of
music sales. He says that “ten of
millions of units have dropped out of
the business” as a result of the decline in
popularity of ‘N Sync, Backstreet Boys,
Britney Spears, and other teen-pop stars.

under chairman/CEO Rolph Schmidt-
Holtz and Gunther Thielen, CEO of par-
tner SME), has long been in
both fronts. In fall 2001, the label laid
doF 600 employees in a streamlining
move. More recently, BMG was
restructurared to be more nimble as it
focused on “creating global music
superstars” (Billboard, Feb. 1).

BMG has also found itself to be a
source of sales touches. However, in a
Feb. 27 memo to staffers, Schmidt-
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Billboard, Feb. 1).

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Our music division
remains our most
structurally
challenged business. Performance is expected to be impacted by the
continued softness in global album unit
sales.

—Wayne Pace, AOL TW

Such firms buy what they see as undervalued assets and remap them,
before turning around and selling them at a higher price. One private-
label firm, the Fragrance Group, partnered with Blackstone Group, last
year bought an 85% stake in Columbia House in a deal that valued the
company at about $420 million.

However, investment banking
sources say such a deal is unlikely in
the near future, as investors await
more news on the state of the indus-
try. Important numbers to be released include the 2003 demographic
survey, due this spring, and the Inter-
national Survey of Music Publishing
Revenues, due in June from the
National Music Publishers’ Assn. WMG
releases 2002 earnings March 6, and
in May EMI reports financial results
for its fiscal year ended March 31.

If you’re going to buy a major label
to flip, who are you going to flip it to?” asks one entertainment attorney with
experience in entertainment transac-
tions. Amid the bad publicity and lack of
certainty about the industry’s future,
the majors appear wary of finding a
willing buyer among the few potential-
ly interested media companies. includ-
ing Walt Disney Co., Metro-Goldwyn-
Mayer, and News Corp. Each would be
buying someone, he says, and will want
to put its own house in order before any
other major acquisitions.

Meanwhile, the possibility of a
merger among major labels remains
under previous overtures by WMG and EMI, as well as EMI and
BMG, ran into opposition from Euro-
pean regulators. The heads of both
AOL TW and EMI have indicated their
themselves to see a deal happen.

Helen Snell, a European media ana-
lyst with UBS Warburg in London,
notes that the European Commission (EC) had three major objections to
EMI and BMG’s previous merger
attempt, which ended in 2000: the risk
of anti-competitive views five major
labels become four; the risk of the
combined entity’s undue influence over
the distribution of the company’s
income, and the dominance of America Online; and the two companies’
combined music-publishing market
share.

While concerns about online
distribution faded as that market failed to
materialize, music publishing would still be a closely examined issue
in any merger involving EMI, given its
market-leading position. More not-
ably, it’s also true that many execs seem to have shifted the burden of
responsibility “from companies at-
tempting to merge needing to prove
[the merger] would not be anti-com-
munity” to the European EC, “showing
now needing to prove it would.” Thus,
she believes, the EC could be more lenient this time around.

But markets may be tough. “With
sales declining, what the majors seem
to have driven is a ceiling,” Zelnick
says. “If consolidation is seen as a
desirable, I think people could be very disappointed. History shows
that mergers among large record companies don’t always pay off.
It will come down to the quality of the management team.”

Additional reporting by Erik Gru-
newold in Los Angeles and Lars
Brandle in London.

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BILLY TAN

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www.americanradiohistory.com
MARCH
March 4-8, 17th Annual Game Developers Conference (GDC), presented by CMP Media, San Jose Convention Center, San Jose, Calif. 310-785-0515.
March 6, Billboard Music and Money Summit, St. Regis Hotel, New York. 646-654-4660.
March 6, Edison Pop Music Awards, Heineken Music Hall, Amsterdam. 31-603-625-4412.
March 8-13, Million Dollar College Radio & Music Conference, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.
March 7-9, International Live Music Conference (ILMC), Royal Garden Hotel, London. 44-138-086-0985.
March 8, 34th Annual NAACP Image Awards, Universal Amphitheatre, Los Angeles. 323-938-5268.
March 10, Fourth Annual Best Celars Wine Dinner, presented by the TJ. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.
March 11, B.L.G. Night Out, benefitting the Christopher Wallace Memorial Fund, New York. 917-873-9167.
March 12-16, South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention Center. 512-472-7979.
March 16-19, 2003 NARM and AFIM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.
March 19, DanceStar USA Awards, Lummus Park, South Beach, Miami. 305-371-2450.
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, RAI Conference and Exhibition Centre, Amsterdam. 212-661-8528.
March 27, 33rd Annual Communication Awards Dinner, presented by the National Assn. of Black-Owned Broadcasters, Marriott Wardman Park Hotel, Washington, D.C. 202-424-9759.
APRIL
April 3-5, 2003 Omni Music Conference, presented by Music World Radio, Radisson Hotel Astrodome Convention Center, Houston. 713-222-7891.
April 7, 2003 CMT Flameworthy Video Awards, Gaylord Entertainment Center, Nashville. 615-335-8490.
April 11, 18th Annual College Radio Convention, presented by the National Assn. of Black College Broadcasters, Clark Atlanta University, Atlanta. 212-587-1990.
April 15, Second Annual Arion Greek Music Awards, Fever nightclub, Athens. ion.stamboulis@fipgr.fr.
April 21, Sixth Annual Music & Entertainment Industry Golf Tournament, presented by the City of Hope, El Caballole Country Club, Tarzana, Calif. 213-241-7268.
April 28, 12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow, Beverly Hilton Hotel, Los Angeles. 323-653-7672.
Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

Lifelines

BIRTHS
Girl, Ashley, age 14, to Shelley and Jason Crabb, Feb. 13 in Hendersonville, Tenn. Mother is product manager for gospel group the Crabb Family. Father is vocalist for the group.

DEATHS
Michael Ellis Jr., 82, father of Billboard managing editor Michael Ellis III, Feb. 13 in Buffalo, N.Y. A longtime advertising executive in Buffalo, N.Y., the Ellises also held a master’s degree in history and taught courses in advertising and history in his spare time at various universities around the Buffalo area. He was active in area charities, including founding the Buffalo Variety Club Telethon that has raised millions of dollars for the rehabilitation of disabled children. He is survived by his wife of 55 years, Harriet; two other sons; one daughter; and seven grandchildren.

Tom Glazer, 88, of unspecified causes, Feb. 21 in Philadelphia. A folk singer/songwriter who wrote children’s songs, Glazer was best known for the 1963 novelty song “Mississippi Mud.” Along with contemporaries Woody Guthrie, Josh White, Burl Ives, and Leadbelly, Glazer was instrumental in making folk music a national phenomenon in the 1940s, paving the way for its commercial popularity in the 1960s. Glazer also composed for Frank Sinatra, Perry Como, and the Kingston Trio and wrote several books on music. He is survived by his wife, the two sons, two sisters, and two grandchildren.

Kelly Peppers has joined Billboard’s special events department in New York as special events coordinator. She joins Billboard from Lowe Worldwide, where she was corporate communications coordinator.

PEPPERS

Pepers graduated from the College of William and Mary in 2000 with degrees in psychology and elementary education. She reports to Michele Jacangelo, director of conferences & special events.

For more information, contact Michele Jacangelo at 646-654-4660.

The list of panelists continues to grow for Billboard’s second Music & Money Symposium, being held March 6 at the St. Regis in New York. The event will bring together the financial community and entertainment executives for a day of intensive discussions on the key issues facing the music business.

As newcomers to the lineup is Marty Tudor, president of Compendia Media Group. He joins the panel on “Valuing Music Assets,” which will be moderated by Loeb & Loeb co-chairman John Frankenthaler and will feature panelists Harold Vogel (Vogel Capital Management), Michael Nathanson (Sanford C. Bernstein & Co.), and John Rudolph (Music Analytics LLC).

Also signing on are industry veteran Al Calvin, co-CEO of Metropolitan Talent/Hybrid Recordings, who will take part in the session titled “Finding the Funding That Fits,” and Rich Isaacson, CEO of DiscLive, the digital music service being launched by a consortium of retailers. Isaacson will take part in “The New Entrepreneurs,” a panel looking at fresh business concepts.

The symposium includes a luncheon sponsored by the law firm Kirkland & Ellis, which works with a varied base of clients in areas that include mergers and acquisitions, securities, spin-offs, spin-offs, and private equity transactions. David S. Shukman and R. Alexander Pilmer of the Los Angeles office and New York-based Lisa A. Samenfeld and Bradley Silver will host the luncheon.

As previously announced, Strauss Zelnick, founder of ZelnickMedia, will deliver the keynote address. For the full schedule, a complete list of participants and registration information visit www.billboardevents.com or for further information, contact Michele Jacangelo at 646-654-4660.
THE HALF-BUCK STOPS HERE: Both of 50 Cent’s chart entries on The Billboard Hot 100 are in the top 15 portion of that chart this issue. “Wonder” slips one notch, from 13 to 14, while “In Da Club” (G-Unit/Shady/Afther/Mystics/Interscope) moves up one rung to become the third new No. 1 hit of 2003. Last year, only seven songs advanced to the top spot. Only 10 weeks into this calendar year, we’ve already had three No. 1 songs, indicating that this could be a more volatile year when it comes to pole position.

But with no serious contenders in sight, 50 Cent could be in for a long stay at the top. He’ll have to last five weeks to own the longest-running chart-topper of 2003. The current record-holders are Jennifer Lopez and LL Cool J, who held four weeks with “All I Have” (Epic). That’s still the shortest run of Lopez’s four No. 1 songs, “If You Want My Love” and “I’m Real” had five-week reigns, while “Ain’t It Funny” hung in there for six weeks.

The rise of “In Da Club” extends another chart record. As Larry Cohen of Tribull, Gena, points out, 50 Cent is the fifth consecutive rapper to have a No. 1 hit on the Hot 100, following Nelly, Eminem, P. Diddy, and LL Cool J.

’HURT SO GOOD: Covering a Nine Inch Nails song is an interesting twist in the career of country legend Johnny Cash. The Man in Black returns to Hot Country Singles & Tracks as a solo artist for the first time in 12 years and five months, as “Hurt” (American/Cot Highway/MCA) enters at No. 56 (see Singles Minded, page 83).

Cash guest-starred on Rodney Crowell’s remake of a Cash song, titled “I Walk the Line Revisited.” That song peaked at No. 61 in November 1998. Cash’s last appearance on this chart as a solo artist was with “Goin’ by the Book,” which went to No. 69 in October 1990. “Hurt” is the highest-ranking Cash song since an update of his own “Ballad of a Teenage Queen” reached No. 45 in 1989. The debut of “Hurt” sends Cash into third place among artists with the longest runs on the Hot Country Singles & Tracks tally. Cash made his first appearance on this chart the week of Nov. 26, 1955, with the single “Cry! Cry! Cry!” That gives Cash a chart span of 47 years, three months, and two weeks. The only artists with longer spans on this survey are Gene Autry (59 years, 11 months, and one week) and Eddy Arnold (54 years and seven months).

STYX: Rock group Styx earns its 16th entry on The Billboard 200, as Cyclorama (CMC International/Sanctuary) opens at No. 127. It’s the first Styx album to chart in this century, and it’s the band’s highest-charting set since Edge of the Century sold to No. 63 in 1990.

The Doors, 21st Century—which includes two surviving members of the legendary band—performed Feb. 7 to a sold-out Universal Amphitheatre in Universal City, Calif. Picture backstage, from left, are House of Blues (HOB) Concerts executive VP Bob Shea, the Doors’ Robby Krieger, HOB Concerts executive VP Adam Friedman, and HOB Concerts executive VP Alex Hodges.


Maná: Animal Drive

Should you find yourself walking along the Mexican coastline, keep an eye out for baby turtles. Between December 2002 and January this year, close to 200,000 of them have been released into the ocean by Fundación Ecológica Selva Negra (Black Jungle Ecological Foundation), a nonprofit organization founded in 1995 by Mexican rock band Maná.

Can you imagine baby turtles just too cute for serious environmental consideration, ponder this: The creation is the add-on to ongoing work with some 18 environmental and human-rights organizations worldwide.

“We’ve focused on turtles because that’s one of [Maná lead singer] Fernando [Olvera’s] favorite species,” says the artist. “He’s always loved turtles, dolphins, and whales. He’s very close to those species. But above all, what we try to do is educate people and make them aware of how important it is to preserve Mother Nature.” It’s an attitude that won Maná the Billboard Spirit of Hope Award for its philanthropic work at the 2000 Billboard Latin Music Awards.

Based in Mexico, Selva Negra is funded entirely by Maná (plus any donations it receives), which happens to be the most successful Latin rock band on the planet. Social mission has been part of the band’s purpose since its inception, and political and social messages are a constant in many of Maná’s songs. In addition, a typical Maná show will feature booths from such organizations as Greenpeace and Amnesty International.

Surprisingly, it’s an unusual attitude: Few Latin acts have vocally expressed such commitment to any cause. “I do think that if we have the possibility of communicating with so many kids, it would be a waste not to talk about useful things and contribute our grain of sand,” Olvera says. “But if we didn’t do it, it would also be OK. Art for art’s sake is fine. And no one is obliged to act like us. We just do what we feel.”

More information on Selva Negra may be found at selvanegra.org.

LELA COBO

The Doors, 21st Century—which includes two surviving members of the legendary band—performed Feb. 7 to a sold-out Universal Amphitheatre in Universal City, Calif. Picture backstage, from left, are House of Blues (HOB) Concerts executive VP Bob Shea, the Doors’ Robby Krieger, HOB Concerts executive VP Adam Friedman, and HOB Concerts executive VP Alex Hodges.


Multi-platinum songwriter/producer/artist Chad Hugo—one half of production team the Neptunes—stopped by the Los Angeles offices of his new music publisher, BMG Songs. Hugo signed with BMG Songs in fall 2002, and some of his upcoming projects include working with Blink-182, Britney Spears, Mystikal, Brandy, and Keltis. Pictured, from left, are BMG Songs VP of urban music Derrick Thompson, Hugo, and BMG Songs president Scott Francis.
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Founded in 1981, the Beverage Testing Institute conducts tests in a specially designed lab that minimizes external factors and maximizes panelists’ concentration. The Institute selects judges based on their expertise, and its tasting and scoring procedures are widely praised as the best in the industry.

Score  Vodka       Country
96  GREY GOOSE® VODKA  FRANCE
94  Canadian Iceberg Vodka  Canada
93  Stolichnaya Gold Vodka  Russia
92  Staraya Moskva Premium  Russia
91  Van Hoo Vodka  Belgium
91  Stolichnaya Vodka  Russia
90  Tanqueray Sterling Vodka  England
90  Rain 1995 Harvest Vodka  USA
89  Ketel One Vodka  Holland
88  Wyborowa Vodka  Poland
87  Kremlyovskaya Vodka  Russia
86  Finlandia Vodka of Finland  Finland
86  Alps French Vodka  France
85  Skyy Vodka  USA
82  Original Polish Vodka  Poland
82  Glenmore Special  USA
82  Fleischmann’s Royal Vodka  USA
81  Mr. Boston Vodka  USA
80  Pole Star Vodka  Poland
80  Lukusowa Potato Vodka  Poland
80  Absolut Vodka  Sweden
78  Cardinal Vodka  Holland
78  Barton Vodka  USA
78  Barclay’s Vodka  USA
78  Amazon Vodka  Brazil
76  Skol Vodka  USA
74  Smirnoff Vodka  USA
74  Smirnoff Platina Vodka  Russia
74  Belvedere  Poland
72  Schenley  USA
69  Mr. Boston’s Riva Vodka  USA

NOTE: THIS REPRESENTS A SAMPLE OF THE 40 VODKAS TESTED
SOURCE: BTI BEVERAGE TESTING INSTITUTE INC.

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