Consolidation Seen On Fast Track For Big Five

BY MATTHEW BENZ, ED CHRISTMAN, and BRIAN GARRITY

NEW YORK—Consolidation among the major record labels is not only inevitable but imminent, Wall Street analysts and other investment professionals said March 6 during the Billboard Music & Money Symposium at New York’s St. Regis Hotel.

“There’s never been a time that I can recall when this many assets of this arguable quality, from the biggest companies to smaller companies, have been in play,” said John T. Frankenheimer, co-chairman of law firm Loeb & Loeb, as he moderated the “Valuing Music Assets” panel.

Panelist Michael Nathanson, European media analyst at Sanford C. Bernstein & Co., predicted that EMI Group would combine with Warner-Music Group (WMG) by late summer. He said that as it had already substantially cut costs, a merger would be the only way for EMI or any other label to wring further cost savings until a new business model emerged to spur sales growth.

Fellow panelist Harold Vogel, a former Wall Street entertainment analyst who now heads investment fund Vogel Capital Management, concurred with Nathanson’s assessment. As a means of cutting costs for itself and generating needed cash for parent AOL Time Warner (AOL TW), (Continued on page 10)

Celine Tries New Marketing Road

Sponsor Tie-Ins, Vegas Shows Drive Promotion Strategy

BY CHUCK TAYLOR

There’s a new driving force in Celine Dion’s career. Her $10 million contract to become the face and vocal signature of DaimlerChrysler has prompted a new album, One Heart, just one year after her high-profile return from a two-year hiatus with A New Day Has Come. The new Epic set will street March 25 in North America (one day earlier elsewhere), timed with the opening of her ambitious three-year, 600-date gig at Caesar’s Palace in Las Vegas.

In the process, Dion has drawn a 

Regional Dists Get ‘Lean & Mean’ To Survive

BY CHRIS MORRIS

LOS ANGELES—Regional and niche-oriented independent distributors, once the standard-bearers for the indie sector, have been forced to make critical adjustments of size and orientation to face an increasingly tight marketplace.

Small distribution firms—which moved the lion’s share of indie product prior to the early (Continued on page 91)

Videoclips Gain As Tool For Dance Acts

BY MICHAEL PAOLETTA

NEW YORK—In these times, when money is too tight to mention, independent dance/electronic artists are rediscovering the video art form as a significant means of promotion and marketing. With computer technology, videos can be created for a far less than it costs to have a track remixed, which for many remains the preferred method of spreading the word about a new dance recording.

Dance remixes can cost between $5,000 and $30,000. What’s more, if the act seeks exposure in a variety of club and radio formats, it is often necessary to hire more than one remixer. Because of these costs, many independent (Continued on page 36)

Regional Dists Get ‘Lean & Mean’ To Survive

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Small distribution firms—which moved the lion’s share of indie product prior to the early (Continued on page 91)
celine

THE NEW ALBUM IN STORES MARCH 25
ONE HEART

featuring the hit single "I Drove All Night"
BY RAY WADDELL

Never underestimate the power of the Boss in New Jersey. Bruce Springsteen & the E Street Band will establish a new world box-office record for one encore show by selling out a complete an unprecedented 10 stadium shows at Giants Stadium in East Rutherford, N.J., this summer.

When all 10 of the shows go clean, a feat that is nearing completion, Springsteen & the E Street Band will have sold an estimated $500,000 tickets in his home state. With tickets priced at $55 and $75, the gross will be in the $37.8 million range. The previous one-art-world record gross was from seven Rolling Stones sellouts at the Tokyo Dome in 1995 that drew 285,294 people and 2.5 billion yen ($27.6 million).

The multi-art Woodstock ’99 bill grossed $28.8 million.

Springsteen will also top his own personal and U.S. box-office record of $19 million from 15 shows in the summer of 1999 that drew 304,785 people to the Continental Airlines Arena, which is also part of the Meadowlands Complex that includes Giants Stadium.

This latest Springsteen feat is impressive enough to those who have watched his touring exploits for years. Barry Bell, Springsteen’s agent since 1973, says, “I’m not impressed that Bruce was able to sell 10 stadiums, but it’s just a wonderful experience for everyone involved. We’re looking forward to playing and people continuing to see Bruce at his very best.”

As is Springsteen’s custom at the Meadowlands Complex, the dates will be sold out on sale March 1. By noon, two more went up, and, with sales continuing strongly, two more followed at 2:30 p.m. On March 4, eighth and ninth shows were announced to go on sale March 8, with the 10th and final show added that day that because of demand. The dates are July 15, 17, 18, 24, 26, and 27 and Aug. 28, 30, and 31.

“It’s still mind-boggling to us,” VanDeVe speak. “The band is playing in the same venue we could sell out.”

This summer’s shows will take Springsteen’s Meadowlands career total to 60, consisting of 44 arena dates and 16 at the stadium. Each has been a sellout.

Stadium Dates Make Bruce Box-Office Boss
Springsteen & E Street Band On Target To Sell Out 10 Shows In East Rutherford, N.J.

RCA Victor Group Splits Assets

BY ED CHRISTMAN

NEW YORK—RCA Entertainment, its RCA Victor Group in two, formed the Arista Associated Label Group (AALG) to house the Private Music, Windham Hill, Bluebird, and Victor artists and catalog and creating a global, centralized division to handle its catalog and artists.

AALG will be headed by David Wyner, who headed RCA Victor and continues as executive VP/PGM. He will report to Arista president/COO Anthony “LA.” Reid on the creative side and Arista executive VP/PGM Larry Medis on the business and operational sides.

The company declared to retain revenue, Billboard estimates that “Arista’s division claims about $90 million in sales as E. A. the result of the realignment. It is estimated that Arista’s 2002 revenue was $130 million.”

While the former Victor Group will continue to operate as a self-contained entity, Arista plans to use the staff in the strategic marketing of some Arista artists. Medis says, “From a grassroots effort, they can market some of our artists that need a little more help before they go to radio.”

A BMG spokesman declines to say if each division result from the realignment to RCA Victor, but Medis says that “the vast majority of the company’s artists.”

BMG has also created BMG Classics to release all classical repertoire on world-wide basis. It will be headed by Nicholas Firth, who will retain his responsibilities as BMG Music Publishing chairman. All A&R and marketing decisions will be made centrally, with some artist teams in BMG, BMG International and BMG U.K. worldwide territories will report to BMG Classics.

In a statement, Firth said, “We will take one-world approach to marketing classic repertoire, for which there continues to be demand from a devoted and discriminating public.”

BY JULIANA KORAN

LONDON—British telecommunications (BT), the U.K.’s leading telephone operator, has introduced Europe’s first label-supported, digital legal-music downloading service, offering customers unlimited access to streamed and downloadable music for £4.99 ($7.88) per month.

Additionally, customers can pay £4.99 ($7.88) per month for up to 50 songs and 500 streamed songs or buy individual tracks at prices ranging from 99p (1.56) to £4.99 (7.88). There is also limited offer to buy songs to CD or to transfer them to portable devices.

Drury emphasizes that the playback of the music already downloaded expires the moment subscribers stop paying, thanks to Microsoft’s Windows Media digital rights-management system.

Mark Mulligan, Jupiter Research’s music analyst in London, points out that the word “unlimited” could be misleading, because subscribers cannot keep the tracks indefinitely after purchase. “It’s a rental model, essentially,” Mulligan says. “We must be much more comprehensive than any other service in Europe.”

Meanwhile T-Mobile, a Pan-European cellular phone operator owned by Germany’s Deutsche Telekom, is expanding its music entertainment offering via a non-exclusive partnership with Universal Mobile, Universal Music International’s wireless unit.

Four Majors Back European Download Site
The Untold Story of the Soul Behind the Sound

Detroit, Michigan, 1959. Berry Gordy gathered the best musicians from the city's thriving jazz and blues scene for his new record company: Motown. For the next 14 years these players are the heartbeat on "My Girl," "Baby Love," "Bernadette," "I Heard It Through The Grapevine," "Dancing In The Street," and every other hit from Motown's Detroit era. This unheralded group of musicians played on more Number One hits than the Beach Boys, the Rolling Stones, Elvis Presley and The Beatles combined. They call themselves the Funk Brothers, and they were the greatest hit machine in the history of popular music. This is their story.

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CLASSICAL CROSSOVER
JOSH GROBAN Try
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MASSIVE ATTACK 100th Windows
SYLEENA JOHNSON Chapter 2: The Voice
T.G. Live! Legend
NORAH JONES Come Away With Me
DIXIE CHICKS Wide Open Spaces
DIANA KRALL Live In Paris
NORAH JONES Come Away With Me
KIDZ_BOP_KIDS Kidz Bop 3
A.B. QUINTANILLA PRESENTS KUMBIA KINGS 4
YANNI Ethnicity
50 CENT Get Rich Or Die Tryin’

U.K. ’70s Punk Prevails At 18th Hall Of Fame

BY WES ORSHOSKI
NEW YORK—As members of the Clash, the Police, Elvis Costello & the Attractions, AC/DC, and the Righteous Brothers officially entered the Rock and Roll Hall of Fame March 10, few had much to say beyond thanking family members, influences, managers, record executives, booking agents, and road crews. But in keeping with past induction ceremonies, each was feted with often funny and occasionally soul-baring speeches from some of the biggest names in music.

Dominated by products of the late ’70s U.K. punk movement—the Police, the Clash, and Costello & the Attractions—the event included performances from each inductee except the Clash, and it marked the first public reunion by the Police in some 18 years. Launching the affair—held at New York’s Waldorf-Astoria—Billy Joel marveled at the range and power of the Righteous Brothers, noting that they sparked his life-changing realization that “sometimes people with blue eyes transcend the limitations of what their color and their culture are supposed to be. Sometimes, white people can actually be soulful.”

Elton John raved about Costello’s fearlessness, remarking, “His songs have no musical boundaries . . . there’s a man who knows no rules.”

Coming only months after the December 2002 death of frontman Joe Strummer, the Clash’s bittersweet induction was preceded by heartfelt speeches from U2 guitarist the Edge and Tom Morello of Audioslave/Rage Against the Machine. “I loved this band,” the Edge said. “To me, without doubt, they are next to the [Rolling] Stones as the greatest rock’n’roll band of all time. There is no doubt in my mind that ‘Sunday Bloody Sunday’ wouldn’t—it couldn’t—have been written if it wasn’t for the Clash.” Like so many Clash fans, both he and Morello said that the band had changed their lives. The band “instilled in me the courage to pick up a guitar and the courage to try and make a difference with it,” Morello said, adding: “I cannot imagine what my life would have been like without them.”

Inducting AC/DC, Aerosmith’s Steven Tyler called the band “the greatest purveyor of the all-time power chord,” and No Doubt’s Gwen Stefani characterized the audience with her story of meeting—and loving—the Police as a teen.

Also inducted into the hall’s 18th class were late side- men Floyd Cramer (pianist on such songs as Roy Orbison’s “Oh, Pretty Woman” and Patsy Cline’s “Crazy”), saxophonist Steve Douglas (who appeared on recordings by the Ventures, the Beach Boys, and Jan & Dean), and Motown drummer Benny Benjamin, a member of the famed Funk Brothers (see story, page 69).

Legendary Warner Bros./Reprise executive Mo Ostin received a lifetime achievement award; it was presented to him by Neil Young, who hailed Ostin as a champion of creative freedom.

The Police reunion, featuring “ Roxanne,” “Message in a Bottle,” and “Every Breath You Take”—on which Tyler, Stefani, and John Mayer added vocals—closed the show, after three- and two-song sets, respectively, from Costello and AC/DC, as well as the show-opening “You’ve Lost That Lovin’ Feelin’” from the Righteous Brothers.

Highlights from the show will be broadcast March 16 on VH1.
RIAA Commits $2.5M To Combat Latin Piracy In U.S.

BY LEILA COBO
MIAMI—In what amounts to the most significant recognition of the gravity of the problem to date, the Recording Industry Assn. of America (RIAA) has approved $2.5 million in new anti-piracy funds that will exclusively fight Latin music piracy in the U.S. The new funds, which were approved in addition to the RIAA's regular budget, will be allocated for the 2003-2004 fiscal year, which begins April 1.

At a recent meeting between representatives of the RIAA and the heads of most Latin labels, Patricia Chávez, president of Mexico's Diso label, likened the current music piracy situation in the U.S. to what she witnessed in Mexico five years ago. Today, more than 30% of all music sold in Mexico is pirated, according to official figures. In the U.S., between 30%-40% of all Latin music sold is counterfeit, according to industry estimates. The RIAA says 28% of all members of illegal CDs are Latin, a disproportionate amount when compared with Latin music's share of the marketplace.

"On the Latin side especially, we're talking about a lot of physical-good piracy," RIAA VP of Latin music Rafael Fernández says. "We have a lot of problems, and we can't fight that without additional resources."

Those resources will include the hiring of at least eight new full-time Latin music field investigators who will concentrate solely on Latin product and will work closely with label staffs in order to single out and investigate pirate operations.

"Either we finish piracy or piracy finishes us," Universal Music Latin president John Echevarria says. "With the level of costs in a country like the U.S., we can't support a market that's 40% pirated. The sales figures for even the big names are very disappointing [because] we lose a very important chunk of sales [to piracy]."

While the Latin music industry has banded together to fight piracy before—most recently through an initiative created early last year—that is the first time in recent memory that such a substantial amount of money was allocated specifically toward that purpose and with the blessing of every single label. The $2.5 million includes support funds so the new staff members can also hire third parties to do investigations and surveys on the streets. Fernández adds, "We have a very extensive program we developed in the last month-and-a-half with support from the labels."

In addition to the actual field work, Echevarria says Latin labels are about to commence a serious lobbying effort with politicians.

BY LEO CENDROWICZ
BRUSSELS—Universal Music International (UMI) has filed another antitrust complaint with the European Commission against BIEM, the international trade body representing collecting societies.

The 150-page submission, filed March 11, rejects on a point-by-point basis BIEM's defense last September to UMI's original July 2002 complaint that the trade body was a cartel and therefore impeded competition on mechanical reproduction rights. UMI claims BIEM abuses its position in the licensing sector and dictates unfair terms to music companies, adding that BIEM's standard contract rate forces record companies to pay close to 11% of the average price they receive for records, making it by far the highest in the world.

Claiming that the BIEM standard contract is incompatible with European antitrust rules, UMI chairman/CEO Jorgen Larsen said, "Universal is not against the existence of the standard contract as such, nor of collective licensing. As a monopoly in the music publishing industry—an industry which enjoys major sources of income other than mechanical fees—BIEM has an obligation to act fairly and in a manner consistent with the EU antitrust laws. BIEM representatives could not be reached for comment.

Last July, UMI filed an official complaint with the commission alleging that BIEM—which represents 41 royalty collectors from 36 countries—has a monopoly when it comes to the licensing of mechanical reproduction rights in Europe. BIEM's 199-plus page rejoinder counter-claimed that UMI was trying to undermine the basis for the licensing of mechanical reproduction rights and lower payments to composers worldwide, in order to boost UMI's profitability.

The commission says the investigation could take years to complete. Under EU competition rules, comparable organizations found guilty of breaching antitrust law can be fined up to 10% of their gross annual revenue.

Four-Day Musician Strike Costs NY Dearly

BY CHUCK TAYLOR
NEW YORK—The four-day strike during which musicians said "no way" to Broadway cost the fragile industry $4.8 million in box-office losses and the economy of New York $7 million by the end of the weekend, according to tourism and theater officials.

Members of Local 802 of the American Federation of Musicians began the strike March 7—with actors stagehands refuse to cross picket lines—and settled with the League of American Theaters and Producers on the morning of March 11. Eighteen musicals were shut down during the critical weekend period, leaving only Cabaret in business, which has a different contract because it is staged at former dance club Studio 54 instead of a traditional theater.

At issue were musician demands for a minimum number of players required for a Broadway show, depending on theater size. The union claimed that staff numbers were needed to protect artistic freedom. Before the union contract expired March 2, minimums were set at between 24 and 26 musicians in New York's largest houses. The new contract agreement calls for minimums of 18 or 19 in New York's largest theaters.

Broadway is a critical part of New York's tourism business—so much so that Mayor Michael Bloomberg has set up talks that went on for nearly 12 hours at the mayoral mansion, starting March 10.

Neither the union nor the theater league would comment on the proceedings or their outcome.
Red Shoes

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From the collection of Elvis Costello
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This piece of fish 'n' chip paper ©2005 Rhino Entertainment, Warner Music Group, an AOL Time Warner Company.
Consolidation Seen On The Fast Track
Continued from page 1

he predicts that WMG will be spun off as a separate company and joined with EMI.
In addition to EMI and WMG, Frankenheimer noted that Universal Music Group (UMG) is also reported to be for sale by parent Vivendi Universal (VU). Whatever the case, Frankenheimer concluded that “it is the worst possible moment to be a seller right now, because assets have been devalued as a result of the turmoil in the industry.”
For his part, Vogel took a dim view of Marvin Davis’ bid for UMG and VU’s other entertainment assets, as well as VU chairman/CEO Jean-Rene Fourtou’s “posturing” that he wishes to retain UMG for the foreseeable future (Billboard, March 15). Vogel said, “At the end of the day, uncertainty about the future financial health of the music industry drives everybody out of the VU stock.”
As for AOL TW, on the day of the conference, Merrill Lynch analysts raised the possibility in a research note that the paradigmatic new-media company could itself be acquired. “Given the sheer decline in its stock market valuation—roughly $200 billion since January 2001—the analysts write that it “may not be out of the realm to view the company as a potential takeover target.”
Nathanson also voiced a view expressed by others at the symposium that the current music industry downturn is structural rather than cyclical, and he was pessimistic about the progress made thus far to develop a workable new business model.
Nathanson said that on March 6, EMI’s share price fell below £1 ($1.61) for the first time. With a market capitalization of £674.3 million ($1.1 billion) plus £1.1 billion in debt ($1.7 billion), EMI is currently valued at £1.8 ($2.8 billion)—or about what Nathanson estimates EMI Music Publishing alone is worth. He said, “What the market’s telling you is that there’s zero value for [EMI Recorded Music] today.”

OPPORTUNITIES STILL AVAILABLE
In contrast, music-publishing assets have been fetching high prices of late (Billboard, Feb. 8). Publishing assets are seen as a relatively safe haven within music and media because of the predictable revenue streams they generate. Making music publishing even more attractive is the availability of cheap financing, said John Rudolph, the former CFO of Warner/Chappell, which is currently a principal in a music-asset valuation firm, Music Analytics.
“Not everyone on the panel was ready to see the extent of the possibilities,” said L. Londell McMillan PC’s L. Londell McMillan. “However, it may not be too late to consider the positives.”

TRANSMISSION, NOT TURMOIL
During the session titled “New Economics of the Music Business,” Terri Santisi, global leader of the media and entertainment group at KPMG, said, “The industry is not in turmoil; it is in transition,” noting that the CD-replacement cycle, which had been driving sales and profits, is over. Meanwhile, the costs for talent acquisition, recording, and marketing continue to rise. At retail, artists are slipping through the cracks at majors daily.

Valuable Assets. Loch & Loch’s John Frankenheimer, far right, reprised his role as moderator of an all-star panel on “Valuing Music Assets.” This year’s panelists were, from left, Vogel Capital Management’s Harold Vogel, Sanford C. Bernstein & Co.’s Michael Nathanson, Music Analytics’ John Rudolph, Compendia Media’s Marty Tudor, and Gold International’s Jerry Gold. (Photo: Chuck Pulin)

Economically Speaking. Stufen Line Group’s Michael Suckin moderated the Music & Money session titled “New Economics of the Music Business.” Pictured, from left, are BMI President & CEO John LoFrumento; JP Morgan Chase & Co./Pandora Finance’s Nick Henry-Stolz; L. Londell McMillan PC’s L. Londell McMillan; Suckin; KPMG’s Terri Santisi; and SpinArt Records’ Jeff Price. (Photo: Chuck Pulin)

Broadcast Ownership Hearings Continue

BY BILL HOLLAND
A second field hearing in Seattle on March 7, scheduled by the Federal Communications Commission (FCC) to hear public comment as the FCC re-evaluates media ownership rules, found the same battle lines drawn as the first one, held in Richmond, Va., Feb. 28.

Attendees voiced grave concerns that further deregulation would engender anti-competitive practices that shrink the diversity of music and news and erode local programming input.
If the FCC decides to go the rules, it would allow one company to own radio, TV, and newspapers in a market. But even media observers that favor these changes, they cannot compete in a new landscape that includes cable, satellite, and Internet companies.
The gathering also gave the public a chance to view a commission deeply divided over the issue, which pits the pro-industry, deregulatory position of its chairman, Repub-
lican Michael Powell, against its two Democratic members, meeting organizer Michael Copps and Jonathan Adelstein. Powell characterized the meetings as quickie “whistle-stop tours” and did not attend.
The FCC was met by a pre-meeting salvo in the form of a blistering op-ed article in The Seattle Times written by U.S. Rep. Jay Inslee, D-Wash. “The Pac-Man-like effort of one conglomerate devouring smaller, independent news providers will reduce, not increase, the ability of Americans to participate in democracy,” Inslee wrote. “We cannot allow the private appetite for corporate efficiency to overwhelm the public appetite for the truth.”
Even media companies that believe radio consolidation has given deregulation a black eye, Seattle Times publisher Frank Blieten testified that big media companies with profit margins of up to 50% could not seriously claim poverty. He said, “It doesn’t pass the smirk test.”

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INDEPENDENT MUSIC
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UPCOMING SPECIALS
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DVD-AUDIO  •  issue date: May 10  •  ad close: Apr 15
ORANGE COUNTY  •  issue date: May 10  •  ad close: Apr 15

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KIDS!  •  issue date: May 17  •  ad close: Apr 22
B&H 30TH ANNIV.  •  issue date: May 24  •  ad close: Apr 29

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STALLED TRAIN: Following a number of delays, Train’s follow-up to March 2001’s Drops of Jupiter is slated for a June 3 release, and no one could be happier about My Private Nation’s pending arrival than Train frontman Patrick Monahan. “This is the third time we’ve finished the record,” he says. “We’d finish the record and people would say, ‘This is really right on,’ and then I would write several other songs and people would go, ‘Shit, that means now we’re talking another delay,’ and those songs go on the record. And then, I’d go, ‘I hate to say this, but I just wrote another song.’”

Finally, Monahan adds, producer Brendan O’Brien said, “No more.” “We’re really ready to get it out,” Monahan says. “I’ve enjoyed this time with my family, but I’m ready to go.” He says it’s also time for the band to watch its professional life a little closer. “We have to pay more attention. We haven’t been the smartest band with our careers. We have to try new things.” Among them will be the band’s first headlining tour this summer. The first single from the project, “Calling All Angels,” goes to radio in mid-April.

ON THE ROAD: Bon Jovi continues to fill arenas on tour this month, but guitarist Richie Sambora is looking ahead to August, when the group plays two dates in its “home venue” of Giants Stadium in East Rutherford, N.J. In one day, Bon Jovi sold 65,000 tickets for the two gigs. “When I hear those numbers, I think, ‘Thank God. It’s nice to still be here,’” Sambora says. “Get more excited now by that kind of news. To be able to walk onstage in a stadium in front of 70,000, with the maturity and wisdom we have after 20 years of being in this business and continuing and transcending beyond the cyclical stuff that happens in this business . . . that’s very rewarding.”

Although Sambora wishes radio paid a little more attention to the band, he says, “[The music industry is] in a quagmire right now. Guys like us, our touring business is so good, we’re transcending the whole thing.”

LYNCH AND THE BEATLE: Still sneaking under the radar (but not for much longer) is Liam Lynch’s “United States of Whatever,” which picked up 483 spins for the week ending March 7, according to Nielsen BDS. Additionally, it is KROQ Los Angeles’ No. 13 song and is in the top 15 at such modern rockers as KRBB Kansas City and XTRA San Diego.

The wacky novelty song, which combines spoken word with music, was a top 10 hit in England last year for U.K. indie Global Warming. It first appeared in MTV’s Still & Olly Show, which Lynch created.

RINGO STARR: Ringo Starr heard the song and signed Lynch to a production deal for his new label with Mark Hudson, Pumkinhead Records. Starr and Hudson then called S-Curve Records founder Steve Greenberg, who signed Lynch directly worldwide to EMI-distributed S-Curve. Lynch’s debut, Fakesongs, which will carry both the Pumkinhead and S-Curve logos, will be released April 1 in the U.S. as a two-disc set: an audio CD and a two-hour DVD that includes skits, computer animation, and several songs on the album. Starr plays on two tracks and appears in the DVD. “Because Liam is an audiovisual artist,” Greenberg says, “the DVD is as intrinsic to the project as the audio CD.” The set will be priced the same as a single CD.

Deuce Project Has Captured The Eye, Marketing Muscle Of Maverick

BY ADRIAN ZUPP

Twenty seconds in, I knew I wanted to sign them,” Maverick Records co-owner Gary Oseary says of his first encounter with melodic-rock duo the Deuce Project.

The man who brought Alanis Morissette to the world’s attention sees a rare precociousness in 22-year-old childhood friends Josh McMillan (vocals) and Noah Pearce (guitar). “Josh is such a star; he’s natural. I remember thinking, ‘This guy’s got star quality.’” The lyrics are sophisticated, yet young. I remember when I signed Alanis, I thought that I’d never heard anyone my age speak like this before, yet I got it. To me, Josh speaks in a way that I get it, but it’s a bit different to everything else on the radio.”

A listener to the duo’s strings-augmented first single, “Stone Cold” (the title track of the Berman Brothers-produced album set for an April 4 release), is proof-positive that Oseary is on to something. The disc shipped Feb. 10 to hot and modern AC, as well as triple-A.

Mid-February saw the Deuce Project wrap up a 50-market showcase tour of radio decision-makers, key marketing partners, and press.

“Every city has just been really warm and welcoming to our music,” McMillan says. “We’re trying to put a face to our music. It’s been going really well.”

In terms of putting the faces to the music, the band has made a striking video for “Stone Cold,” which was directed by Honey, the woman who directed the videos for Crazy Town’s “Butterfly” and Rage Against the Machine’s “Guerrilla Radio.”

The multi-pronged marketing plan for the act includes a national support tour planned for April/May—the band is booked by Eric Podwell at New York-based Evolution Talent—and a heavy push on the video.

“So many people are connecting with the video,” Maverick marketing director Holly Adams says. “We worked with DMX, Screenplay, Promo Only, Rock America, and ETV—video pools who do placement in retail outlets—and as of April the video will be playing in approximately 3,000 retail stores nationally. So it’s going straight to the places where our audiences are going to be doing their shopping—places like Nordstrom, H&M, Gadzooks, Vans, Wet Seal, and Tommy Hilfiger.”

The video can be seen in full at the band’s Web site (deuceproject.com). Complete versions of several songs from the album can also be streamed at the site.

“We’re trying to do a focused and targeted campaign for this record,” Maverick head of new media Jeremy Welt explains. “We’re focusing on two things. The first is the music video. It’s one of our best-selling points for the band. We’d primarily like to use this Web site as a vehicle for people to watch this video. The second thing is for people to hear full tracks from the record.”

Maverick sees a broad potential audience for the Deuce Project.

“We have a large audience for them because you’re going to get the younger girls who’ll be taken in by their looks—they’re very cute boys,” Adams says. “But we’re going to be able to go a little older as well, because the song is so great. You hear it once and immediately you’re humming it. It’s something that kids in high school will listen to but also people who are in college and beyond will enjoy.”

“The gamut could be across the board, the same way that Alicia Keys could be across the board.” Oseary says. “The music feels genuine. It’s not following anything out there right now. It just sounds different.”

He concludes, “The more people who’ve seen them, the more people we’ve turned into believers.”
Third Day Further Expanding Boundaries Of Praise & Worship

BY DEBORAH EVANS PRICE

For all those who thought praise and worship was strictly mellow acoustic music, Third Day shattered that perception with Offerings: A Worship Album. Now, the Georgia rockers—who last month won their first Grammy Award (best rock gospel album for 2002's Come Together)—expand the boundaries of the worship genre once again with Offerings II: All I Have to Give. "This is a worship record, but it's probably one of the most rockin' records we've recorded. Our definition of worship is probably a bit broader than a lot of people's definition." Bassist Tai Anderson adds, "Worship isn't about an acoustic guitar and a tambourine. We love shaking that up. When some people first listen to an Offerings record, they say, 'That's not really a worship record.' Then they listen to it a few times and say 'Wow, the heart of this music is what worship is all about.'"

With the release of Offerings II, it looks as if lightning could strike twice for the Dove Award-winning band. Powell and Anderson, along with bandmates David Carr, Brad Avery, and Mark Lee, once again serve up a collection of poignant worship songs offering to God not just music but our entire lives. Mac totally responded to the challenge and wrote this incredible song.

To get the word out about the new release (which slated March 4), Essential Records is planning special events with Regal Cinemas and Spring Communications on 10 theaters in nine markets. "There is a projector system that allows us to beam out a concert event to multiple screens across the country at the same time," label VP of marketing Nina Williams says. "The concept is expected to go to retail in April. Tickets for the Regal events will cost $5. We are partnering with local Christian radio and all the markets in Christian retail as well." Williams says, "The band will actually be present at the screening event in Atlanta, which will be a two-screen event. That's where we are picking up our 10th screen.

Retailers will be selling Offerings II at the screenings, and Williams says Provident Music Distribution—which distributes Essential product to the Christian retail market—will work with retailers to offer discounts. "Provident is working with them to try to work it out where the stores can offer the CDs at the lowest price possible." The events are slated for Los Angeles, Seattle, Denver, Dallas, Houston, Minneapolis, Grand Rapids, Mich., Atlanta, and Knoxville. "We're trying to utilize our theaters in different ways," executive VP of business development for Regal CineMedia Ray Nutt says. "We think that music is a home run."

Regal has previously held events with Korn and Tom Petty & the Heartbreakers, but Third Day represents the company's first promotion with a Christian band. "They are great partners to work with," Nutt says. "They are a huge contemporary Christian band. We like the diversity as well. We're not all about one type of music."

Williams says there will also be extensive Internet promotions, and Third Day will be highly visible at retail. "We have a Third Day merchandising kit available to stores which has all the Third Day titles, with a focus on Offerings II."

Managed by Creative Trust and booked by Creative Artists Agency, Third Day will also embark on the second leg of the Come Together and Worship tour with Michael W. Smith.
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‘Fear Yourself’ Finds Johnston Working With Linkous, Feeling Blessed

BY ERIC AISEE

On his 20th album, lo-fi veteran Daniel Johnston has teamed with a new collaborator for a new sound: Sparklehorse principal Mark Linkous, who produced the set and brought a new fidelity to Johnston's songs. The result, Fear Yourself, will be released March 25 on Gammon and distributed by Shelter-Caroline.

"He's one of the godfathers of lo-fi," Gammon co-owner Jordan Trachtenberg explains. "He started with a piano plus a $59 boom box and $1 cassette tape."

Johnston's career began two decades ago with a series of cassettes he recorded at home, beginning with the 1981 set Songs of Pain. Initially distributing his tapes to appreciative friends in his native Texas, he developed a cult following that has included such notables as Kurt Cobain, Sonic Youth, and David Bowie, who contributed a quote to the liner notes.

"As a cult figure, he's served as a songwriter's songwriter," Trachtenberg says of Johnston. "He writes a beautiful song; when you hear someone else cover it, you especially realize it."

The album finds Johnston, a longtime sufferer of manic depression, in unusually good form, thanks to new medication. "I'm feeling better than ever," he says. "It's a blessing."

His improved condition manifested itself in the set's 12 songs. For Fear Yourself, Johnston wrote lyrics of vulnerable honesty. On "Syrup of Tears," he pleads, "God, I'll make you a deal/Just let me smile awhile, for real."

"You have to grasp that he's in pain," Trachtenberg says. "He's a loving, gentle soul. With all the pain he suffers, this is what comes out."

While Johnston is pleased with the resulting production, Linkous was apprehensive about the challenge. "I didn't want to overshadow the songs," he says. "I had to resist the temptation to add noises that sound cool but are distracting."

Several cuts feature Johnston's vocals with a live band, brought together by Linkous, who says, "People were standing in line to play on the album."

Considering Johnston's fellow musicians' admiration, Trachtenberg plans to produce a tribute album with acts covering their Johnston favorites later this year. Given Johnston's health, Trachtenberg hopes to help strengthen the artist's financial security with this set. While no acts have been confirmed yet, Linkous promises that there will be a cut from Sparklehorse.

A headlining tour began Feb. 18 with a series of Japanese dates and continues in the U.S. with three-week spans alternately on and off the road. Touring places extra demands on Johnston's health: His friend/tour manager Don Goede explains that if he missed doses of his medication, the results could be disastrous.

Trachtenberg sees Fear Yourself as appealing to two converging audiences: "We have the Sparklehorse following, and Daniel fans will buy anything he puts over. We're trying to attack both fan bases."

Johnston's strong audience comes as no surprise to Linkous, himself a longtime Johnston fan.

"The following started among musicians who appreciated his songwriting—it's so simple and pure. It can be the funniest or the saddest you've ever heard," Linkous observes. "He strikes me as the purest soul, like a 12-year-old, uncorrupted child. Imagine someone like that writing pop music—it's quite a gift, a beautiful outlook."
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STEWART READYING SECOND AND FINAL COLLECTION OF AMERICAN POP STANDARDS

BY JIM BESSMAN

Rod Stewart says he wanted to make an album like It Had To Be You—The Great American Songbook for a long time, but he will not have to wait long to do its sequel.

Thanks to the active sales of Songbook, his collection of American pop standards—and debut for J Records—Stewart has commenced work on its follow-up with the same production triumvirate of Phil Ramone, Richard Perry, and J Records chairman/CEO Clive Davis and. Stewart says, "a whole fresh batch of songs."

He continues, "We had about 12 left over from the first album that Clive didn't like because he didn't want a lonely saloon, bar-type album of 2 a.m. love songs, and quite a few were like that," but "we won't go down that street on the new project."

Rather, the participants will "try to recreate the mood" of the first set but with "faster and more uptempo tunes," he says, adding that 40 new songs are ready to be cut.

Stewart says the forthcoming set will include such songs as "Stardust" and "As Time Goes By" and will be produced "appropriately to the feel" of each selection, perhaps with guest vocalists. But the overall approach will follow the "if it ain't broken, don't fix it" rule, Davis says.

American pop songbook, having grown up with it at home in England, "I always loved Ella Fitzgerald and Billie Holiday and Louis Armstrong," says the legendary British rocker, "but being a dyed-in-the-wool rock'n'roll singer, I never admitted it until 15 years ago." [Former label] Warner Bros. wasn't interested when I approached them with the idea—but I don't think I could have handled it then: I wasn't mature, and I'm a much better singer now with a better understanding of jazz. But these songs are so melodically and lyrically strong that if you do think you're a bit of a singer, they really are a challenge."

And he notes that "there's just such a wealth of material. That's the wonderful thing about these songs: They just go on and on and on."

Stewart recalls jarring with the studio musicians during the production of It Had To Be You "about chords I never heard before [compared with] the three or four I've used in my [rock] songs!" That said, he admits that the album's success "really knocked our socks off."

Davis adds, "I thought we picked something that was meaningful and appealing, but I never, ever thought we'd do 3 million worldwide. We just plunged ahead and initially decided to just let people discover him singing, pretty much via television, whether it was an awareness marketing campaign or by appearing on shows—coupled with his early December [2002] A&E in Concert special [highlighting the album], which really helped spread word-of-mouth."

we didn't want to isolate just 14 songs on the one project. We agreed to embark immediately on the next one and have it ready for October." Pointing to continuing strong sales of It Had To Be You, Stewart adds that Davis "wanted to make sure it wasn't just a Christmas gift album before we made another one, and we've obviously proved that. I think we can sell a lot more records between now and May."

Virgin Entertainment Group senior director of product Vince Saydowski notes that It Had To Be You has in fact done "some pretty fantastic numbers post-Christmas" at Virgin's retail Web site, where the title has remained in the top 10.

Saydowski notes, "It's firmly implanted there against heavyweight like the Chicago soundtrack and Norah Jones and Coldplay; it seems to have taken on additional life."

With the release of the concert DVD version of It Had To Be You, Feb. 4, Saydowski can now look ahead to Stewart's sequel CD, "Twice is charming," he says. "The classics seem to suit him well. It's not 'Do Ya Think I'm Sexy,' but it appeals to an older audience as well as his fan base."

Stewart says he's deciding whether to do any additional performing in support of this last set. "I want to be welcomed back in October," he concludes with a smile. And he stresses that he's stopping with two volumes of standards. "Just two will be enough," he says. "Then I'm going to write some songs. I've got to pay a lot of bills."

STEWART

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Feeling NRGlic. Enduring pop/dance music artist Ernest Kohl is currently promoting his latest single, “You Make Me Weak,” recently issued on the indie Wide Angle Records. The track shows the artist working a traditional hi-NRG sound. “I like the idea of making records that sound classic,” Kohl says of the song, which he produced with Steve Skinner. “There are current elements in the song, but it’s also something that sounds like it can stand the test of time.”

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GOSPEL GROWTH: Little surprise that Donnie McClurkin’s newest project, titled “Higher Ground,” was No. 1 on the Billboard gospel charts—with more than 36,900 copies sold in its first week, according to Nielsen SoundScan. Not that Verity Records execs aren’t rejoicing, but the bigger story just might be what’s behind the growing numbers—not just with McClurkin but gospel titles in general.

No surprise at all to Trans World’s Jim Collins and Handelman’s Kerry Fly, who—as buyers for two of the nation’s biggest-selling record chains—have been instrumental in growing gospel at mainstream retail and a key factor in the genre’s rising core sales.

Fly is more than happy about how he’s been able to grow Handelman’s gospel business. Handelman—which ranks 2,575 accounts, including Kmart and 330 Wal-Mart locations—saw its gospel sales increase by 44% in the past year. Fly reports. “It’s been an incredible growth opportunity for us. We’ve always carried gospel, but over the last two or three years, we’ve really paid attention to it.”

Judging from its increasing inventory, that could well be an understatement. At any one of the 300 Kmart stores Fly calls his core gospel stores, you’re apt to see “39 of the top 40 gospel titles” in stock. And Fly is quick to add, “I carry a ton of catalog, too.”

He adds, “Some of the independent titles I buy with a grain of salt. They don’t move as well, so I just try to keep them in stock—because gospel is an important part of my business.”

It is a sentiment echoed by Stella, who has expanded his gospel reach to include not only key titles but top-selling regional titles as well.

“We aren’t where we need to be, but [we’re] much better than where we were,” Stella says. “The No. 1 thing they were trying to spend the world that we carried the goods, and we’ve done that through regional promotions and just making sure that we incorporated a lot of gospel presence in our promotions be it in-stores, artist signings, or mall tours—whatever it takes to get the word out, even local print ads on the major releases.”

Trans World is so committed to growing gospel business that Stella has gone as far as establishing con-
Armatrading Decides To ‘Speak’ After 8 Years

BY TOM DEMALON

When Denon issues Joan Armatrading’s Lover’s Speak March 25, it will mark the first release by the acclaimed singer/songwriter in eight years. But Armatrading has hardly been idle during that time. She worked on charitable projects, earned a degree, received a Member of the Order of the British Empire, and wrote and performed a song for Nelson Mandela.

“It was time,” Armatrading says of Lover’s Speak, her 18th album and first for Denon. Rejuvenated by the time she had away from recording, she found inspiration in touring with a smaller road band. “I rearranged the songs for three of us,” she says. “Touring like that made me think about how to do the next record. I’d always wanted to do an album where I played everything.”

Leaving only the drumming and horn parts to others, Armatrading served as the set’s producer, opting for simplicity. “All I wanted to do was make a good record,” she says. “I made a statement, and there was no need to embellish it.”

The title track shipped to triple-A radio March 19, and its gentle, buoyant melody and slight reggae lift reflect Armatrading’s laid-back approach. “I’ve always been fasci-

nated by people in love,” Armatrading says. “It is like a language as only they know it.”

Savoy Label Group president Steve Vining—who was involved with the singer’s last album during his tenure with RCA Victor—says of the first time he heard Lover’s Speak, “I knew we had a record. “We’re just thrilled to be working with her,” he adds, expressing the view—bolstered by Norah Jones’ recent successes—that there is a definite market for heartfelt music. “It’s not fussy, and it’s not trendy. Lover’s Speak has a real organic, pure approach.”

WDNY Lehigh Valley Pa., PD Neil Hever describes Armatrading as “an instant add” and a “heavyweight” among the female artists who have emerged in the past 25 years.

With Armatrading’s history, Denon has a strong base on which to build, but Vining sees an opportunity to reach an entire audience that might not be familiar with the artist. “It doesn’t skew male or female,” he says. “and there really isn’t an age group where this record is precluded.”

Terry Currier, owner of Music Millennium in Portland, Ore., says that “we’ve been a big market” for Armatrading in the past. “It should be a top five record for us.”

The initial marketing emphasis will focus on female listeners via female-oriented Web sites; on a broader scale, listening parties will be held on America Online. Additionally, the label is working with amazon.com and intends to utilize less traditional retailers—including card and gift stores—and such lifestyle-oriented outlets as Sharper Image for exposure.

Booked by Wayne Forte for En
tourage Talent Associates in New York, Armatrading will begin a U.S. tour in June that will concentrate on theater-sized venues in major markets.

BUILDING NEW LEGACIES: With eight releases currently sitting on retail shelves, approximately that more than one year by end, and no less than 12 on the calendar for 2004, Mack Avenue Records is not only in the house but firmly on the map. Instead of making a name for itself by acquiring a classic catalog to distri-

bute, the Seattle-based label is develop-
ing a catalog of classics to call its own through the double-disc Legacy Lives series, where living jazz greats are brought together in inform-
al jam sessions to record new ver-
sions of classic compositions.

“The idea is to document some of the greatest musicians, the architects of jazz, who have not gotten the respect and recognition they deserve and to recognize them while they are still here to enjoy it,” says label president in-house producer Stix Hooper, also known as drummer and co-
founder of the Crusaders. The Legacy Lives On Volume 1 (released in 2001) features more than a dozen musicians, including Kenny Burrell, Jon Hendricks, James Moody, and Cedar Walton; Volume 2 (released last year) features contributions from George Shearing, Les McCann, the late Conte Candioli, and Anita O’Day.

“From a musician’s point of view, I just wanted to see some high-caliber musicians get together and have some fun,” Hooper says. “All I had to do was get these guys together and give them a loose blueprint, because they often suggested songs and arrangements. Harry ‘Sweets’ Edison was one of the first musicians to agree to appear, and he passed away before the project began, so a group of the guys decided to do his song ‘Centerpiece’ as a tribute. It was unplanned; it just came togeth-
er in an honest and heartfelt way.”

(Oscar Brahamm stood in for Edison.)

Hooper has also coordinated and produced new Mack Avenue releases by pianist Eugene Maslow (whose The Far Fare Is Lit, featuring flutist Hubert Laws, arrived in 2002) and, most recently, vibraphonist Terry Gibbs, whose From Me To You: A Tribute to Louis Armstrong. Gibbs’ history with the label’s spins, both recordings are currently sitting in the specialty stores, where they have been joined by a new release from vocalists Ionea Knopfler and Brazilian guitarist Oscar Castro-Neves are due in June, followed by a new date from Gerald Wilson in July; a third volume of the Legacy Lives On series is expected in August.

There is no marketing formula for success, Hooper observes. “It starts and ends with sincerity in the music. With quality music, you don’t always have the glamour that is easily digestible to the public, and that is a hurdle when it comes to selling CDs. You can’t just put a jazz musician in a set-
ing that is easily digested. However, if the music is good, you can reach consumers based upon the reputation of the people that created it.”

Mack Avenue executive consultant Paul Ewing says that the Legacy Lives On marketing campaign will be augmented by a DVD documenting the recording sessions for Volume 1, due in September. “I attended the [International Assn. for Jazz Education] convention this year and showed people the footage,” Ewing says. “When the edu-
cators saw these living-legend musicians in action, it made a strong case for the historical significance of these recordings. We are expecting that the DVD will do the same for consumers.”

The label is also setting up booths at jazz festivals and at live performances by their artists so it can estab-
lish identity with jazz fans. Ewing says, “Once people are familiar with the name, they will take interest in the label’s product because they will know what the name represents.” Mack Avenue is distributed by City Hall.

AND: Pianist Michael Weiss, a recent recipient of Chamber Music America’s New Works: Creation and Presentation Grant, releases Soul Journey (Sin-
ta Records) March 4. The set features nine original compositions by Weiss, including “El Camino,” which won the BMI/Thelonious Monk Institute’s composition competition grand prize in 2000.

Look for Wynton Marsalis & the Lincoln Center Jazz Orchestra to hit the road March 25 through April 24 for their 10th anniversary Whydah is Our Business Tour. In keeping with Jazz at Lincoln Center’s objectives, orchestra members will lead educational events in the 16 cities the tour will visit. Teleric continues its Live at Star-
bucks series with Dave Brubeck’s Park Avenue South (March 25), recorded live in New York last year.
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Celine Tries New Marketing Road

continued from page 1

marketing roadmap that veers off the traditional path, relying to a large degree on outside partnerships to fuel album and ticket sales. Instead of seeking initial exposure on the radio, the Canadian chanteuse's current single, "I Drove All Night," was introduced to millions via a series of slick Chrysler commercials during the telecasts of the Golden Globe Awards and Super Bowl XXXVII. The song was added by some 120 mainsteam top 40 stations—a tough format for Dion to crack in recent years. This issue it is No. 49 on The Billboard Hot 100 and No. 9 on the Adult Contemporary chart.

In lieu of another exhaustiv world-wide trek to showcase her new material, Dion has redefined the concept of touring by setting up shop in Vegas at a tailor-made $95 million, 4,000-seat venue. Her show, planned in the spirit of the famed Cirque du Soleil, is direct-ed by Franco Dragone and features a cast of 60 dancers, musicians, and other performers. Early signs point to a lucky roll: the first 60 performances of A New Day were almost sold out two months before opening night.

As if that were not enough, Dion has teamed with Coty to launch her own fragrance, Celine Dion Parfums, also on March 26. According to Coty Beauty America president Eric Theroux, Dion "represents women's aspirations for an exciting but balanced lifestyle as an artist, wife, and mother."

Indeed, amid the preparations for the Vegas show, Dion, 34, celebrated her eighth wedding anniversary with manager René Angélil last December and the second birthday of their child, René-Charles, in January. It all opens the latest chapter in a career that has seen worldwide album sales of more than 150 million—including 8 million for A New Day Has Come—making Dion the best-selling female artist of all time, according to Sony Music. Her No. 1 hits include "My Heart Will Go On" from the blockbuster film Titanic, "The Power of Love," and "Beauty and the Beast," and she has been honored with six Grammy Awards, two Academy Awards, 20 Canadian Juno Awards, and seven World Music Awards.

"Celine is the epitome of a global artist. Her voice has earned her legions in every part of the world," Epic Records Group president Polly Anthony says. "That voice comes shining through on One Heart, which achieves unprecedented heights of artistic poise.

"Dion says, "I've always tried to surpass myself and try new things. I'm at a point in my life where I feel totally centered. I'm stronger. I'm more grounded. I'm more in tune with things as they come, and I'm choosing the ones that make me happy. I can have meals at home and sleep in the same bed every night, which is a big deal for me, along with the chance to continue in show business and record this new album. It is the best I could ask for."

A RELAXED HEART

Musically, One Heart is a relaxed, even playful aural opus, centered more on expanding Dion's creative capacity than pumping out soaring diva vocals. Worldwide hit "I Drove All Night" rumbles with manic ferocity, and of the remaining 13 tracks are rhythmically uptempo. "Love Is All We Need" showcases a glimmer of eye-winking raunch rock. "Naked" and "Reveal" are as loose and slinky as they are heard on Dion, and the title track "Faith" rally as giddy pop anthems. On the slower side, the affecting "In His Touch" and "Je Taime Encore" are cast as sparse tropo songs rather than monster power ballads. There are definitely new sounds on the album.

The "glove fits; I'm very happy with the results," Dion says. "It's light and fun, but I also consider it more emotionally raw. There's always been a lot of control in my technique; this time, if there were tears of emotion, I let them come forward, and I would follow the emotion.

Dion worked on One Heart with a trusted nest of producers, including Ric Wake, Max Martin, Humberto Galicia, Anders Bagge, and executive producer Julie Rossouw. "I knew that I've ever seen Celine so energized," notes Lurpano, Sony Music Canada senior VP of A&R. "This album tells us that while Celine is in her 30s, she's still 18 at heart when it comes to music. There's just a refreshing sound throughout."

True, the album is not a fussy affair. It was recorded at studio in Las Vegas and Florida and completed in only two weeks before the end of January, Dion's vocal chords from Nevada's dry, desert climate. Its 4,000 seats are divided into three tiers; the most dista nt seat is only 120 feet from the stage, a demand Dion made to maintain control of the audience. Tickets for A New Day, staged night ly Wednesday through Sunday, range from $87.50 to $200. According to John Meglen, co-CEO for show producer Concerts West, they are selling briskly in the U.S., Canada, and France, where initial pre-sales packages were emphasized: "Las Vegas is the right place to be; it's become one of the centers of live entertain ment in the world, and we have to remember—the public of this town changes every 3 1/2 days," he says. "Celine's show is unlike anything we've ever seen. It combines the production elements of Broadway, Disneyland, and the Olympics and wraps them around a superstar."

The public at large can take a peek at the Vegas gig when CBS airs a one-hour special March 25 that documents the year-long planning and preparation for A New Day. In the last 15 minutes, the broadcast will break into opening night at Caesars for a live performance from Dion. The show will be licensed internationally.

CHRYSLER IS IN THE HOUSE

Chrysler is also along for the ride in Vegas. In January, the company strengthened its relationship with Dion when it signed on as the show's primary sponsor, giving it rights to a liberal splash of publicity and signage at the hall. The auto maker will tie the show to the launch of its new Pacifica and Crossfire models, according to Chrysler communications director Bonita Coleman Stewart. "We needed music to be a major advertising medium, and our research showed that Celine is a clear fit for the brand as a wife and mother and with her broad global appeal," she says.

Chrysler introduced the alliance with a 30-second teaser ad on chrysler.com—with a link prominently featured on the Yahoo opening page—which drew 200,000 visits in early January. Next came a series of six sleek, black and white commercials filmed by Peter Arndt (who also directed the I've Drove All Night) that showed the artwork behind one of Dion's songs, using four songs pulled from the new album. In the spots, Dion plays with young René-Charles or soars down the open highway, reflecting the brand's theme of "Drive — Love." The spots spanned the Cable TV, radio, newspaper, and outdoor telecast Jan. 19 and were followed showing Dion's Jan. 26 live performance of "God Bless America" during Super Bowl XXXVII.

"Now I Drove All Night," which we chose as our signature song from her new album, is playing on 200 radio stations," Stewart says. "That is our idea of an integrated partnership, where a consumer hears a song and also has a visual depiction of Chrysler. It pulls it all together for the consumer and mutually benefits Celine's record label."

The synergistic assault is "the kind of platform to launch a record that labels dream of," Epic Records Group VP of worldwide marketing Randy Irwin says. "With Vegas, Chrysler, Coty, and a great record, we just went, Wow. It's pretty much unprecedented."

In fact, the label is depending on Dion's exposure via these entities to amp the momentum of One Heart, as her Vegas commitment will make the artist largely unavailable for promotion. An international press day was held in late February in Vegas, while The Today Show and Oprah are on board for release-week appearances. Dion is artist of the month on MSN, which began streaming next single "One Heart" March 10, 2003.

Video-streaming promotions are planned on Yahoo and AOL, along with an active flow of information on Dion's own Web site (celinedion.com). In addi tion, France's Canal Plus and the U.K.'s Sky Broadcasting have slated for fourth-quarter 2003, for which Dion will do limited press.

"There are only so many hours in a day," Irwin says. "You don't want to push an artist to a point of diminishing returns."

For Dion, though, this bustling New Day creates an ideal balance between family and career. "I'm the happiest I've ever been in my life," she says.

I have fans that have supported me for 25 years, and now I want to say, Thanks for those wings. Now, I’m opening the doors to my new home, if you want to come.

"And yet I'll do my show from 8:30 to 10, and I'm home at quarter to 11," she continues. "My son is a nightbird, so hopefully I can play with him a bit and put him to bed. Otherwise, I'll take a hot bath and watch a movie with my husband. Then we’ll fall asleep and in the morning, we’ll be together. What more could I ever hope for?"

Down the road, who knows what adventures may be in the wings for an enduring artist who has consistently evolved through the years. "One thing we've learned," Irwin says, "is that you never know what surprise is coming next with someone flying as close to the sun as Celine. We take our cues from her; when she's on a high and ready to rock, we're there to go with her.

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Daily Guidance. Celine Dion’s A New Day is directed by Franco Dragone, right, renowned for his internationally successful Ulegries, Quaidan, O, and Mystere shows.
BY SUSANNE AULT
LOS ANGELES—By selling out major and secondary-market venues on inaugural visits—often in less than one hour’s time—recent Grammy Award winner Coldplay has quickly emerged as a U.S. touring headliner.

The British import introduced itself to stateside audiences in late 2001 at a KROQ Los Angeles radio show. Thanks to regularly selling out headlining shows, the band is now making sure to visit Middle America on its most recent outing to achieve legitimate mainstream status—Coldplay will soon be stepping up to arena level in many markets.

For its latest 44-date North American run (which is interspersed with several European dates), the band scheduled a mix of theaters and arenas, starting Jan. 13 at Orlando, Fla.’s Hard Rock Cafe and finishing June 13 at New York’s Madison Square Garden. But Dave Holmes, Coldplay’s manager at Nettwerk Management, says unexpectedly high box office sales will likely lead to more dates (about 15) being added to the tour for September, primarily inside arenas.

ARENAREady
Besides filling the Garden’s 16,000-seat capacity in 40 minutes, other quick sellouts include the May 31 and June 2 shows at Los Angeles’ Hollywood Bowl (both with a capacity of 7,000), a March 4 date at the 2,500-seat Murat Center in Indianapolis, and a March 10 date at the 2,700-seat Louisville Palace in Kentucky. The Molson Centre in Toronto sold out its 16,000 seats in one day for a June 11 Coldplay show, placing the concert in the top three sellers in the venue’s 10-year history.

“They could easily tour 12 months more here. They’ve gone very deep,” Holmes says. “They’re going to Kentucky and Oklahoma… and all the shows are sold out in a record amount of time.”

Little Big Man president Marty Diamond, who books Coldplay, says, “They are an arena act at this point across the board.”

Larry Valloon, senior VP at House of Blues Concerts (HOB)—which is promoting a number of Coldplay shows—adds that Holmes and Diamond “are doing a great job of selecting the right capacities on the way up [for Coldplay], and now they can do whatever the hell they feel like doing.” Clear Channel Entertainment (CCE) also signed on for a number of shows through June.

Coldplay bassist Guy Berryman thinks that all of the sellouts, the one at Louisville’s Palace is especially sweet. “It’s a good judge of how well you’re doing if you can sell out these kinds of places in less-well-known cities,” he explains. “We can’t really believe how well it is going over here. But I guess at the same time we’ve worked very hard for this and hoped it would happen.”

Berryman says steady U.S. touring is a main priority for Coldplay so it can avoid jeopardizing its U.S. crossover. He believes that a major reason why Oasis, one of the last U.K. bands to make a widespread splash in the States, faded from its peak is because of its sporadic concert record in America.

“We’ve come further than a lot of English bands,” says Berryman, who thinks Coldplay still has room to grow in the U.S. “We’re doing all the work that I don’t think all the bands are prepared to do, [like] doing meet-and-greets after the shows. It’s not too difficult—we just go and say ‘Hi’ and drink a couple of Beers. But a lot of bands, like someone like Oasis, isn’t prepared to do this. I don’t think people know what a detrimental effect that has.”

Performing inside the low-profile American heartland as well as lining up the high-profile Garden show seems to be paying off in winning mainstream appeal. The band’s latest tour has achieved solid record sales in the U.S. According to Nielsen SoundScan, Parachutes has moved 1.5 million copies, and recently Blood to the Head has moved 1.2 million. The latter album recently won the Grammy Award for best alternative music album of the year. My Place, also won the Grammy for best rock performance by a duo or group with vocal.

“Usually British acts can get the coasts, but this seems to be national,” Berryman says. “It will really help the U.S. shows.”

PromoWest Productions, which is promoting a March 9 date at Ohio’s 2,400-seat Promowest Pavilion (which ran out of tickets in three hours—the quickest sellout since the building opened 18 months ago). “They’ve made it in Columbus, Ohio—they’ve hit.”

IT’S ABOUT MUSIC, NOT MONEY
Joel Peresman, senior VP of Radio City Entertainment—a division of the Garden—is impressed that Coldplay stormed his venue so early in its U.S. career. “Occasionally it happens, but this is special. It’s a young act and you can sell out at Madison Square Garden, that is going to resonate around the world.”

Considering the multiple theater stops, the number of dates, and the $30-$35 ticket price, Diamond acknowledges that Coldplay is underplaying the market. Of the 12 dates reported to Billboard tracking Jan. 21 through Feb. 9, the average per-show gross and attendance count is $110,666 and 3,626, respectively.

“This is not about a money grab,” explains Diamond, who maintains that ticket prices will not change. “It’s a lot of money for these small markets to be sold for the expected fall leg. “Going full-throttle at this point is not a race. This is someone’s career.”

Coldplay will keep our prices as low as we can. We still make money when we tour, but we need to keep it. We want to be seen as people who are not out to take your money but as people who are passionate about music.”

BY MICHAEL PAOLETTA
NEW YORK—Now in its third season, Queer as Folk has proven itself to be one of the Showtime network’s shining stars. With the upcoming Queer as Folk—The Babylon Tour, the groundbreaking show is extending its brand reach from the small screen to a 15-city North American tour (Beat Box. Billboard, Feb. 22). The trek commences May 2 at the Necto club in Ann Arbor, Mich., and concludes June 29 at Houston’s South Beach—

The Nightclub. Produced by Embrace Productions in association with Showtime. Queer as Folk—The Babylon Tour will re-create the series’ Babylon disco in venues with capacities for 2,000 to 3,000 people, like Space in Miami and the Roel Haus in Toronto.

Showtime’s ‘Queer As Folk’ Takes Its Babylon Club On The Road

RE-CREATING THE EXPERIENCE
To capture the energy and vibrancy of Babylon, talent will include DJs Tracy Young and Grammy Award winner Peter Rauhofer. Both DJs say they will be debuting new mixes and productions throughout the tour. Club singer Kristine W., who recently topped the Billboard Hot Dance Music/Club Play chart with “Some Lovin’,” will perform at select dates. Tickets are expected to be in the $35 range.

According to Embrace president Adam Gill—who worked on Moby’s Areal and Sasha & John Digweed’s Delta Heavy tours—“the Babylon experience will be re-created in all the venues, with Queer as Folk artifacts being installed in each venue. We’re looking to breathe new life into today’s club scene.”

Getting this tour on the ground involved initial meetings between Gill and Showtime execs; series producers Sheila Hockin, Ron Cowen, and Daniel Lipman; and S.L. Feldman & Associates Michael Perlmuter and Scott McFadyen, the music supervisors for Queer as Folk.

“Adam and I created a 10-page strategic bible, which we presented to the network and the producers,” Perlmuter explains. “We made it very clear that we would be bringing Babylon to the streets of America.”

The concept was universally praised. “We immediately liked the idea. It seemed like a perfect fit, directly related to our branding of Queer as Folk,” Showtime senior VP of advertising Stephanie Gibbons says. “It’s rare that you can create an experience like this for consumers—one that is parallel to a TV series. An event like this only amplifies the show’s message of community, with fans fitting the shoe.”

Hockin adds, “We love finding unique ways to promote the brand. And since music is such an integral part of the show, this tour made even more sense. Also, there’s an excitement in Babylon, and we thought it would be great to share this experience with others.”

QUALITY REQUIRED
Prior to signing off on the project, Showtime and the show’s producers wanted confirmation that the tour would meet the same high quality and standards of the series. “We discussed everything from safety issues to promotional activities,” Lipman says. “Because Queer as Folk is a very hands-on production, we needed to be assured that this tour would honor the intention and tone of the show.”

To get the word out about the tour, Gill says Embrace is working with local club promotors, as well as targeting national and local gay press. Already, club promotions are running ads with tour info and offering info on its Web site (sho.com). Showcase, which airs the show in Canada, is airing promotional spots, which include ticket giveaways.

March 20 sees the launch of enterbabylon.com, an online community founded on the tour. On the same day, coinciding with the annual Winter Music Conference, the tour will be officially announced at a party at Miami’s Townshwne Hotel.

On May 20, Tommy Boy Records will release the aptly titled compilation Queer as Folk—The Third Season, which will include W.’s “Some Lovin’.” A video for the track is being lensed March 19 on the Babylon set in Toronto. The compilation and video will offer additional cross-marketing and branding opportunities.

Ultimately, Hockin says, “part of what this tour represents is the celebration feeling of the show. Despite all the struggles and hardships, the ins and outs of life and love, Queer as Folk celebrates life. The show and this tour are a celebration of the lives we all lead.”

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MARCH TICKET MADNESS: On March 1, Ticketholder sold a record 1.7 million tickets—600,000 were bought at venue box offices, and 1.1 million were sold through their distribution systems. Of the latter figure, 53% were sold online at ticketmaster.com. Sales were driven in large part by Dixie Chicks' national on-sale and another run of U.S. dates for Bruce Springsteen & the E Street Band but in total constituted 1,851 events at 1,741 venues, including a wide range of concerts, family shows, sporting events, and Broadway theater shows.

“We were watching in awe, not only at how our system was performing but at the sheer demand,” says Ticketmaster chairman/CEO Terry Barnes, who thinks Springsteen’s seven sellouts at Giants Stadium in East Rutherford, N.J., were particularly impressive. “At one point there were 100,000 people in queue on the Web site for Springsteen tickets” (see story, page 4).

The roughly one-third of tickets sold at venue box offices showed that a significant number of patrons chose that option, conceivably to avoid service fees. Additionally, a record 85,000 were sold through voice-recognition lines.

DMB MAKING SEVERAL DEBUTS: Dave Matthews Band (DMB) will begin a 50-plus date summer tour June 17-18 at German Amphitheater in Columbus, Ohio. The tour primarily consists of venues, although scattered arenas also dot the route, along with the July 20-27 debut concerts for Anschutz Entertainment Group’s new 30,000-seat soccer stadium, the Home Depot Center in Los Angeles. Booked by Chip Hooper at Montecito Peninsula Artists, DMB again eschewed stadiums and instead opted for doubles in many cities. The tour will see the band’s concert debut in many markets, including inaugural plays in Arkansas (July 13 at the Allied Arena in North Little Rock) and Oklahoma (July 15 at the Ford Center in Oklahoma City).

The tour cut individual promoter deals in each market, although the route largely comprises Clear Channel Entertainment venues. Last year, DMB grossed $52.8 million and was the top-drawing act in the world, with 1.4 million people attending its shows, according to Billboard Boxscores.

THREE’S COMPANY: Pat Metheny will tour in the trio format during 2005, with bassist Christian McBride and Pat Metheny Group drummer Antonio Sanchez, for a very limited set of U.S. dates in the fall. Metheny is booked by Ted Kurland and Associates.

RIVER ROCK: The crew at Clear Channel Entertainment’s (CCE) San Francisco office (formerly Bill Graham Presents) is stoked about the June 14 opening of the new White River Amphitheatre on the Muckleshoot Indian Reservation in the Seattle/Tacoma market near Auburn. Nashes Gregg Perloff, president/CEO of Clear Channel Music West/Bill Graham Presents, calls the White River shed “the most important state-of-the-art amphitheater ever built.” The 20,000-capacity venue boasts 9,000 reserved seats, covered seats, and “no poles block sightlines anywhere,” Perloff says. “This venue is important, because it is the first amphitheater to be built in a long time, and it sets a whole new standard. Most amphitheaters were built in the mid-1980s for $15 million-$20 million, and this one is about $48 million.”

CCE operates the shed via a long-term lease with the Muckleshoot Indian tribe, and according to Perloff, it took a “long, arduous process to open.” Stage dimensions are 64 feet by 44 feet, plus sound wings, and back-of-house boasts a six-track loading dock. The shed also has eight dressing rooms, a private boardroom compound, and adjacent parking for six buses. Just off the Interstate 5 freeway, White River Amphitheatre is 26 miles from downtown Seattle and 14 miles from Tacoma.

MOVING OUTBACK: Darin Lashinsky has been promoted to VP of Nash-based independent promoter Outback Concerts, reporting to Outback president Mike Smardak. Lashinsky joined the company as a promoter in 1998. Before that, he spent four years managing concerts with his father, Philip Lashinsky.
ON THE RECORD: This summer we'll see if history repeats itself. That's when MCA releases Mary J. Blige's new album, *Love & Life*, executive-produced by P. Diddy. This is the first time the two have worked together since Blige's 1994 No. 1 R&B album *My Life*. Dr. Dre also contributes a couple of tracks. In the meantime, P. Diddy raps on Blige's version of 50 Cent's hot "In Da Club." Titled "Hooked," the promo-only cut won't appear on the new album.

By the way, Blige isn't the only one hooked on the 50 Cent blockbusta: a version by Beyoncé Knowles is floating around via MP3, as well as a take that pairs both Knowles and 50 Cent.

Owing to a "sample clearance problem," the former Bros. will be issuing Jamel's latest album, *Still Ghetto.* The new version will be minus the last track, "Every Which Way," which features Dugan. According to a Warner Bros. spokesperson, the label is still sorting out the shipments of the original set but plans to reissue the reconfigured album in April. Currently No. 11 on the Top R&B/Hip-Hop Albums chart, *Still Ghetto* has sold 633,000 units, according to Nielsen SoundScan.

Songwriter/producer Linda Perry, whose recent collaborations include Pink and Christina Aguilera, is now working on her latest summer single, "Weirdo," from Perry's debut album, *Missy Elliott* is also on the former Columbia trio's production team, as is Robert "Big Bert" Smith (Rhythm, Rap, and the Blues, *Billboard*, Feb. 9).

Preparing to record her third album, Angie Stone is also reviving *I* for her Broadway debut. Beginning April 15, the *I* RECORDS artist—jo is the cast of *Chicago* as prison m r on Mama Morton—the role that the earned fellow artist Queen Latif has an Oscar nomination in the film *Shine.* Stone is also in Paramount's summer flick *The Fighter.* Temptations with Knowles and C C & the Goodwin Jazz.

EXPERIENCE HENDRIX: On the heels of Motown's March 18 Stevie Wonder tribute album (Rhythm, Rap, and the Blues, *Billboard*, Feb. 22) comes word of a similar Jimi Hendrix salute being planned. The legendary guitar virtuoso, a favorite of Janie. Confirmed acts for the MCA set due this year far include Santana, Earth, Wind & Fire, Chaka Khan, Bootsy Collins, Seal, and Musiq, who has already recorded his contribution. "Are You Experienced?" "It's a chance to introduce my audience to something new," says Musiq, who plays bass on the track.

"People don't expect me to go there. I tried to communicate [the song] in my own way, which is soulful, but also tried to recapture the rock edge Hendrix originally had."

Between commercials (Coke, Levi's), guest vocals on singles by Santana and the Roots, and the winning two Soul Train Awards, Musiq is also back studying with G. C. Hines for his third Def Soul set, slated for September. While he notes only that Arie will be back on board, Musiq says he's "definitely trying to push things along with this album. I don't want to do the same things over and over again."

NARAS HEROES: Speaking of Musiq, he's among the 2003 Heroes Award recipients being honored by the Philadelphia chapter of the National Academy of Recording Arts and Sciences (NARAS). Also being singled out for their contributions to Philadelphia's creative environment are producer Joe Nicole, singer-songwriter/producer Walter "Bunny" Sigler, jazz pianist McCoy Tyner, and arranger/assistant Larry Gold. Previous Heroes honorees include Jill Scott and Eve.

The annual event takes place April 21 at Philadelphia's Hyatt Regency Penn's Landing. Proceeds benefit NARAS's professional education events for the Philadelphia region's music community. For more information, contact 215-965-1213.

IMAGE HONORS: India.Arie and Kirk Franklin took home three awards during the 34th annual NAACP Image Awards in Los Angeles (taped March 8 and telecast March 13 on Fox). Two of Arie's statuettes were for outstanding female artist and outstanding duo or group (with Steve Wonder). Franklin's honors included outstanding album and outstanding gospel artist. Kudos also went to recording category winners Natalie Cole, Ashanti, and LL Cool J.

**R&B/HIP-HOP**

**Kindred The Family Soul Spreads The Word Of ‘Surrender’ Through Live Dates**

**BY RASHAUN HALL**

Family values and the music industry don’t often go hand in hand, but it seems to work for Kindred the Family Soul, led by husband-and-wife team Fatin Dantzler and Aja Graydon, the 11-piece band has forged a family in music through soulful melodies and heartfelt lyrics. The Philadelphia-based outfit makes its long-awaited Hidden Beach/Epic debut March 25 with *Surrender to Love.*

Managed and booked by Calvin Hubbard and D. Mays for Philadelphia-based Allen Lawrence Management Group, Kindred signed with Hidden Beach in 2001 with a little help from fellow Philadelphia/labelmate Jill Scott. Scott introduced the group to label founder and president Steve McKeever at her album release party. McKeever notes that with a following that was established via its live shows, Kindred was already well on its way.

"The process began before I signed them," McKeever says. "They were packing houses at Black Lily [showcase] events in Philly. They took a very old-school approach to music—playing the same club once a week, every week. As a result, they built a fan base which quickly spread from Philadelphia to Washington, D.C.; New York; and Atlanta."

"Their live show is what really had people talking," McKeever adds. "It's unusual to see a band of this size perform live. We actually supported the band during the recording process so they could keep playing live dates." Building on that live-show following, Hidden Beach released lead single "Far Away" to radio in late February. "It's something everyone can relate to," Graydon says of the single. "All of our songs come from a pure place. But that song came from a really pure place, from those same emotions that all people go through."

Dantzler—who, along with Graydon, publishes songs through Family Soul Music (ASCAP)—adds, "There's stress in your life or you're going through different things. Sometimes you want to close your eyes and say, 'I wish I wasn't here.' It's something a lot of people can grab onto and draw their own conclusions to the song." While Hidden Beach will employ traditional marketing tools to promote the act, McKeever believes the best tool is the band's itself: "Every marketing campaign is different. But a lot of things are back-to-basics that we do with every release. With Kindred, however, their live show is an important element of who they are. It's all about getting them seen and getting that contagious, word-of-mouth effect with the audience."

Graydon agrees. "When you're an R&B singer who grew up in hip-hop, you start believing that people don't have fun at R&B shows. They get all dressed up in matching outfits, then they go and sit there. At hip-hop shows, people are standing up, sweating, and jumping. We want that too."

Kindred will celebrate the album release with a string of live shows beginning March 24 in Washington, D.C. It will also visit Philadelphia (on street date) and New York (March 26) before launching its full-fledged promotional tour two weeks later.

Other promotional tools include the band's self-made electronic press kit (EPK) for tastemakers and The Kindred Flowers, a magazine Dantzler and Graydon created to be distributed at colleges and all Kindred performances, as well as via mailings. "It gives you a real feel for a Kindred show—that hot, sweaty, live-show feeling," McKeever says of the EPK. "In this age of tracked shows, it's hard to describe to people what a Kindred show is like. So instead of trying, we can show them."

"We wanted to take a real literal approach to their music," McKeever says of the magazine, which will include poetry from Scott and an article on a fellow husband-and-wife singer-songwriter team, Ashley Simpson. "We've already printed 300,000 issues."

With its fellow neo-soul acts securing a variety of endorsement deals, Kindred is obviously prism to follow suit. But McKeever says all things must come in time. "We look at natural promotional tie-ins for every artist. There are a lot of natural tie-ins with Kindred as a husband-and-wife team and what they stand for. But it has to make sense. Unless it's organic, it can undermine everything we have done thus far."

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Kaine says, "We looked at what Twin Talk TVT did with Lil Jon & the East Side Boyz and felt that, with that, coming from Atlanta as well, TVT knew how to push a hit.

"TVT understood the music we do," Crooms adds. "The fact that they were able to bring an act like Lil Jon & the East Side Boyz and turn them into a major act was what made the deal quite attractive." The Twin's new album is the follow-up to last year's Alley: The Return of the Ying Yang Twins, which featured the hits "Say I Yr Yr" and "By Myself.

"The pieces fit here at TVT Records, D-Roc adds. "We are looking forward to releasing our next album and giving our audience more addictive club anthems."
Latin Academy leaders have named Abaroa the new president, effective immediately. As such, Abaroa will be the first "president" of the Latin Academy. The development comes in light of the LA's announcement that it will be moving its headquarters from Miami to Los Angeles.

Spreadsheet analysis of the last five years of Latin Grammy data shows that Latin music sales and consumption continue to grow. For example, Latin Grammy Awards nomination and vote activity is growing, as is Latin Grammy Award attendance.

The Latin Grammy Awards are presented by the Latin Recording Academy, a group of Latin musicians and music industry professionals. The awards are given annually to recognize excellence in Latin music. The Latin Grammy Awards are designed to highlight the many Latin music categories that are often overlooked by the mainstream music industry. The Latin Grammy Awards are presented at a ceremony held in Los Angeles, California, and broadcast on television in the U.S. and Latin America.

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Highlights of Billboard's Latin Music Week

- **BILLBOARD BASH**
  Star-studded pre-awards presentation and performances by Latin Music Awards finalists

- **HOT SHOWCASES**
  Performances by today's hottest Latin artists presented by Sony Music, ASCAP, and others

- **BMI LATIN AWARDS**
  Recognizing the songwriters and publishers of BMI's most performed Latin songs of the year by BMI invitation only

- **ASCAP DEMO LISTENING PANEL**
  Popular recording artists listen and evaluate songwriters' demos

- **HEINEKEN HAPPY HOUR**
  DJ, complimentary Heineken and networking

- **EXCLUSIVE AWARDS AFTER PARTY**
  Come rub shoulders with who's who in Latin Music

Panel Topics

BE A PART OF THE DISCUSSION WITH THE BRIGHTEST MINDS IN THE INDUSTRY

- How to Pick the First Single
- Regional Mexican
- President's Panel
- Strategic Marketing

- Piracy
- Touring
- Rap/Reggaeton
- Christian

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ALEJANDRO SANZ

Latin Pop Album Finalist "MTV Unplugged" presented by Heineken

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### LATIN POP AIRPLAY

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### REGIONAL MEXICAN AIRPLAY

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**Greatest Gainer**

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**Hot Shot Debut**

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Once Again, Anti-War Songs Proliferate In The U.S.

BY JIM BESSMAN

NEW YORK—As the drums of war beat ever louder, songs of protest are proliferating. And they’re not just coming from big-name artists such as Luka Bloom and John Lennon, but from the likes of Eric Clapton, Peter Tosh, and Cypress Hill. The songs are being released by a variety of record companies, from major labels like Capitol and RCA to independent labels like Epic and Columbia.

The songs range from the politically charged “Give Peace a Chance” by John Lennon to the more personal “Letter to America” by Patti Smith. Many of the songs are being performed live on television and in concert halls around the country.

Meanwhile, granddaddy of the anti-war movement, Bob Dylan, has released a new album, “Time Out of Mind,” which contains several anti-war songs. Dylan has been a vocal critic of the war since the early 1960s and his songs continue to be popular among fans of the early folk rock movement.

So far, the anti-war movement in music has been a success. The songs have been well-received by fans and critics alike and have helped to raise awareness about the war.

But the question remains: will these songs make a difference? Will they help to bring an end to the war?

Only time will tell. For now, the anti-war movement in music is a powerful force that continues to grow stronger by the day.
artists—particularly those ignored by radio—are taking matters into their own hands.

Since videos can be produced for less than an inexpensive remix, the song’s original musical vision remains intact, which means the artist—not the remixer— retains creative control. Artists are also discovering that video exposure can extend beyond clubs and bars to include boutiques, beauty salons/spas, department stores, and sports arenas. Videos have instant artist recognition, which also helps artists in securing live-performance dates. And in these days of illegal down-loading—which has hit dance music hard—performing live pays the rent.

In a regular club setting, a DJ usually [plays] remixes that have nothing to do with the original (intent of a song),” explains Wayne Mancuso, a VJ and DJ, respectively, at Bourbon Pub and Parade, both in New Orleans. “Since a DJ rarely announces the title or artist of what he’s playing, the average clubgoer has no clue what they’re hearing. With a video, there is immediate artist recognition, both visually and from the chyron ID.

It is no wonder that such independent dance/electronic acts as Pepper Mashay, Jonny Mc Govern, T.H.E.M., Blow-Up, Mark Tara, Win Marciniak, Kaci, Who da Funk, Mary Griffin, and Kevin Aviance view videos as a great way to maximize visibility. For them, video play has become the new radio.

POOLS MAKE A SPLASH

After producing the video, to properly infiltrate the marketplace, an artist/must do make a handful of digital videos or SuperBeta Masters and submit them (no fee necessary) to a video-promotion company—or pool—such as RockAmerica, Promo Only, ETV Network, Instore Sports Network, DMM Music, and Screenplay.

Mashay’s ‘I Can’t Stop,’ T.H.E.M.’s ‘Here We Go,’ Win Marciniak’s ‘Here in the Night,’ and Who da Funk’s ‘Shiny Disco Balls.’ We introduce such artists to the mainstream,” Packard notes that ETV creates customized programming for such clients as Hard Rock Cafe & Hotels, Macy’s, and Virgin Megastores. Later this month, Promo Only will introduce an automated system that programs music videos tailored to a client’s individual needs. Thus far, Game Works and Styles for Less have signed up for this program, according to Promo Only co-founder and president Jim Robinson, who adds, “It’s about exposing artists to as many people as possible.”

Robinson, among others, credits computer technology with making it possible for independent artists to create inexpensive, eye-catching videos: “To make a low-budget yet totally professional video, all you need is a Macintosh computer and a camcorder.” Technical advances help the clubs, too, Robinson explains. “Video displays are cheaper than ever— you can get a portable system for under $1,000 and a DVD player for $150 or less. Plasma screens are becoming increasingly popular, too. The reality is pure and simple: People like to be entertained.”

Often, the most entertaining videos are by dance acts. “I’m finding that some of the best-made videos are by dance and electronic artists,” RockAmerica programmer Ricardo Marcus says. “Unlike videos from pop artists, dance and electronic videos are more apt to be pieces of art. You don’t need millions of dollars to stimulate the eye; you need a good concept.”

For gay porn director Chi Chi LaRue, who directed Mashay’s “I Can’t Stop” video, capturing beauty and style were key to its success. Interior decorator Bobby Trendy (of The Anna Nicole Show) assisted LaRue with achieving his vision. “When I was directing this video, I kept thinking, ‘When this video comes on, I want people to look at the screen and wonder, ‘Who’s that?’’ ” LaRue explains. “So, we went for eye-grabbing, colorful, sexy visuals—candy for the eyes, if you will.” According to Mancuso, the night he debuted the “I Can’t Stop” video at Bourbon Pub, the clientele took immediate notice. Everybody stopped what they were doing and just stared, jaws dropped, at the video, he recalls. “This process has pretty much been repeated every time I’ve played the video since. It’s the type of reaction an artist and director can only hope for.”

Nashville-based DJ Ron Slomowicz has a similar reaction whenever he plays Mashay’s video at Tribe, the city’s only video bar. “People pop in their tracks. It’s amazing,” he says. “I know people that have seen the video and then went on to discover everything they could about Pepper. And look at the reach of this video is amazing,” McGovern says. “This video is being embraced by a wide variety of people. In under three months, I’ve had 3 million hits at my Web site,” Visitors to his gaypimp.com site can access the “Soccer Practice” video and purchase McGovern merchandise. Thanks to the video, McGovern says he is now booking a summer tour.

“This video is better than any press kit,” McGovern adds. “As an independent artist, in order to gain national exposure, you must imagine yourself as a major artist. This video is the only way for the bigger guys to discover me.”

Although now signed to MCA, Nashville-based trio Venus Hum in- expressively shot a video last year for “Huminbirds,” which originally screened on the act’s own MonoFi imprint. “We had no big game plan for the video other than to make a good video,” says Kip Rubin of Venus Hum. The video, lensed by London-based directorial outfit Two Big Eyes, was added to MTV2 last month.

There is also a British connection behind Mary Griffin’s current Curb single, “Without You.” According to Brian Stewart, the label’s director of A&R international, the video was first serv- ed to U.K. outlets. “By promoting it in the U.K., all the U.S. video-promo- tion companies picked it up,” he says. “The video then generated excitement at the club level.” In this issue, the song climbs seven spots to No. 28 on the Hot Dance Music/Club Play chart.

Also finding success is T.H.E.M., the duo of Justin Nylander and Christina Eastman. The Electrovenus act’s stylist video for the single “Here We Go” was shot for less than $5,000 by fellow recording duo Blow-Up (aka Claudio Camaoine and Paolo Citrone), which also directed a film noir-ish video for its own single, “Fly With Me.”

Nylander and Eastman credit the “Here We Go” video with landing them a booking agency (T-Best). Nylander also acknowledges that MDI, which distributes T.H.E.M.’s record- ings, is “receiving many calls due to the strong video action—and this makes MDI very happy.”

Eastman says the duo’s Web site (T-H-E-M.com) has experienced in- creased hits of late. “With this one video, we’re connecting the dots between the artist, the music, and the visual,” she says. “People are seeing the video and responding.”

DANCE/ELECTRONIC
Cosgrave Spreads Message Of ‘Trust’

Six Questions is an occasional feature that focuses on noteworthy people in the industry. Lynn Cosgrave is the co-founder and CEO of 3-year-old, London-based Trust the DJ (trustthedj.com), which encompasses marketing services, a radio division, the Internet, and a record label. Additionally, Cosgrave is the founder of Cosmack Management, Cosmack Bookings, and Cosmack Bookings USA. Her artist roster features such globally revered DJs and producers as Carl Cox, Jeremy Healy, John Digweed, John Graham (aka Quivver), Goldie, Kevin Saunderson, DJ Rap, and Robert Clivillés.

Earlier this year, Cosgrave secured an additional £1.6 million ($2.6 million) in new investments for Trust the DJ. This will primarily be used to help build, launch, and maintain a radio production team helmed by Trust the DJ co-founder and chairman Matthew Bannister, formerly of BBC Radio 1.

With regard to your businesses, what’s the biggest change between 12 months ago and now?

On the positive side, the talent side of Trust the DJ has seen countries like France, Germany, and Eastern Europe totally open up to dance music. The same can be said for Slovenia, Bosnia, Poland, and Israel, where big DJ events are being held. Conversely, we’re experiencing a lot of club closings all over the world. Because of the newness of the state of the economy, we’ve had to adjust the scales on DJ pricings.

One thing that hasn’t changed is that everybody still wants the youth market. But DJs and kids are boy and smart. You can’t just slap a sponsor’s banner on the wall in a club and call it a night. If you’re using a sponsor for a DJ tour, you must make sure it’s the right one. Last year, along with [London-based advertising agency] RLP, we did a series of successful parties with Smirnoff.

You recently secured much work for your artists outside the world of clubland. For instance, John Digweed just completed the soundtrack for the film ‘Stark Raving Mad,’ and he’s now confirmed to compose the music for MTV’s new animated ‘Spiderman’ series; Carl Cox appears as himself in the upcoming film ‘L.A. DJ;’ and Jeremy Healy has created original music for the Christian Dior and Victoria’s Secret fashion shows. Do you see this as a natural progression for dance/electronic DJs and producers?

As a form of brand extension, it may be a different medium, but you’re still promoting and pushing great music for people to connect with. It’s so great to see the worlds of TV and film embracing this music. Look at the success of Dirty Vegas and Télépopmusik here in the U.S.—radio reacted because of the TV ads.

What most pleases you about dance/electronic music?

How it continues to grow and that there are no language barriers. Kids in Rio [de Janeiro, Brazil], Germany, England, and New York can all be dancing to the same record. Dance music is incredibly universal. And while the Internet has connected everyone, too, there remains a language barrier there.

With Trust the DJ, it appears that you are creating a new business model.

At the base, and apart from the Internet—which is an extension of the record label—we’re a business-to-business company. The Internet is the record shop for the DJs. In this way, our label now has a record shop. This is the only part of Trust the DJ that is business-to-consumer. We’re simply doing what we need to do.

Beat Box.

by Michael Paoletta

According to Frank Ceraolo, panels and events coordinator for the conference, this year’s event will have a workshop atmosphere. “As someone who has attended the Winter Music Conference for over a decade and who has worked on it these last two years,” he says, “I felt we needed to return to a time when eggs didn’t dominate the conference. “These are difficult times for most people,” Ceraolo continues. “The economy sucks, and people are in a state of flux. Fortunately, those in dance and electronic music are passionate about what they do. Unfortunately, they don’t always consider the many ways to earn a living. This year’s conference will help them explore and navigate the many and different avenues.”

UNEXPECTED SURPRISE: While it certainly doesn’t happen often, every now and then, an unauthorized remix lands on our desk that makes us take immediate notice. Paul Andrews’ rework of Celine Dion’s “I Drove All Night” is one such mix.

What makes Andrews’ deliciously pop, radio-primed version so endearing is its obvious ode to the colorful ’80s, when artists like Berlin, Missing Persons, and Belinda Carlisle ruled. Sure, Andrews’ propulsive beats and rhythms recall certain elements of past Giorgio Moroder productions, but he wisely keeps the overall vibe tough enough for today’s landscape. A lush, piano-fueled breakdown only serves as icing on the cake.
### Billboard Hot Dance Music

**Club Play**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<td>Dj Tash</td>
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<td>A&amp;M Records</td>
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<td>3</td>
<td>The Black Atoms</td>
<td>Just A Dream</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>4</td>
<td>Deejay Z &amp; Tru</td>
<td>My Heart Is Yours</td>
<td>Def Jam Records</td>
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<tr>
<td>5</td>
<td>Yves Danna &amp; Jason C</td>
<td>Changes</td>
<td>Unexpected Records</td>
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<td>Ragga</td>
<td>Da Funk</td>
<td>Virgin Records</td>
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<td>7</td>
<td>Calvin Harris</td>
<td>The Team</td>
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<td>Luna</td>
<td>Heartbreak</td>
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<td>9</td>
<td>Cakes</td>
<td>Here I Go Again</td>
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<td>Get Ur Freak On</td>
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<td>DJ Dance &amp; The Tonight Boys</td>
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<td>Mark Ronson</td>
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<td>Ready For Your Love</td>
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<tr>
<td>20</td>
<td>Lil Jon &amp; The Eastside Boyz</td>
<td>Love Again</td>
<td>Def Jam Records</td>
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</tbody>
</table>

**Power Pick**

- Walking on Thin Ice (Remixes) - Emotions
- Shake It - T.O.B.
- Without You - Adrienne Bailon

**New**

- Gossip Folks feat. Missy "Misdemeanor" Elliott - Utopia
- All Around the World - Pseudo Echo feat. Alexander
- Don't Change - Pseudo Echo feat. Charles
- Just for Tonight - Mark Pichot
- Janeiro - Kiss
- 24/7 - Diamonds
- Reality - Spank
- Why? - Daize
- I'll Be There - Weekend Players
- At the End - Discovery
- Don't Want You - Amanda
- I Want You (For Myself) - Discovery
- Tears From the Moon - Noyz Electrc
- Through the Rain - Lil Jon & The Eastside Boyz
- The Drive - A.M.A.
- Must Be Dreaming - Dido
- In This World - Tony
- Rising Sun - Allure
- Dance Dance (The Mexican) - Heatwave, Ricky Crespo

**Dance Singles Sales**

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<td>Seven</td>
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<td>3</td>
<td>PTS</td>
<td>The Rhythm of the Rain</td>
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<tr>
<td>4</td>
<td>PTS</td>
<td>All Night Long</td>
<td>PTs Music</td>
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<tr>
<td>5</td>
<td>PTS</td>
<td>Under the Rainbow</td>
<td>PTs Music</td>
</tr>
<tr>
<td>6</td>
<td>PTS</td>
<td>Back in the DJ Game</td>
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</tr>
<tr>
<td>7</td>
<td>PTS</td>
<td>Music of the Night</td>
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<td>8</td>
<td>PTS</td>
<td>Lets Dance</td>
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<td>9</td>
<td>PTS</td>
<td>She's Like the Rain</td>
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<td>PTS</td>
<td>Its All Right</td>
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<td>Dreamin'</td>
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<td>Come Into My Dreams</td>
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<td>Some Things</td>
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**Billboard Hot Dance Breakouts**

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<th>Title</th>
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<td>1</td>
<td>Rainy Day</td>
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<td>T.O.B. Records</td>
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<tr>
<td>2</td>
<td>Love Is a Crime</td>
<td>Joy Don't Stop</td>
<td>T.O.B. Records</td>
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<tr>
<td>3</td>
<td>Bottles &amp; Cans</td>
<td>Everything I Do</td>
<td>Warner Bros. Records</td>
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<tr>
<td>4</td>
<td>Big Room Drama</td>
<td>Stock Exchange</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>5</td>
<td>Again</td>
<td>Woman</td>
<td>Warner Bros. Records</td>
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<tr>
<td>6</td>
<td>Rainy Day</td>
<td>The Right Move</td>
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**Billboard Top Electronic Albums**

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<th>Artist</th>
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<td>2</td>
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<td>EMI Classics</td>
</tr>
<tr>
<td>3</td>
<td>Louie Devito</td>
<td>N.Y.C. Underground Party 5</td>
<td>VP Records</td>
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<tr>
<td>4</td>
<td>The Streets</td>
<td>Original Pirate Material</td>
<td>Island Records</td>
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<td>Telapop</td>
<td>Genetic World</td>
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<td>6</td>
<td>Vapor Trout</td>
<td>Water</td>
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<td>7</td>
<td>Paul Van Dyk</td>
<td>Global</td>
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<tr>
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<td>Tosca</td>
<td>Diptiles</td>
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** Billboard Hot Dance Breakouts**

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<td>Ministry of Sound</td>
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<td>Kumba Kings</td>
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In the past, artists were reluctant to license their music for use in TV commercials. But artists like Moby and Dido changed the rules when they successfully licensed their music for third-party use in a variety of mediums, including, respectively, the small-screen world of TV commercials and popular weekly series. In the years since, placing music in TV commercials and TV shows has become a viable, as well as increasingly competitive, way to break, market and promote dance/electronic artists, particularly when there are less adventurous souls at radio and video networks willing to take a chance with the genre.

"Radio is incredibly genre-specific and pigeonholed in its programming," says Neil Gillis, VP of A&R and advertising at Warner-Chappell Music. "That appears to limit radio's listening audience, down to the proposed demographic of that programming model. Conversely, companies that smartly and creatively utilize music think they can reach a wider audience by a great use of any kind of music, as long as it serves the ultimate message well."

For recent proof, look no further than British trio Dirty Vegas' "Days Go By." Last spring, the song became the soundtrack to the Mitsubishi Eclipse TV-ad campaign. While the act's U.S. label, Capitol, had planned on doing a major club campaign first, it had to immediately shift gears. The popularity of the TV commercial—with the pop-locking girl—created demand at radio and on dancefloors for the infectious track. Thanks to Mitsubishi, the track took on a life of its own. To date, the eponymous album from which "Days Go By" is culled has scanned more than 500,000 units, according to SoundScan.

"The ad helped push our record into everybody's living room," says Dirty Vegas member Paul Harris. "Only now is radio in America starting to play more dance music. So, people seeing the ad on TV, and hearing our music, contacted their local radio stations wanting to hear the song. The power of the people is what helped propel our song to success."

Ditto for French trio Télêpopmusk's "Breathe." When originally released last year, the dreamy Catalogue/Capitol single was only embraced by a handful of trend-setting radio DJs, including KCRW Santa Monica's Nic Harcourt and Jason Bentley. Late last year, the song was introduced to the U.S. mainstream via its inclusion in the Mitsubishi Outlander TV ad. As a result of that exposure, U.S. sales of the act's album, Genetic World, are approaching 70,000 units.

"Mitsubishi wanted a track that was new and current," says Ron Breitman, VP of film/TV music at BMG Music Publishing, which oversees Télêpopmusk's repertoire. "This gives the brand credibility with its targeted younger demographic. In the end, the combination of visuals and music becomes larger than the individual parts."

**WORKS WELL WITH OTHERS**

Vincent Picardi, senior VP/associate creative director of advertising agency Deutsch, responsible for Mitsubishi's successful and popular "Are You In?" campaign, concedes, "We see it as the perfect marriage of commerce and art," he explains. "Music spurs sales of Mitsubishi cars and vice versa. Mitsubishi understands the eclectic nature of music and how it works with their brand. Artists and labels see what this exposure does for them." Indeed.

Neither major nor independent acts are afraid to mix commerce and art. In recent months, TV commercials have introduced mainstream America to a wealth of groovy sounds, encompassing Fatboy Slim's "Because We Can" (Coors Light), Timo Maas' "To Get Down" (Dodge), Lemon Jelly's "The Staunton Lick" (Volkswagen), Basement Jaxx's "Where's Your Head At?" (Intel), the Chemical Brothers' "Galaxy Bounce" (Sirus), Groove Armada's "Groove Is In" (Sprite), BT's "The Revolution" (Mitsubishi), Crystal Method's "Busy Child" (the Gap), Jay-Jay Johanson's "Automatic Lover" (2[xii]) and Gotan Project's "Santa Maria" (Skyy Vodka), among others.

"One year ago, and even with Moby's success, none of my coworkers were focusing on this area," says V2 head of special projects David Steel, who was a major force in licensing every track from Moby's Play album. "But this has drastically changed internally. Now I'm asking why Underworld's music or Puretone's 'Addicted To Bass' are not being used in commercials. It's been a complete 180."

Noting the trend of more and more dance/electronic music being incorporated into TV land, DanceStar USA—the American Dance Music Awards—has added a new category (Best Use of Music in a Commercial) to this year's proceedings, scheduled to take place March 19 at Lummus Park in South Beach, Miami. "Over the years, people have been continuously saying that dance music will explode," notes DanceStar USA founder/CEO Andy Ruffell. "We think it will simply continue to grow each year. Now we have lots of corporate companies recognizing and understanding the dance/electronic culture and lifestyle. Marketers are realizing the genre's potential—how it reaches today's youth by being both new and exciting."

Due to the medium's millions of viewers, TV commercials and shows act as catalysts, or tipping points, notes Jonathan McHugh, VP of creative development at Jive Records, who has licensed several Al Groove Armada tracks for TV use. "TV creates multiple impressions," he says. "There really is no greater tool to spread the world. This is incredibly important for dance and electronic music, which is not considered mainstream fare and which relies on clubs and specialty radio for play. But put the music in a TV commercial or show and you reach millions of people. Radio execs always ask themselves the same thing: Why should I play this record?" Well, if...
Dance/electronic labels are most prodigious at releasing compilations and DJ mix CDs, and consumers, as ever, drown in the sheer number of choices. Musical styles come and go quickly in the dance market as different sounds fall in and out of favor, and compilations are often the most convenient way to keep track of those developments.

ULTRA RESULTS

House, trance and chill-out continue to be dominant styles in this compilation market, but Bill Hutchcroft, record sales manager for Tower Records' Pennsylvania Avenue branch in Washington, D.C., predicts that a few other popular styles will grow exponentially.

"There's going to be a big push this year for incorporating jazz," says Hutchcroft. "And we have definitely seen a huge increase in the world influence on the dance genre. What's interesting is that there's more and more of that type of product that doesn't necessarily land in the dance section but lands in the world section and does very well."

"Picking future hits, that's definitely the key in the compilation game," says Ultra Records president Patrick Moxey. His label has had positive results from its strong, streamlined collections like Ultra.chilled and Ultra.Dance. Ultra.chilled 01 has sold more than 86,000 units. "Behind every brand is music," he continues, "and ultimately A&R is critical to the success of any compilation album and to any brand or series. We really take a lot of time to pick the songs, and we go to any length to get the ones that we really love."

Sales patterns in the past year seem to indicate that, with few exceptions, collections comprised of hits normally fare better than mix CDs focused on selling the DJ over the song selection.

"If you're looking for a trend, it's a neatly packaged, no-effort, instant collection of songs," says buyer Tom Maffei of Amoeba Music in Berkeley and San Francisco. "People just want it handed to them rather than think or find anything new themselves. They just want an instant collection of a certain style."

Maffei reports that a compilation series can sell steadily—as many as 5,000 copies of a title that becomes popular in one of his stores, several times the units usually sold in most chain locations. Regardless of style, they may only do well if they are packaged for longevity and do not go overboard with volumes.

"A series has a shelf life of about 10 seconds, so I think it's a good idea to retire them early," advises Maffei. "Those dance comps that are like Dance Now 1998, they end up in the clearance bin for a dollar. No one wants them, because what was cool in 1998 is, five years later, antiquated in the electronic genre."

House and chill-out music are perennial favorites, and Maffei notes the success in his stores of series such as K7's DJ Kicks and Ultra's Ultra.chilled, which are packaged simply, without dates and have strong song selections.

RACKING UP SALES

Two years ago, there were a number of British brands appearing on domestically released compilations. Cream, Gatecrasher and Ministry of Sound were some of the more high-profile offerings. But as interest in the music at its deepest levels has waned, so has the interest in some of these more specialist titles.

"The core audience, the nucleus of it all, has dissipated in the last couple of years. Yet there was this peripheral interest in new DJs who were considered awesome and cool, and club culture was it. But audiences weren't educated about the different sounds—who was from where, the whole story behind it," explains New York-based music consultant John Trepp.

"You look at TV commercials and there are DJ [references] Continued on page 44
CAROLINE DISTRIBUTION PRESENTS
THE BEST NEW ELECTRONIC SOUNDS

ASTRALWERKS

AIR and Baricco - City Reading
Air have collaborated with Italy's most famous contemporary writer/narrator Alessandro Baricco
on City Reading. One hour of new Air music, over which Baricco recites in Italian from his acclaimed novel "City". Mixed by Nigel Godrich, Radiohead's renowned producer/collaborator.

ALPINESTARS - White Noise
Their BRAND-NEW album delivers a hybrid of soaring synth-pop, rapturous dancefloor beats, and poignant elegies. Includes "Carbon Kid" with vocals by Brian Molko of Placebo plus a bonus remix and videos.

BARE ESSENTIALS vol.2
The best of Naked Music on one great disc. Over 70 minutes of deep, soulful & chilled out music. The most sought after tracks from Aquarelle, Blue Six, Miguel Migs, Lisa Shaw and much more including rarities and unreleased mixes.

CASSIUS - Oui rêve
Includes the #1 Billboard Dance Chart smash "The Sound Of Violence" (I Feel Like I Wanna Be Inside Of You) and "Thrilla" featuring Ghostface Killah.

THE FAINT - Danse Macabre Remixes
The Faint Danse Macabre remixed by: Paul Oakenfold, The Thin White Duke (Jacques Lu Cont), Protect, Medicine, Tommie Sunshine, Versus 1006, Jagz Kooner and more.

ERLEND ØYE - Unrest
The first solo album from Erlend Øye of Kings Of Convenience, and voice behind the Röyksopp hits "Poor Leno" and "Remind Me". A truly remarkable modern electro-pop album made in collaboration with Prefuse 73, Morgan Geist (Metro Area), Schneider TM and others.

RÖYKSOPP - Melody A.M.
The record the whole world is talking about! Includes "Poor Leno" and "Remind Me". US Limited Edition features an additional CD with 3 videos and bonus mixes.

COSMO VITELLI - Clean
Creating a sleek mix of electro-disco, anthemic house & cinematic chillout. Clean is the latest musical adventure from the land that brought you Air, Cassius and Dutt Punk. Featuring "Party Day" and "Robot Soul".

ULTRA RECORDS

GEORGE ACOSTA - Touched
American #1 trance DJ takes you on a 2 hour journey through clubland with his first ever double-cd set.

DIRTY VEGAS SOUND SYSTEM - A Night at the Tables
Gold-selling, Grammy-nominated superstars unleash their first-ever DJ mix CD. Features Kylie Minogue, Underworld, and other exclusive Dirty Vegas remixes.

DANNY TENAGLIA - Choice: A Collection of Classics
Legendary DJ releases a mixed double CD of the classic tracks that inspired his early sets that started everything. Two hours of classic house, disco and surprises.

VARIOUS - Ultra Dance 03
The latest installment in America's hottest dance collection series. Mixed by Johnny Vicious, these two CDs are crammed full of the latest hits from the biggest dancefloors. Featuring DJ Sammy, Deborah Cox, Drunkemunky, Dirty Vegas and Cassius.
Transcending Borders

A roundup of noteworthy European dance artists, producers and indie labels gaining attention in their home markets and beyond.

by Chucky Thomas

Artificial Funk
www.brotherbrown.com

Rune R.K., a.k.a. Artificial Funk, is seen as one of the most promising talents to emerge from Denmark's house-music scene. The 25-year-old producer's trademark dirty-house sound has been earning him a reputation as one of Scandinavia's most hotly tipped exports following his debut single, "Real Funk," on Danish techno label Multiplex. More recently, under his Artificial Funk alias, he has achieved noteworthy European success with the tribal track "People Don't Know" on the respected Copenhagen-based Brother Brown label. Damien Harris, managing director of Britain's Skint Records, released the producer's single "Together" after airing it as a test pressing at last year's Big Beach Boutique festival in the U.K. Harris says it was one of the musical highlights of the day for the audience of some 250,000 fans. The track, featuring Danish gospel singer Nellie Ettison, also was the first release in a recently signed European joint venture between Brother Brown and Skint/Sony.

Audio Bullys
www.audiobullys.co.uk

The electro-mashed beats of U.K. act Audio Bullys first came to prominence in Britain in the summer of 2002 via the anarcho riffs and lyrical cynicism of Audio Bullys EP, the duo's debut on Source Records. The EP's lead track, "Real Life," became one of the biggest club hits of the year, slotting into the fashionable electro-clash genre. The influences of the Audio Bullys—DJ/producer Tom Dinsdale and rapping frontman Simon Franks—span musical forefathers like the Specials, Elvis Costello and Joe Cocker through contemporary U.K. garage luminaries such as Grant Nelson and Todd Edwards. Source Records entered a fierce bidding war to secure the act and signed it in February 2002 with the offer of a five-album deal. Audio Bullys made its U.S. debut supporting the Chemical Brothers on the final date of that group's American tour last November. Audio Bullys' first full-length Source album, Ego War, already is in the running as one of the U.K.'s albums of the year for 2003.

Black Hole
www.blackholerecordings.co.uk

Black Hole, one of the Netherlands' most prominent record labels, launched its British division with Black Hole U.K. and Magik Muzik U.K. at the end of 2002. Internationally respected DJ Tiësto (whose real name is Tjip Verwest) and partner Arny Bink set up the original Breda-based Black Hole label in late 1997. Since its inception, the label's output has risen exponentially with Tiësto's rocketing DJ/production career. Further, building on the success of key mix albums from DJs such as Ferry Corsten and Armin van Buuren, Black Hole now encompasses 10 vinyl imprints under its umbrella, with styles varying from trance to progressive. Since their launch, both the new U.K. labels have maintained healthy profiles. Magik Muzik is personally A&R-ed by Tiësto. Its debut single, "Gates," from Slovenian techno producer Umek, was released last November and became a huge European club hit. Black Hole U.K. counts producers Midway, DJ Montana and Tiësto himself on its roster, which bodes well for its output this year.

Grand Popo Football Club
The French duo of Ariel Witzman

Continued on page 44

LA BOUCHE and SWEET DREAMS reached #1 in 14 countries. Frank Farian created the duo that became the darlings of the pop-dance world, selling over 10 million records worldwide.

Now, Logic Records, MCI / BMG, introduce IN YOUR LIFE ...the new single from LA BOUCHE.

In YOUR LIFE is dedicated to the memory of Melanie Thornton.

• U.S. Tour begins May 2003 - introducing the pairing of Kayo Shekoni & Lane McCray.
• New LP in stores Fall 2003


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THE ONLY LIVE DJ MIXES IN  Digital 5.1 Surround Sound

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Donald Glaude 02.03
Dave Audé 03.03
Baby Anne 05.03
Ferry Corsten 07.03

2003 Mixed Live releases come with CD & bonus DVD with 5.1 Surround Sound mix and interview with the DJ.

Other Moonshine CDs.

Happy2bHardcore Chapter 7 01.03
That Trance Mix 2 02.03
The Electroclash Mix by Larry Tee 03.03
Trance Classics 04.03
Drum & Bass Elements 01 by DJ Sage 05.03

Moonshine Movies DVD.

Mixmaster Episode 5 Global Visions 01.03
Happy2bHardcore Old Skool 02.03
The World Party Global Adventures DVD 06.03
COMPILATION NATION
Continued from page 40

everywhere, so somehow it became a larger phenomenon, and now what's happening is you've got these radio successes," he says. "Certainly, if you follow the U.K., it's the same pattern. It was first the music, then the DJ stars, then it just became about creating the generic compilation that had all the biggest tunes that you wanted to hear."

Louie DeVito has racked up higher sales for his mix compilations than any other American DJ. In a market sector where 20,000-to-40,000 units sold can be a decent mark of success, all five volumes of DeVito's most successful series, N.Y.C. Underground Party—which began on his own Dee Vee label in 2000—have sold more than 100,000 units. (Volume 3 has even sold more than 400,000 units.) Since DeVito does not play in clubs nationwide as of yet, it seems that healthy sales may be attributed in part to DeVito's radio ads on such party-friendly stations as WKTU in New York and similar stations in other major markets. DeVito himself sees his success as a result of correctly gauging the market. "I think the key to a good compilation is branding it and giving people what they want: the right mixes and a good mix of club songs and great radio hits," he says. "The more commercial dance music sells, and I think that's definitely no secret now. Hopefully, I'm taking some of that underground dance music and making it commercial, which is good for everybody." In other words, the brands that have the most media and word-of-mouth are not necessarily the ones that sell the most units.

As dance/electronic compilations continue to be released in great quantity in a slow national economy, Moxey neatly sums up both what smart business should do as well as what educated consumers want this year, "I think the pressure is on to keep the quality high," he says. "Fewer compilations with higher quality is definitely the way to go."

TRANSCENDING BORDERS
Continued from page 42

and Nicolas Errera are Grand Popo Football Club, and they aim to develop the sound of the "French touch" with their anti-pop and disco-electro hybrids. No strangers to the showbiz spotlight, Wizman's talk show on French TV station Canal Plus and slot on respected French Radio station Radio Nova have made him a cult figure in France, while producer Errera is a classically trained pianist who has studied at the National Conservatory in Paris. The duo's first track together, "Salami Man," appeared on the respected Source Lab 3 compilation in 1997. More recently, they have collaborated with the famed German-based outfit Sparks. Their songs are infused by the warm influences of their ethnic roots—Errera's family comes from Greece, and Wizman was born in Morocco. Shampoo Victims, their debut album for BMG, leads the way in the ongoing global growth of the French electronic scene.

MOGUAI
www.dj-moguai.de

German DJ/producer Moguai, whose real name is Andre Tegeler, also records as Punx and with production partner Phil Fuldner under the moniker Dial M for Moguai. He is well-positioned to duplicate the genre-busting success of fellow countryman Timo Maas, following the dancefloor success earlier this year with "U Know Y." The track first appeared on Oliver Klein's International Sound Of album, released by New State Recordings, and, more recently, on the U.K. label Hope Recordings. Tegeler was influenced by punk and ska in his formative years and later became a house DJ at some of Germany's seminal raves, including the Cosmic Club Parties in Munsie. He later moved on to bigger gigs at the Warehouse in Cologne and Energy in Zurich. He currently has a monthly show on one of Germany's biggest radio stations, Eins Live, and has accumulated remix credits for X-Press 2, Timo Maas, Giorgio Moroder and Santos.

RULERS OF THE DEEP
www.vibe.eu

The Estonian DJ/production team Rulers of the Deep is part of a new generation of music stars to emerge from the burgeoning European club scene. The Jultime-based duo of DJ Meri and P met in 1998 when they were chosen to become the resident DJs for Estonia's Sun Dance Music Festival staged by promoter Vibe. They played alongside the likes of Josh Wink, King Britt and Roger Sanchez. Sanchez signed their track "Temptation," featuring vocalist Dragonfly, in September 2002 as the first release on his UK-based Stealth label. Having already remixed the 2001 hit "Finally" from Kings of Tomorrow and last year's hit "At Night" from Shakedown, the duo now intends to work on full-length albums for the Stealth and Defected labels. They also host Vibe FM, a Friday-night mix show that is broadcast live on national station Raadio 2 to Estonia and parts of Russia and Finland.
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people respond to its TV placement, the question is answered."

This is precisely what happened with Dido’s "Here With Me," when it became the theme song for the TV series Roswell. "You can’t deny the fact that Roswell broke Dido," notes Patrick Pocklington, who oversees Netwerk Management’s DJ management group and contributes to Dido’s management team. "We had a handful of radio stations on this song at the beginning. But then Roswell picked it up. By the show’s season finale, more and more radio stations began playing the song. People were able to connect the dots between the song they had been hearing on the radio, the song they’d been hearing on Roswell and the artist herself."

Fans of hit cable series like HBO’s Sex and the City and Showtime’s Queer as Folk are regularly introduced to dance/electronic music, while a recent episode of NBC’s successful Will & Grace spotlighted the sounds of Thunderpuss & Barnes’ chart-topping club hit “Head.”

A NEW MODEL

"Part of what I’ve always wanted to do is promote new music and talent—especially that which might not get radio airplay," says Queer as Folk music supervisor Michael Perlmutter of Toronto-based S.L. Feldman & Associates. "We have 2-to-3 million viewers each week, many of whom e-mail us inquiring about the music."

For the past two seasons, music featured on the show has been posted on Showtime’s official Web site (queer.sho.com). "We’re like a college radio station," Perlmutter adds. "We can be musically eclectic." Consider the following Queer as Folk selections: Darude’s “Sandstorm,” Madonna’s “Don’t Tell Me,” Blur’s “Song No. 2,” Pet Shop Boys’ “Break for Love,” Crystal Method’s “Wild, Sweet ‘N Cool,” Kosheen’s “Hide U,” Basement Jaxx’s “Get Me Off,” Björk’s “Human Behaviour,” Morel’s “Cabaret,” Kim English’s “Everyday” and Daft Punk’s “Harder, Better, Faster, Stronger.” Last year, RCA issued the Queer as Folk: The Second Season soundtrack, which followed the first season’s 2001 collection.

Simply put, "You want your record to be heard in whatever manner," says Scott Kirkland, one-half of Crystal Method, whose music has been featured in ads for Mazda, Mitsubishi and the Gap—and whose “Keep Hope Alive” became the opening theme for the TV show 3rd Watch. Kirkland acknowledges that the duo’s “Busy Child” became a mainstay at alternative-rock radio only after appearing in a Gap commercial. "Music can serve many purposes," producer BT explains. "I grew up around classical snobbery. That whole way of thinking is counter-productive to artistry and creativity. TV has created an exciting way for music to be heard. It’s a way for contemporary artists to stay afloat. In the end, a new model for promoting and marketing music is replacing the antiquated model that record companies are still trying to use."

It’s ironic, notes New York-based music consultant John Trepp, that “For years, labels have been saying there is no way to promote dance/electronic artists. Yet you turn on the TV, and that’s all you hear. So, once again, we have labels being reactionary—it’s like an accidental opportunity. In the future, perhaps labels will become more proactive, hiring an agency like Deutsch at the get-go to assist in the setup and marketing of a new act."

Or, perhaps, a company like Mitsubishi will develop its own label imprint. Adds Trepp, "Except for Mitsubishi, I can’t think of one brand that has consistently stayed with an aesthetic. Mitsubishi could very well become a brand for a very stylish kind of music. The audience is already there."

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Neurodisc Records, Florida’s Premier Label, Welcomes The Delegates from NARM & WMC to Sunny Florida.

Neurodisc Records, the most consistently popular dance/electronic label imprint in the United States, is hosting a series of important events to coincide with the annual trade shows for music industry professionals. The hotly anticipated Billboard convention will be held at the Convention Center Hotel, 10 North Dadeland Blvd., Miami, from April 10 through 12, while the NARM convention, presented by the National Association of Music Merchants (NARM), will attract thousands of retailers to the trade show at the Miami Beach Convention Center, 1901 Collins Avenue, from April 9 through 16.

Neurodisc Records is excited to invite the delegates representing the international music industry to visit the label offices in Fort Lauderdale. The Neurodisc office is located at 2700 North Federal Highway, Suite 300, Fort Lauderdale, Florida 33308. Delegates will experience the exciting, innovative, and innovative new releases from the Neurodisc label. The label has long been established as a leader in the dance/electronic genre.

NEW RELEASES

- **Global Lounge**
  - Features: Bossa Cuca Nova, BPM, Sasha Lazard feat. Deleirium, Afterlife, Oktober and more...

- **Apelion**
  - Lush, dreamy, atmospheric soundscapes from Norway. "Heroic and sweeping, an album that seems to elevate from the speakers" - John Diliberto, Billboard Magazine 2/8/2003

- **Amethystium**
  - Soulful and hypnotic. World/Electronic hybrids converge on this collection of gems from around the world.

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ON TOUR NOW WITH THRILL KILL KULT AND PIGFACE!

RAZED IN BLACK
Damaged
CLP 1271
The new studio album from underground icons Razed In Black will forever change the way you think about industrial music! Simply one of the most intelligent hybrids of trance techno, darkwave songwriting and brutally aggressive guitar riffs. Features "Share This Poison," "Visions" and "Am I 2 Blame?"
IN STORES JUNE 10

FEAR CULT
Visionary Complex
CLP 1225
Critically acclaimed, L.A.-based darkwave band debuts with a drop dead gothic album, Visionary Complex.
"Filled with emotion and a dark, lush sensuality" Propaganda Magazine
IN STORES APRIL 29

L'AME IMMORTELLE
Zwielicht - The Remixes
CLP 1226
Darkly enchanting remix album from one of Europe's leading gothic bands, L'ame Immortelle!
Features intense and ethereal remixes by members of Assemblage 23, In Strict Confidence, Faith And The Muse and Zeromancer!
IN STORES APRIL 29

HYPNOTIC

DJ KEOKI
Keokiclash
CLP 1244
Superstar DJ Keoki spins the best tracks from top shelf Electroclash artists on this non-stop mix album featuring Goldenboy, Northern Light, Waldorf and more!
Party album of the year!
IN STORES SOON

LOOP GURU
Bathtime With Loop Guru
CLP 1214
Brilliantly fusing old-world sounds and textures with new-school electronic music, Loop Guru return with their first studio album in the 21st century!
IN STORES JUNE 10

DEADLINE

LYNCH MOB
Revolution
CLP 1203
Disciples of classy metal this is the record you've been waiting for! Mr. Scary himself hand picked 13 killer Dokken & Lynch Mob classics including "Tooth And Nail," "Breaking The Chains" and "Wicked Sensation" then kicked 'em into overdrive!
IN STORES APRIL 29

CLEOPATRA RECORDS WOULD LIKE TO THANK THE FOLLOWING PEOPLE FOR A FANTASTIC YEAR: MUSIC MONITOR NETWORK; MICHAEL HANDLEMAN; BECKY DE LAHAYE; SUPER D THUY; BULL MOOSE; CHRIS; TWIST & SHOUT; PAUL NEWBURY COMICS; LARRY & EARL; SONY MUSIC; MVD; ED WHATS HIS NAME SEAMAN & MIKE IMPACT; JIM KELLY; GALLERY OF SOUND; JOE JR; ARROW DISTRO; DANNY COHEN; KRB MUSIC; PAT HAYS; HEAR MUSIC; TIM ZEIGLER; NAVARRE DISTRIBUTION; STEVE, MICHAEL, ED, JOYCE, SCOTT C, JOE C, JILL P, BOBBY BOB ROBERTSON BLAND, ANNA MARIE GANJE AND EVERYONE ELSE I FORGOT; DIGITAL WAVES; STEVE, CRIMINAL RECORDS; ERIC; TRANSWORLD; ISH; ISIS; JOEL OBERSTEIN; MUSIC MILLENNIUM; TERRY RECORD & TAPE TRADERS; ROSS & HOMERS; MIKE FRATT; BEST BUYS; RICK AMAZON.COM; BESA LEE; BILLBOARD MAGAZINE; MICHELLE WRIGHT; BEN JUAN MUSIC GROUP; MICHAEL CHERNOW; MANIFESTO RECORDS; EVAN COHEN; CAROLINE DISTRIBUTION; RICK WILLIAMS; RADICAL RECORDS; BRIAN (BUY ME DINNER) MCMULLEN; LAKESHORE RECORDS; BRIAN MCNELIS; DVD'S; BUCK WILD; THE IRISH TENORS; DISNEY WORLD; MICKEY MOUSE; HOT TOPIC; GENARO RICARTE & JAY ADELSBERG

CLEOPATRA LABEL GROUP, P.O.B 251 13428 MAXELLA AVE., MARINA DEL REY, CA 90292 U.S.A. | WWW.CLEORECS.COM
BY JIM BESSMAN

Ricky Skaggs’ only live album to date has been Live in London, a 1985 Epic set recorded at the height of his country chart success. But with the March 25 release of Live at the Charleston Music Hall on his Street-distributed label, Skaggs has also turned his attention to his home state. “It’s a great feeling,” he says, “to have recorded an album there, in front of a live audience.”

And it’s a feeling that has been well received. The album, which features Skaggs’ classic “Cat’s in the Cradle,” was a hit with listeners and critics alike. It was also a critical success, earning three nominations for the GRAMMY Awards. And it was a commercial success as well, selling over a million copies in the first year of its release.

Skaggs has been a staple of the country music scene for over four decades, and has been a driving force in the genre. His performances and recordings have been celebrated by fans and critics alike, and he continues to be a major influencer in the world of country music.

But Skaggs’ love of music goes beyond his career in the industry. He is a dedicated musician and a passionate supporter of the arts. He has been involved in numerous charitable organizations, and has used his platform to support causes that are important to him.

In addition to his music, Skaggs is also known for his philanthropy. He has been a long-time supporter of the arts, and has helped to raise millions of dollars for various causes.

And it’s not just his fans who love him. Skaggs is also respected by his peers, and has been honored with numerous awards and accolades throughout his career.

All in all, Skaggs is a true icon of country music, and his impact on the genre cannot be overstated. He is a true legend, and his legacy will continue to inspire future generations of musicians and fans alike.
<table>
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<th>Position</th>
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**Greatest Sander**

**PACESSETTER**
**ALBUMS**

**POP**

**HOOIE & THE BLOWFISH**

**HOOTIE & THE BLOWFISH**

**PRODUCER:** Don Was

**ATLANTIC 82364**

**RELEASE DATE:** March 4

With the release of their first set of fresh material in four years, it would not be unexpected to find Hootie & the Blowfish ensuring fans that their music would still stand tall.

**FICTION PLANES**

**EVERYTHING WILL NEVER BE OK**

**PRODUCER:** David Kahne

**MCA 113196**

**RELEASE DATE:** March 11

As rock albums go, *Everything Will Never Be OK* has it all: great songs, insistently melodic, acrobatic playing. That's Fiction Planes' best effort makes it all the more impressive.

The U.K.-based quartet is led by singer/guitarist Joe Sumner, who has been blessed with the same emotive pipes and melodic sensibility that made his father, Sting, an international superstar. Far from somber by on familiar standards, irresistibly catchy songs like "Cigarette" and the huge-grooving "Listen to My Babe" harness the intense, insistent energy of the early Police into something new and fresh. The band proves just as adept with weightier subjects ("Soldier Machismo. "Hate") and down-tempo excursions ("Fallow") as it does with the more hard-rocking cuts that close the disc ("Silence. Wise."). A rewarding listen from start to finish. Everything Will Never Be OK sounds like the beginning of a great career. — BO

**ANÍ DI FRANCO**

**RIGHTeous Babe 30**

**PRODUCER:** Aní DiFranco

**RELEASE DATE:** March 11

On her latest album with her band before returning to solo life, Aní DiFranco indeed takes her evolution a step further, with a typical disregard for expectations or flavors of the month. Heavily jazz-infused, with splashes of funk, folk, and Latin, here and again in the coming year, paradoxically give off a feeling of looseness. Highbrow, the cerebral kick hits on the third or fourth play. There are some space rock moments, but the jazz-funk of "In the Way," the discordant base-jazz-club vibe of "O My My," but DiFranco's wordplay with the banjo that steal the show. Her quirky relationship anti-narratives are raw-meat honest, while the Beatnik poetry slam "Ser- pentine," a torrid political rip on the true state of the nation, gets all the juices flowing. Earworm showcases one of the smartest lyricists in music today, the sexiest voice on the scene, and the ultimate righteous babe. — AZ

**THE BE GOOD TANYS**

**Chinatown**

**PRODUCER:** John Ellis

**NetWORTH America 30304**

**RELEASE DATE:** March 11

Canadian trio the Be Good Tanyas—FrazeyFord, Samantha Parton, and Trish Heaps—wield acoustic instrumentation, other-worldly harmonies, and impressive songwriting to create a sound uniquely their own. The subtle bass line on Ford's "It's Not Happening" makes it a quavering joy, the "The Junkie's Song" is starkly beautiful, and "Ship Out on the Sea" rolls and turns in intoxicating fashion. The canonicalistine of the "Duquesne" 2 is subtitled and reverent, while "I Wish My Baby Was Born" teems with sadness and regret. A spooky cover of Townes Van Zandt's "Wreckin' the Damn Thing" evokes a mood of impending doom, while the Tanys breathe subtle life into "House of the Rising Sun." In Spite of All the Damage" has a Neil Young-ish feel, and blue turns in "Rowdy Blues" and "Lonesome Blues" make gutbucket pretty. For all their quietness, the Tanys resonate with power. — RW

**MUGGS**

**Dust**

**PRODUCER:** Muggs

**Anti- Epic 88636**

**RELEASE DATE:** March 11

Lawrence Muggerud, the artist better known as DJ Muggs (or Muggs for short), staked a considerable reputation as the creator of Cypress Hill's power-house funky sound. In addition, he has collaborated on tracks with Sonic Youth and Pearl Jam and an entire recording with trip-hop pioneer Tricky, and that work has a greater bearing on Muggs' solo debut Dust, which reveals a rarely seen depth of his talent and ability. This is a very good album, with high marks in the jazz and hip-hop markets. The density of the jazz and hip-hop markets are much more of a rock focus, but don't think Linx Blissnot: Think Pink Floyd, Muggs' languid, atmospheric tracks support delicate crooning by Amy Trujillo and ex-Buckcherry frontman Josh Todd. In addition, there are tracks featuring vocals by ex-Afghan Whig Greg Dulli and Everlast. Highlights include "Pat City," which rides a slinky piano line, and the propulsive, catchy "Tears." Until now, Muggs's sound has been far more midday than 3 a.m., but Dust is a solid addition to the late-night cannon. — MI

**CAYE IN ANNA**

**PRODUCER:** Rich Costey

**RCA 68131**

**RELEASE DATE:** March 11

Caye In's weird blend of progressive rock, hardcore, and metal has made it something of an underground sensation in recent years. But on *Antenna*, RCA's debut, the group has abruptly cashed in a good deal of its palyness for an unflattening, generic modern rock sound. There are a handful of powerful, interestingly constructed numbers, such as "Anchor," the Rush-esque "Lost in the Air," and the nearly nine-minute "Seafront." And sure, when Brodsky can scream passionately in key, but his camp-camp yelping is no fun at all on cuts like "Rubber and Flu" and "Instacle," the riff from which sounds an awful lot like Nirvana's "Scarefest Apprentice." The ballad "Beautiful Sun" seems dropped in from another album entirely, as it piles on howling guitar lines, acoustic strumming, and double-tracked vocals. It's a shame there isn't more to like here, because this band appeared to have really arrived at something unique. Better luck next time. — JF

**THALIA**

**THALIA's Hits Remixed**

**EMI Latin 74234 5 01595**

**RELEASE DATE:** Feb. 25

Remix packages like this one can be hit or miss. Fortunately, Thalia's Hits Remixed falls into the former category. In fact, it finds the Mexican soap-opera star and Latin pop diva inching ever closer to crossover status. Here, she is joined by a handful of producers and remixers, including Hex Hector & Mac Quayle (the bouncy "A Quien le Importa" and Pablo Flores (the Brazilian-ized "Ente el Mar y Una Estrella."), "It's My Party," no relation to a certain Lesley Gore hit, is a spicy, hot Latin-guitar version of "Aranzado," which appeared on the artist's 3-year-old album of the same name. Mario Pupparo's Cuba's Fiesta mix of "Amor a la Mexicana," replete with classic house nuances, is the absolute highlight of this set. — MP

**DJ SPOKY**

**Dubometry**

**PRODUCER:** Paul D. Miller

**THIRSTY Ear TH37128**

**RELEASE DATE:** March 18

On his go-go reggae album, DJ Spooky (aka Paul D. Miller) re-squared the DJ's DNA of jazz, creating dramatic arrangements that framed the music itself. The Matthias Shipp Trio. With Dubometry, DJ Spooky lets remixers like DJ Goo, after Echo, rework their way with tracks from Optomotography, along with dub pioneer Mad Professor, DJ Spooky assembled and reconstituted their work in this strobebox mix that shudders, roars, and slides from Karsh Kale's Asian-dub transformations to 1-Sound's glitched-out breakbeats. Subways screech into surf drums and lazy dub is sent into space like Adrian Sherwood meeting Forbidden Planet. The original improvisations of Matthias Shipp and company bob to the surface like bottles tossed on a pixelated ocean, soulful organic voices calling out in B/ efficient electronic mailstream. — JD

**COUNTRY**

**DEANA CARTER**

**I Think Pink**

**PRODUCERS:** Deana Carter, Dunn Huff

**ARISTA Nashville 670054**

**RELEASE DATE:** March 18

Deana Carter becomes, as one of country's most unique voices with the release of "Strawberry Wine" (Capitol) in 1996 but lost momentum in the wake of less inspired releases. Now she resurfaces on Arista in fearless form, with her keen instinct for material back in overdrive. Carter's breathy, intimate, immediate delivery crackles on a title cut that sounds like the great American hit record, and a bit more adventurous sounders for the hooky debut single "There's No Limit" and Petty-esque "Goodbye Train." Carter offers some sexy West Coast acoustic attitude as evidenced by the corny "Dream on a Rainy Day." While she sometimes sounds like someone talking to a kid, her honey-and-dust vocals give clout to the yearning "Wildflower" and strong resolve of "Twice As Worth It." "Wasting," a power-ballad duet with Dwight Yoakam, is mighty fine; less successful is the conversational girl talk of "Cover of a Magazine," which comes off a tad silly. The hitting "Liar" and manic, out-of-control "Girls Night," however, are like new wave on moonshine. Time will tell whether Deana Carter isn't smirked. — RW

**LATIN**

**GRACIELA BELTRAN**

**No Me Arrepiento de Nadie**

**PRODUCER:** Enrique Martineze

**Univision 0883 100832**

**RELEASE DATE:** March 18

Contemplating the traditional banda sound is increasingly common endeavor but not always one that bears fruit. "Cayo y Gueula," and her honey-and dust vocals give clout to the yearning "Wildflower" and strong resolve of "Twice As Worth It." "Wasting," a power-ballad duet with Dwight Yoakam, is mighty fine; less successful is the conversational girl talk of "Cover of a Magazine," which comes off a tad silly. The hitting "Liar" and manic, out-of-control "Girls Night," however, are like new wave on moonshine. Time will tell whether Deana Carter isn't smirked. — RW

**SPOTLIGHTS**

**MONOPOLY**: Releases designed by the editors to draw special attention to the basis of musical merit and/or Billboard chart potential. **REVIEW**: Extensive, independent, chart-oriented reviews. **Tributes**: Will appear to honor well-known performers. **PREMIERES**: New releases predicted to hit the top half of the chart in the corresponding format. **CRITIC'S CHOICES**: ( Late): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible.

Send review copies to Michael Paretti (Billboard, 777 Broadway, 6th floor, New York, NY 10003) or to the writers in the appropriate bureau.


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**BILLBOARD** MARCH 22, 2003 www.billboard.com

51
WARD-LOOKING BANDA, chops. was can also electric form presentation of this musical band, including cumbia norostra. But Beltrán can also inject paths into rancheras like “La Reina Es El Rey,” an anthem for the singer with bravado.—LC

WORLD

SAD MREAD Mille Nuits et Une (1001 Nights) PRODUCER: Said Mread MONDO RHYTHMICA 186 850 074 RELEASE DATE: Feb. 25

Lambent DJ Jake, who knotted a huge hit on the European dance scene with the title track of this album, is a song that was first used in France in its original form to create a hit song in the top 40, without the benefit of airplay radio. This album shows Mread’s solid remix chops. The tracks are either remixes of themes taken from the famous singer Oum Khalthoum or reworkings of well-known oriental tracks. It works with electronic and acoustic sources, floating breeziness, recognizable. Middle Eastern melodies on top of hypnotic, often thunderous, percussion. From those upbeat, the suggestions of the “Move Your Body” to the rave-ready “The Beginning,” 1001 Nights, mrad is a beat doctor; he hears today’s club kid in the soul of yesterday’s Arabic songs. Racked in the U.S. by a —PvV


RELEASE DATE: March 11

This album is a perfect collection, both in the choice of artists and in its presentation of the variety that can be found in the general Asian underground style. Asian “rave” music is a phenomenon of the electronic club scene in the 70s. The music is electrifying albeit a distinctive, eccentric style. It’s woven primarily but certainly not exclusively, by Indian artists residing in England. They build a sound from breaks, and vocals, and are always possessed of exotic sonic ideas. Notable pioneers of this groove, including: Jou, Ananda Shankar, Black Star Line, Asian Dub Foundation, Umma, and Fun-Da-Mental, are all represented here. For anyone wishing to gain a sense of the vastness of the world’s musical CD is an ideal point of entry. Racked in the U.S. by Rydopis.—PvV

REGGAE

WAYNE WONDER No Holding Back PRODUCERS: various VP RECORDS/Atlantic 7567-83628

RELEASE DATE: March 4

The current love affair between dancehall reggae and hip-hop/rap/pop gets an added boost with this project by the hotly-hyped dancehall hitmaker known as “Dj” Wayne Wonder (né Von Wayne Charles). Engaging lead single “No Letting Go” is already creating desire creating crossover into the U.S. at the moment. Two top 10 R&B/hip-hop hits. Wonder, who wielded the pen on colleague Buju Banton’s early hits and guests on Banton’s new single “Sweeter For Life,” co-wrote the 16 songs featured here. The singer/songwriter breaks new ground thematically, contributing major pop melodies, changing his musical direction, and reaching out to the growing world of English-speaking Caribbean listeners.

CHRISTIAN

CHRIS RICE Run the Earth…Watch the Sky PRODUCER: Monroe Jones Rockbottom/HeartBeat 100202/10028

RELEASE DATE: March 4

Chris Rice’s sixth offering in as many years continues to confirm his presence as one of the most successful records on today’s Christian music scene. The album’s centerpiece, a graceful, engagingly confident, a compassionate, and easy-going young man that has been up to his breaking point. But three recent songs aside, the show could just as easily have been played in the mid-90s—a concept furthered by ads for upcoming shows at the venue featuring retro groups like Better Than Ezra and Concrete Blonde.

IN CONCERT

TOAD THE SNOTCREW, Feb. 28 Irving Plaza, New York

A sold-out house gathered Feb. 28 at New York’s Irving Plaza to travel back in time to the better part of a decade for Toad the Wet Sprocket, which achieved brief fame during the “alternative rock” era and disbanded in 1995. The show, one of two New York stops on the group’s reunion tour, was a strange mix of appreciation, nostalgia, and anachronism that left the audience unsure of how to feel about this reformed amphibian. The quartet played a well-rounded selection from throughout its career, covering four of the albums from the first 10 years, giving the audience a taste of what the band members had been up to since the breakup. But three recent songs aside, the show could just as easily have been played in the mid-90s—a concept furthered by ads for upcoming shows at the venue featuring retro groups like Better Than Ezra and Concrete Blonde.

VITAL REISSUES

VARIOUS ARTISTS Flying Fandango PRODUCER: Barry Feldman ORIGINAL PRODUCERS: various RCA/VC/Group/BMG 090266481

RELEASE DATE: Feb. 18

Bluebird and RCA Victor dig deep into the vaults of the landmark Flying Dutchman label to issue this perfect introduction to the jazz-funk-soul hybrid heyday. Flying Fandango is a quintessential document of the rise of revolutionary and socially conscious cosmic jazz-funk fusion, avant-garde jazz, and new wave influences, and yes, as beautiful enough to have become a chart-topper in Brazil.—LC

GOSPEL

DONNIE McCURKIN...again PRODUCERS: Donnie McCurkin, Kevin Bond, Percy Gady, David Foster Verity 01241-43199

RELEASE DATE: March 4

Following 2001’s nearly 2 million-selling Live in London and More, Donnie McCurkin’s Flightplan is available, with great expectations—all of which it meets splendidly. In fact, McCurkin—one of the truly great voices in contemporary music—and his cadre of heavy-hitting producers have crafted a careful mix of tradi- tions and innovation for a result that’s upbeat, smooth and R&B, and to create what is easily the artist’s most formidable and broadly-based work to date. Producer David Foster proves that a great song is worth countless great interpretations, as he puts a soft urban touch to those as close as “Prayer,” done here as a duet with the incomparable Yolanda Adams. “Yes You Can” is punchy, soulful pop, but it’s also a moving ballad, while Walter Hawkins’ classic “Special Gift” is a savory taste of power-packed, Southern music.

And while Toad the Wet Sprocket’s performance reinforced the notion that the band is a very talented songwriting corps, at times its roster-tempered document of the rise of revolutionary and socially conscious cosmic jazz-funk fusion, avant-garde jazz, and new wave influences, and yes, as beautiful enough to have become a chart-topper in Brazil.—LC

Glen Phillips of Toad the Wet Sprocket

While Toad the Wet Sprocket’s performance reinforced the notion that the band is a very talented songwriting corps, at times its roster-tempered document of the rise of revolutionary and socially conscious cosmic jazz-funk fusion, avant-garde jazz, and new wave influences, and yes, as beautiful enough to have become a chart-topper in Brazil.—LC

DONNIE, Feb. 26 West Underdog, New York

On a frigid New York evening, the heat generated by neo-soul newcomer Donnie was more than enough to warm the masses gathered at the intimate Village Underground. In the tremendous audience was Donny Hathaway, and Otis Redding. Donnie is more than a singer; he’s a storyteller, a friend, and a spiritual advisor, all rolled into one. —AKZ

The Atlanta native, who has earned a loyal following via his Giant Steps Tour, is genuinely friendly, proud of his achievements, and burning with the desire to return to his roots in world of sexually charges R&B.

He kicked off with “Our New National Anthem,” a combination of social commentary and good grooves. Donnie’s passionate voices drove the stripped-down tune. He then proceeded to pour his heart into songs like “People Person” and “Heaven Sent.” While the influence of Stevie Wonder was particularly evident on the former, the future of this singer-songwriter demonstrated a style all his own on the latter.

Throughout the eight-song set, the focus was on the compelling, hanging on every word. Impressed with the crowd’s participation, Donnie was clearly moved by the power that emanated from the sound of voices singing back his lyrics in unison. “Y’all better sing,” said the appreciative singer with a smile. Not only did they sing, but they moved and grooved throughout the hour-long show.—RH

INTERPOL, March 6 Avalon Ballroom, Boston

A faithful crowd, mainly comprising students, 20-somethings, and aging Anglophiles looking to relive the magic of Interpol’s mope-rock predecessors, sloshed through the remnants of wet sticky floor, and sported flashy sunglasses. Lead singer Paul Banks’ dreamy, paranoid vocals and Carl Barât’s erudite lead vocals added a welcome charge, the opening murmurs resembed the despondency of Joy Division. Indeed, although Interpol is widely considered to be the second coming of John Curtis and company—a comparison both fair and overemphasized—the group’s moody mumbles conjured not only the ghost of that band but many of its contemporaries and followers as well.

The shadow of Joy Division suc- cessors New Order emerged in the encore of “The New” and “Obstacle 2.” In the form of treated guitar and rhythms. The light shuffle of “Say Hello to the Angels” galloped and jangled like a Smiths homage, and the confident reprise of the first single, “This Is Not a Safe Band—kist” even rodded to the dancefloor disc of Duran Duran.

Unbelievably, Interpol’s aloofness was a major weakness for the concert as a whole. The band appeared distant to the audience, only pausing briefly to talk to the crowd. And perhaps because of the cavernous Avalon stage, the five-piece tunes lacked the intimacy that makes Interpol so success- full on record. —AKZ
SINGLES

Edited by Chuck Taylor

POP

► TLC Damaged (3:51)
PRODUCER: Dallas Austin
WRITERS: D. Austin, T. Watkins
PUBLISHERS: Cryptom/EMI-Blackwood, BMI: Grumpeys/MI-APril, ASCAP
Arista 82876 (CD promo)

Apparently, this time’s the charm for TLC’s 3-D, which has thus far struggled to spawn a major hit of its own. Mainstream hit to which the enduring act is accustomed. “Damaged” is another in a line of socially conscious songs (“Unpretty,” “Waterfalls”), in structuring a scenario to handle with care because of baggage on board from previous relationships. Nice enough, but the magic here comes in the cool, dignified groove put into place by producer Dallas Austin, blended with an absolute killer chorus and plenty of creamy harmonies from lead vocalist Tionne “T-Boz” Watkins. This is one of those tunes that slaps you in the ears and sits there all the same. A stone-solid hit.—CT

KELLY ROWLAND Can’t Nobody (3:59)
PRODUCER: Rich Hansen
WRITERS: R. Harrison, R. Reed, T. Fisher
PUBLISHERS: Street Toff Tunes/Branka, ASCAP: EMI Blackwood/Damarich, BMI
Columbia 59845 (CD promo)

Grammy grabber Kelly Rowland takes another solo stride with the second single from the country album. “Can’t Nobody” has already become a fave with the TRL crowd—but as past experience tells us, a dynamic video doesn’t always guarantee radio success. While the single has its charms, its skittish production and overly busy chorus tends to grate after a few spins, limiting its chances to go the long haul. The success of this one will rise on radio’s affection for Rowland herself, who has certainly proved to be a shining star apart from her Destiny’s Child sisters.—RH

COUNTRY

► DARYL WORLEY Have You Forgotten (3:57)
PRODUCERS: Frank Rogers, James Stroud
WRITERS: D. Worley, N. Varble
PUBLISHERS: EMI April Music/Pittsburgh Landung, ASCAP, Warner-Tamerlane Publishing, BMI
DreamWorks 14111 (CD promo)

This fast-closing single is the title track from Daryll Worley’s next DreamWorks album. Penned by Worley and Wynn Varble, the song was inspired by a trip Worley made to entertain troops in Afghanistan. It has quickly become the most reactive song at country radio, light up phones nationwide, particularly in markets where there’s a military base. In his powerful lyric, Worley recalls Sept. 11, 2001, and asks listeners, “Have you forgotten how it felt that day? To see your homeland under fire and your fellow humans.powr away?” Have you forgotten when those fellows fell?” The pro-war anthem is a heartfelt plea for support for the military; country lovers have always been enthusiastic caly received by country music fans. and this one seems to be echoing the sentiments of the majority of the country demographic. Worley’s skill as a songwriter and passion as a vocalist make this compelling listening. His previous hit, “I Miss My Friend,” made Worley a star in the country format. This controversial record is making him a household name.—DEP

R&B

► BRIAN MCKNIGHT Shoulda, Woulda, Coulda (3:37)
PRODUCERS: The Underriders
WRITERS: B. McKnight, H. Mason Jr., D. Thomas, E. Dawkins, T. Dixon
PUBLISHERS: various
Motown 29034 (CD promo)

Consistency. That’s one of the first words that comes to mind when de- greeing pop veteran Brian McKnight. The singer/songwriter continues to maintain those standards with “Shoulda, Woulda, Coulda,” the lead single from his forthcoming Tum Set. “Shoulda, Woulda, Coulda” employs the same sincere lyrical sen- sitivities as hits like “Back at One” and “Crazy Love” with an easy-going swagger. Their vocals are as lush and fluid as ever, and he has just enough quiet confidence to pull off the good guy persona. The single should be a slam-dunk for McKnight at adult R&B formats where he is a mainstay; mainstream R&B may make for a harder sell. In any case, “Shoulda, Woulda, Coulda” is the logical next step in McKnight’s career.—RH

LILLY’S IT’S About Time (3:43)
PRODUCERS: L. Burns, E. Yin, E. Yin, L. Christy, S. Spock, G. Edwards
PUBLISHERS: various
Maverick 101042 (CD promo)

Instead of being content to high-five one another, the production team that made a star of Avril Lavigne is ready for more action with the first release from Canadian chic singer/actress in Trouble, theButterfly, signing Lilix. The Matrix—comprising Lauren Christy, Scott Spock, and Gra- ham Edwards—employs a similar stylistic production stamp here, with a super-catchy pop melody wrapped in a slickly edged girt-skirt-and-ginnace rock package. But the term acts deserves its kudos, too, as co-songwriters of “It’s About Time.” Meanwhile, Lilix is get- ting high-profile props via its remake of the original “Crazy Love.” A lively, rocking version of the most successful song in her career thus far is no mean feat. Abundant extras include outtakes, running commentary by cinematog- rapher John Bailey, and the original screenplay and screenwriter, Eric Brevig. The most fascinating bonus is a reconstruc- tion, through stills and script, of Murnau’s 1928 film Four Devils, now completely lost. Sunrise itself— which won Oscars for “most unique and artistic production,” as well as for Gaynor and its cinematographer—remains a timeless gem of the silent screen.—CM

AYKIRA KUROSAWA’S DREAMS
Werner 23660
RELEASE DATE: March 1

One of the most perfectly remastered foreign film releases. Akira Kurosawa’s Dreams (1990) is a provoc- ative, often mind-boggling look at how the fears of youth turn into the fears of adulthood. In a series of eight short films tied together as one film, uncer- tainty about animals and nature is replaced by concerns about the inevitability of childhood will ultimately prevail in the modern world. The film includes subjects in English, French, Spanish, Portuguese, Japan- ese, Chinese, Thai, and Korean—and also features extensive biographies of the cast and crew, as well as a section on Kurosawa’s career accomplishments. The title is a great introduction to Kurosawa’s work and is a must-have for foreign film buffs.—JK

MOONLIGHT MILE Touchstone 29034
RELEASE DATE: March 11

A deeply touching story about deal- ing with the loss of a loved one, Moonlight Mile is probably one of the more overlooked films of last year. On DVD, the special features make the project even more attract- ible. The Moonlight Mile: A Journey to Screen special takes a look at the details of the director’s vision. Additional features include a detailed look at the film’s cast (Dustin Hoffman, Susan Sarandon, Holly Hunter, John Cusack, and Ellen Pompeo) and a look at a 1928 film that inspired the story. The DVD also offers a number of deleted scenes that give the viewer greater perspective on the final piece.—JF
BY CHRISTOPHER WALSH

When Spinal Tap’s historic Carnegie Hall performance of June 2001 opened with a brief set by a trio called the Folksmen, attendees could only hope that the aborted performance was but a harbinger of future triumphs.

Truth may be stranger than fiction, but the team of actor/musician Christopher Guest, Michael McKean, and Harry Shearer has once again blurred the line between the two with A Mighty Wind, opening April 16 in selected cities. As with their legendary film This Is Spinal Tap, a rockumentary of a hard-working rock’n’roll band reinventing itself (again), A Mighty Wind is set to do—or to—folk music what its predecessor did for hard rock: deliver an irreverent, hilarious parody set to an hysterically perfect soundtrack.

Once again, the Tap/Folksmen principals called on keyboardist/producer C.J. Vanston to produce and perform on the soundtrack to A Mighty Wind. Vanston, who produced “Back From the Dead,” a Spinal Tap classic created in conjunction with the DVD release of This Is Spinal Tap, once again relied on Logic Audio, this time for the country folk trio the Folksmen. “It’s a great format,” he says. “If you can’t be recording analog, it’s the next best thing. I skipped the console and used all high-end Apogee converters to go straight in and get the best sound we possibly could.”

Live performances at the Orpheum Theater in Los Angeles were also recorded by Le Mobile Remote Recording Studio, with Le Mobile chief engineer Charlie Bousis and producer/engineer David Cole. Vanston explains, “We recorded to the Studer [D827 digital multitrack tape machine] and transferred from that to Pro Tools, and we pretty much stayed in Pro Tools until we got back to the Village. Then we transferred to analog.”

The Village is, of course, the Village Recorder in West Los Angeles, where engineer/producer Ed Cherney mixed the project on the Neve 88R console in Studio D. The soundtrack was mastered by Gavin Lursen at the Mastering Lab in Hollywood.

T-Bone Burnett served as executive producer, Vanston adds, “We went with him because he’s got how valuable this whole live thing is and how much the public is being denied that part of music. We both feel very strongly about this, and if Chris [Guest] feels strongly about it, about how that experience has just been decimated. That’s why I was so happy about Norah Jones’ [Grammy Award success]. It’s so timely—musicians sitting there capturing a moment, not a month of moments!”

The seemingly irreparable Spinal Tap/Folksmen know no more than a moment, and the tools with which to capture it. With A Mighty Wind, the folk genre has its own spoof, the soundtrack for which, if This Is Spinal Tap is any indication, will rival the real thing. “It was a pure musical form that was quickly bastardized in the ’60s,” Vanston says. “We wanted to fully represent that.”

Spinal Tap Reunites With Vanston For Folk Spoof

The Folks Behind the Folksmen. Pictured in Studio D at the Village Recorder in West Los Angeles are, from left, engineer Ed Cherney, director Christopher Guest, and producer C.J. Vanston.

In a first for the AES convention, the technical program will be supplemented by a series of exhibitor seminars. They will afford manufacturers an opportunity to deliver a more in-depth explanation of new products, as well as to allow attendees a closer and more-detailed inspection of said products. These seminars will be arranged in one-on-one sessions, and high exhibitors may take more than one, as necessity dictates.

The 114th AES conundrum will offer many events among its “Paper Session and Workshops” than at any previous European AES convention. One-hundred forty papers will be presented in 21 sessions, covering such topics as microphones, loudspeakers, sound analysis, computer audio, multichannel sound, audio networking, room acoustics, and psychoacoustics, the study of how things sound to individuals due to mental or emotional factors.

The convention program will present 13 workshops. Among them are “The Future of High-Resolution Audio,” “Multichannel/Surround Sound: A Chance for Enhanced Creativity,” “New Technological Developments in MPEG-4 Audio,” “LAN Delivery of Audio and Application to Digital Libraries”—which will include Peter Aylea from the Library of Congress—“Electronic Reverberation for Concert Halls,” and “Large Room Acoustics—Problematic Case Studies.”

Also new at the 114th AES convention is a comprehensive group of tutorial seminars. Seminars include “Basics of Digital Audio,” “Stereo and Surround Microphone Techniques,” “Basics of Room Acoustics,” “How to Set Up S.I. Surround,” and “Mixing and Mastering.”

Engineer/producer Stuart Bruce will deliver the keynote address March 22. Bruce, who has recorded and mixed for acts including Yes, Peter Gabriel, David Sylvian, and Van Morrison, will discuss the importance of education and communication within the audio production industries.

Oxford, England-based audio console manufacturer Solid State Logic (SSL) will introduce the C200, a new digital console, at the 114th AES. While the C200 represents an evolution from the manufacturer’s MT-Plus digital console, its design comes in no small part from consultations between SSLs Chris Jenkins and engineer Mike Shipley, who mixed Shania Twain’s Up! on the MT Plus console at producer Robert John Lange’s personal studio in Switzerland, “I sat down with Chris,” Shipley told Studio Monitor last month, “and we went from the bottom up.”

The C200, Shipley added, “is a new board which incorporates all the changes that we made, but it’s a 96/192kHz digital board, which is quite phenomenal.”

In another exhibitor news, Coding Technologies, a provider of audio compression technologies for the mobile, digital broadcasting, and Internet industries, will introduce 5.1 Multichannel MPEG-4 AAC (advanced audio coding) for home theater and high-end audio playback. Customers of Coding Technologies include XM Satellite Radio, personalized software and service provider Musicmatch, Thomson Multimedia, and Texas Instruments.

The AES conundrum will also present technical tours, among them Polyhymnia International, a recording, post-production, and mastering facility in the city of Baarn, the Netherlands, known for its multichannel Super Audio CD recordings; NOB Cross Media Services and sister organization Dutch View in the city of Hilversum, transmitting facilities for radio and TV broadcast; and Philips Research Laboratories in the city of Eindhoven, which will feature a company overview and demonstrations.

The 115th AES convention will be held Oct. 10-13 at the Jacob Javits Convention Center in New York.
Retail Health Report: Between Frisco And Florida, What's Changed?
Stores and suppliers hope for meaningful dialogue

BY ED CHRISTMAN

NEW YORK—With the sales distribution and retail sector of the music industry convening in Orlando, Fla., this week, executives are hopeful that they can build on the dialogue begun last March in San Francisco to attack some of the problems that continue to stymie the industry.

At last year's NARM convention, merchants were anxious for the record labels to address their major problems: copy protection, pricing and the perceived value of music, singles and the practice of giving music exclusives to large discounters. After NARM, the majors responded by aggressively attacking the pricing issue, coming up with rebate programs and lower pricing levels for developing artists and catalog and even—for a while—abstaining from giving large discounters the advantage of exclusive music. They also issued albums with bonus tracks, special booklets and/or DVDs as an added inducement to help the perceived value of the album.

On the other hand, despite promises made at last year's NARM, the single configuration still appears to be a dead issue, even as the majors make noise about trying to revive it. Similarly, during the holiday selling season, some majors slipped back into the practice of favoring large accounts with music exclusives.

And, worst of all, copy protection, despite claims of technology improvement, still appears to be somewhere off in the future.

Where the industry is with regard to last year's dialogue is a moot point, however. "I am just wondering if the problems have gotten bigger since we began" this process at NARM, says Len Cosimano, VP of multimedia at Ann Arbor, Mich.-based Borders. After all, since the last NARM and, in spite of the changes implemented by the labels, album sales still declined 10.7% last year. As the industry prepared for this year's convention at the start of February, album sales were already down 12% off last year's dismal showing.

"You just look at the events of [January], and you can draw the conclusion that whatever might have been done hasn't been done fast enough," observes Lew Garrett, executive VP of Wherehouse Entertainment, which filed for Chapter 11 protection on Jan. 21. "There has to be a lot more done by the vendors and the retailers. For whatever reason, we are not as exciting to consumers nowadays as we once were—at least at retail—and it's incumbent on us to figure out how to get the magic back."

SHUT DOWN, VOLUME 2

In the first month of 2003, Wherehouse and Value Music already filed for Chapter 11 protection while Music Network was on the brink but, for now, has been fighting to keep its restructuring outside the courtroom; Southwest Wholesale, a one-stop/independent distributor, has closed; and nearly 500 music specialty stores have been shut down or are about to be shuttered, as are nearly 275 Kmart.

Making matters worse from the label (Continued on page 58)
AGI Media has established an enviable reputation as a supplier of unique, prize winning disc packaging on both sides of the Atlantic. We create custom designs using board or plastic for individual projects, and with our long-term involvement and appreciation of the needs of the media market, offer such popular alternatives as our proprietary Digipak System worldwide.

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Affirming Independence: A Talk With AFIM Director Courtney Proffitt

BY CHRISS MORRIS

Courtney Proffitt was named executive director of the Assn. for Independent Music (AFIM) in May 2002, replacing Jeanne Oberstar, who stepped down for personal reasons. Proffitt came to the indie trade organization after more than 20 years on the retail and label side. She began her career as a shift manager at Lickorice Pizza and ultimately served as human-resources director for the Southern California chain. After a brief exit from the music industry in the late ‘80s, Proffitt joined BMG as a sales rep and later worked as a national account executive and as Southwest regional sales rep, based in Tempe, where AFIM is headquartered today. The upcoming AFIM convention, to be held in conjunction with the NARM convention in Orlando, is Proffitt’s first as the organization’s executive director.

When you were brought on board by AFIM last year, what was your principal mandate from the group’s board? Are there any specific issues or strategic areas you have been asked to address as executive director?

First of all, we needed to have increased visibility and awareness of AFIM in the music industry—who we are, what we do, the fact that we support the independent music community. The other mandate was to have increased visibility and awareness of the executive director, so I have to try and get myself out there. Another important thing was to increase membership, which has happened. When I came on board nine months ago, we were pretty much at an all-time low of 218 members, and we are now up to 350 members. So I’m very pleased. I think it’s working.

This marks the second year that AFIM’s convention is running in conjunction with NARM’s. Though the groups share significant membership, their objectives are quite different. Are there any features of this year’s AFIM conference that most specifically address the members’ concerns?

We are going to have a general membership meeting; that is basically going to be done to introduce me to the members. We will have our entire board of trustees sitting on a panel, and I’ll be introduced. Additionally, we’ll be having our focus workshops. Those will address specific areas that the indie community has concerns about. We’ll have an indie retail panel; we’ll have panels that focus on different genres of music. We’ll also be featuring our mentoring program, in which people who are new can sign up as mentors, and members sign up as mentors. We’ll also have a specific area, the Indie Lounge, which will be situated right in the middle of everything.

For several years, AFIM’s core members have been drawn from national distribution and niche-genre labels. More recently, the organization has sought to broaden its base among labels and distributors. Are you continuing to on a regional basis, rather than as a feature of the annual convention. What has the response been so far, and where does AFIM plan to take the courses in the immediate future?

We want people to be out there more than once a year and to be in other parts of the country that people find it easier to go to. We’re looking at New York, Los Angeles, Dallas, Atlanta, Seattle and San Francisco. The best way we’ve found to do this, so far, is by partnering with other music organizations. In September, we did a day-long crash-course panel at the American Music Assn. (AMA) convention in Nashville. We did one at NARAS’ Indie Label Forum in Memphis. We also are going to do a panel at the South by Southwest conference in Austin. We’re thinking again with the AMA; we’re talking with the Folk Alliance for 2004, and we’re talking to Atlantic; we’re talking to CMJ. We’re trying to be flexible and to get it out there more often for people.

The music industry is coming off its worst year in recent memory, and, while the indies continue to maintain a strong share of the U.S. music market, it cannot be said that the indie sector has remained impervious to changes in the marketplace. In your view, and in the view of the indies you’re spoken to so far during your tenure as executive director, what are the largest challenges facing independents today, and how can AFIM aid the indies in addressing those challenges?

The challenges are obviously staying afloat, staying profitable and getting your product known and getting your product out there. We’re trying to support the indie community in our educational program. We also offer them business discounts, such as discounts with Billboard subscription and travel discounts. We’re also here just as a resource. We’re always looking for more benefits and discounts we can offer our people. We’re trying to keep the organization valuable, not only to start-up companies, but to people who have been in the business.

“Independence” connotes a state of mind as well as a business methodology. How do you define “independence”?

The first word that came to mind was freedom and the ability to guide one’s own ship, and one’s own destiny, being able to make decisions quickly without a huge corporate infrastructure’s guidelines to slow things down. The industry is changing so rapidly that it requires the ability to turn around on the dime and stay ahead of the curve.

Growing the membership is one of the top priorities for the organization. The membership comprises the core of AFIM’s mission. How will you continue to grow membership?

There are two things: One, we have to keep the membership engaged and committed to the organization. Two, we are trying to be out there making people aware of who we are and what we do. We’re trying to get more people to join who have not been involved before.

NARM president Pam Horovitz candidly admits that the biggest challenge facing the retail music industry is “getting a product out in front of the consumer that they will be excited enough to put their money out for.”

This week’s NARM convention in Orlando, Insights & Sounds ’03, comes at a critical time for the retail market, which has seen two years of declining sales, the rise of Internet piracy and the closure of hundreds of outlets and a number of bankruptcy filings. Acknowledging that the retail community and labels must work more closely together, Horovitz.

Putting On A Show In Orlando: NARM Preview

BY STEVE TRAIDMAN

NARM president Pam Horovitz candidly admits that the biggest challenge facing the retail music industry is “getting a product out in front of the consumer that they will be excited enough to put their money out for.”

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American Radio History is a project of the Broadcasting Board of Governors (BBG), which operates Voice of America and other international media. It is presented and produced by the National Association of Independent Radio Distributors (NARCD). The Association for Independent Music (AFIM) is a member of NARCD. For more information on these organizations, please visit www.americanradiohistory.com.
What's In The Box:
One of the key weapons in the fight against illegal downloads and piracy is the enhancement of the music's physical packaging

BY MICHAEL AMicone

Though the old music-biz adage "It must be in the grooves" still holds true, record companies are increasingly turning to elaborate, special-edition album packaging to get a leg up in the marketplace. In the wake of the rampant rise of illegal downloading and piracy, labels see it as one way to coax consumers back into the stores, making buying the physical package more of an event.

"You can't legislate morality," explains Richard Roth, executive VP of sales & marketing worldwide for AGI Media, one of the leading players in the media-packaging arena. "The idea that people are willing to take something for nothing off the Internet is something that we don't seem to be able to get our arms around. But, to the extent that packaging can have some benefits, creating demand and desire for something people want is something you can still do."

With that in mind, packaging companies are being asked to produce a variety of unique designs for labels, which—despite the cost involved—tend to see such designs as a good way to give consumers more bang for their record-buying buck. "There's always the desire to be cost-effective in purchasing," says Roth, regarding the music industry's usual penchant to make it special but make it cheap. "And anybody that's buying anything, certainly in our business, is gonna look to buy at the most competitive price possible. But labels understand that they're spending more and they're getting more. So I think there's a willingness to look at certain products for certain artists—generally those artists that have some real durability and retail strength—and be willing to spend a little more."

PLUSH AND PLASTIC

The attempt to take CD-album packaging to the next level includes a familiar spin on a new format, such as AGI's patented digipak design, which approximates the feel of a vinyl album jacket and was used on ABKCO's reissue campaign of the Rolling Stones' London Records catalog. Other examples from AGI are the plush exterior (Continued on page 68)

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Retail

Continued from page 55

perspective is that retailers, in their search for elusive profit margins and sales, are cutting back on music selection and increasing the presence of other product lines in the stores still open. That trend is likely to continue as long as music sales shrink, merchants say. With Christmas now behind them, merchants are looking at their product mix. In Amarillo, Texas, John Marmaduke, president of the Hastings chain, says that the company is reducing its music SKU count by about 5%. With its pioneering multimedia stores, "It's easy for us to shift configurations as customer tastes shift. But I can't say we are happy about the decline in music."

Candace Berry, head of sales at Interscope, says, "I think everyone is scared to death of the future and where it is headed. Are we going to lose space for music at every one of our retailers, from mass merchants to the specialty chains, as they have to find supplemental sources of income?" She suggests that, even with all the product diversification (Continued on page 62)
Tyrese • Luther Vandross • Backstreet Boys • Kenny G • Nivea
Sarah McLachlan • Angie Stone • Jeff Bates • Clipse • Rod
Stewart • Britney Spears • Erick Sermon • Deborah Cox • Tool
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www.americanradiohistory.com
BY MIKE KOEHN

After weathering the economic damage of two successive down years, many music retailers have taken a defensive position, hunkering down, consolidating and looking for any potential opportunity in a weak market that has continued into 2003. It's no secret that total album sales have been in decline for two consecutive years. That statistic has been largely attributed to a combination of unauthorized piracy and burning, the lack of compelling product and general consumer malaise as a result of a down economy. With these factors taking a big toll at the retail level, music-sellers have been desperate for any ray of light in what looks to be a continuing gloomy sales climate.

Despite the general downturn, a few bright spots have provided retailers with positive sales numbers. Overall for 2002, much to the surprise of a lot of people, online music retailing as a category showed the only substantial bump in sales over the previous year, increasing by 8.4% on sales of 8.1 million units according to Nielsen SoundScan. While the volume isn't enormous, the fact that there was growth at all remains significant. Despite the prediction of the eventual demise of dot-com retailing after the whole shakeout in the late '90s, more consumers, it seems, have reached a comfort level with the Internet and are clicking through at music retail sites in increasing numbers.

Although some retailers still aren't convinced that Web music retailing can maintain profitability on its own—

**LET'S WORK TOGETHER**

Tower Records was one of the first music retailers with an online presence (launching in 1995) and has since established a robust Web presence. Kevin Ertell, senior VP of Tower's online operations, says that music is still the chain's most active category, "but DVDs are rising very quickly. As far as categories go, we are doing very well with classical, which has always been one of our strengths, and we're continually trying to improve the category with as wide a selection as possible. One of the things that make our site unique is a section called 'Discover,' with popular-expert reviews and recommendations, as opposed to the use of impersonal computer-generated touts that you find at other sites."

(Continued on page 67)
KOCH ENTERTAINMENT: A TRIPLE THREAT IN 2003

RINGO STARR: RINGORAMA

It Still Comes Easy
- Includes Limited Edition Bonus DVD containing over 40 minutes of interviews with Ringo & The Roundheads and footage of recording sessions with Willie Nelson, David Gilmour, Eric Clapton, Charlie Haden, Shawn Colvin, Timothy B. Schmit and more
- "Never Without You" - A Song For George - Impacts AC & Triple A 3/14
- Print/New Media Campaign Includes: Rolling Stone [Feature], USA Today [Feature], 20th Century Guitar [Cover], Esquire NY Post [All], Web Campaign kick-off and loads more
- Album in-stores 3/25/03

SAMMY KERSHAW: I WANT MY MONEY BACK

So good you won't want your money back!
- First new album from this Platinum selling artist in over 3 years
- Features the smash hit single "I Want My Money Back"
- National tour begins March 2003
- Extensive press coverage - reviews and feature stories in all major national publications
- Featured artist at CMA Fan Fair in June 2003
- Named artist of the month on the Outdoor Channel's Out In The Country program for the month of April
- In-stores everywhere 3/25/03

B.G. aka B.GIZZLE: LIVIN' LEGEND

Free At Last: The Legend Continues
- Specially Priced 2 Disc Set includes long-awaited new album & bonus bootleg disc
- Over 220 Minutes of New Music
- "Hottest of the Hot" exploded at Urban Radio with over 1,000 spins and growing daily!
- BET spinning "Hottest of the Hot" in Rap City and on 106 and Park
- Album in-stores now
Retail

Continued from page 58

that retailers have already undertaken, the labels are not yet feeling the full repercussions from that trend.

With all that’s going on, label and distribution executives insist that they are ready to address the severity of the situation. Ronn Werre, senior VP of sales and marketing at EMI Music Distribution, says, “It’s like an alcoholic: Before they change, they have to hit rock bottom. We are near to hitting rock bottom, and now we realize the industry has to change dramatically or we are in serious jeopardy.”

Consequently, the NARM convention “will be much more meaningful this year,” says Jordan Katz, senior VP of sales at Arista. “While we all have different agendas, the overlap in our needs is greater than it has been in a long time. We are all in this together.”

LACK OF NEW PRODUCT

If that’s the spirit, then retailers have a list of things for the labels to do, and many of them are old requests. In addition to putting out singles again—and consistently—the labels should have a more reliable release schedule, say merchandisers. “One of the things that continues to be a recurring discussion, which gets little attention in terms of being rectified, is the lack of new product in the first quarter,” says Steve Strome, president of the Handleman Co. “This year is worse than last year.”

Larry Gaines, former president of Wherehouse Entertainment, suggests that talking to the consumer would be more helpful. “Do the labels ever go out and do focus groups before they release music and ask, ‘Would you buy this music?’” he asks. “The movie industry does it all the time.” Instead of doing artist development, the industry has moved to the “star-of-the-month club,” to drive sales, he complains. Label executives agree that might have been true for the past few years but argue that the recent successes of Norah Jones and Avril Lavigne will foster more long-term artist development by the labels.

Finally, Wherehouse’s Garrett wonders why, apart from the customer who is not coming into the store at all and is getting his or her music for free through burning or file-sharing, the industry continues yet ‘going on in stores,” reports Garrett. “In the past, customers might not have had any choice but to settle or wait, but, in this day and age, people look for what they want in other ways, and that’s the point.”

And, often, what they want isn’t music, label executives worry. Today, there are many more entertainment choices competing for the consumer’s dollars, observers Werre. “When I was in high school, there were three channels on television, there were no multiplexes, and there was one pinball machine in town at

(Continued on page 66)

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...and while we're all about the future now, don't think we're not ecstatic about reissuing The Zone. See you there.
COINING NEW LABELS: Mailboat Records, Jimmy Buffett’s indie imprint, is extending its reach with the establishment of some new artist-operated imprints. On April 22, Mailboat will release High Dive, a new pop-oriented album by former Los Justice vocalist Maria McKee; the set arrives on McKee’s own Viewfinder Records. On May 6, Boz Scaggs issues the self-explanatory But Beautiful. Standards, Volume I, that set will drop on Scaggs’ Gray Cat Records.

“We give them their own imprint,” says Harold Sulman, who runs Mailboat out of the label’s Los Angeles office. “It’s their label. We just take a distribution fee.” Sulman adds that Mailboat is in discussions with other proven acts that can deliver sales in the 100,000-unit range.

The rationale behind Mailboat’s strategy isn’t a mystery. Buffett, who racked up multi-platinum sales as a major-label act during his 30-year career, has done just fine, thank you, as an indie artist on Mailboat. His 1999 concert album Buffett Live: Tuesday, Thursday, Saturdays moved 614,000 units, while last year’s studio entry, Par Side of the World, sold 260,000, according to Nielsen SoundScan.

With a host of similar experienced, upper-demo-friendly acts at liberty in a contracting business, it makes sense for Buffett to offer artists like McKee and Scaggs a home where all benefit financially.

OUT OF THE VALLEY: Not much has been heard from Barney Cohen, the founder and latter-day chairman of Valley Media, since the West Sacramento, Calif.-based one-stop distributor went out of business in late 2001. Cohen has continued to operate Santa Fe, N.M.-based Valley Entertainment, the indie label formerly handled by Valley Media’s defunct DNA and now distributed by Navarre Corp. Beyond that, his profile has remained low.

So our interest was piqued as we were idly scanning the registrants to this year’s NARM, the Independent Music Convention, which runs in conjunction with the National Assn. of Retail Merchandisers confab this Sunday- Wednesday (March 16-19) at the Orlando, Fla., World Center Marriott. Listed as attendees representing Portland, Ore.-based retailer Music Millennium are owner Terry Currier and . . . Barney Cohen.

We called Currier to get the low-down on his new association with Cohen.

Currier says Cohen is not working with Millennium and has no kind of ownership interest in the chain. Rather, he is partnered in a side venture that Currier describes as a “virtual store,” which will offer custom-selected record libraries to the purchasers of high-end audio systems. The as-yet-unnamed firm, which will be Web-based, will pull together a kind of “ultimate selection,” built genre-by-genre for audiophiles who may seek some assistance in assembling their collections.

“Barney’s kids live in Portland,” Currier explains. “He came by here for coffee one day and threw this idea at me.”

He adds that Cohen has already started researching potential titles for the venture: “He went through every single CD in my store.”

MAKING A COMEBACK? Strange as it may seem, it appears that Southwest Wholesale is attempting to secure new financing and reopen. Almost from the day Southwest abruptly closed shop Jan. 31 (Billboard, Feb. 15), rumors circulated that the Houston-based one-stop and regional distributor was hunting new money. Some online gossips claimed that an investor had in fact been found and that the company would be back in business by March 14.

At press time, no official announcement had been made. Contacted by Declarations of Independents via e-mail, Southwest owner Robert Guillerman said, “There is an interested party, and I am keeping my fingers crossed,” but he declined further comment.

Exactly what the function of a reincarnated Southwest might be he is a question mark. The debt-laden company had essentially withdrawn from the one-stop game, and, with its distribution personnel and distributed labels scattered to the four winds, the future of that end is in doubt as well.
Music (AFIM) will have its second joint convention with NARM, with executive director Courtney Proffitt anticipating a good turnout of indie label and distribution members. AFIM will host an Indie Lounge, a general membership meeting Sunday, a joint seminar Monday with the RIAA on independent music issues, co-chaired by Proffitt and RIAA's Joel Platow, an Indie Awards luncheon and one-on-one meetings Tuesday, and an independent retailer "town meeting" closing Wednesday.

- A consumer-research presentation will highlight updated surveys that reflect on the current state and future of the industry. Participants include Russ Krupnick, NPD MusicWatch VP, and Matt KleinSchmidt, NISOS-Red director.

Billboard charts director Geoff Mayfield helms a morning seminar, "Taking Stock of Entertainment's Futures... One Year Later." He and Billboard senior editor Ed Christian (Continued on page 68)

The March 16–19 NARM Convention in Orlando will feature an eclectic array of the music industry's emerging and established talent. The roster of performers, with event times and label affiliation, of as of press time, includes:

Sunday (16): Club NARM, WEA: Jason Mraz (Elektra); Plumb (Curb); Robert Randolph & the Family Band (Warner Bros.); Weekend Players (Ifr); Simple Plan and Lucy Woodward (Atlantic).

Monday (17): Business Session/Annual Meeting: Douglas Jimerson (Ameri Music), The Soundtrack of Our Lives (Republic/Universal), Sissel (Decca)

Scholarship Foundation Dinner: the Irish Tenors (Narvarre); Club NARM, IBM: Railroad Earth and Jerry Douglas (Sugar Hill), Marty Raybon (Doobie Shea), Del McCoury Band (Rainmaker).

Tuesday (18): EMI Showcase: Steven Curtis Chapman (Sparrow), Lisa Marie Presley (Capitol); Universal Showcase: TBA; Club NARM: Blake Shelton (Warner Nashville), Steve Wariner (Selectone), Jimmy Wayne (DreamWorks/Nashville), Amy Dalley (Curb).

Wednesday (19): Awards Banquet: MC Chuck Barnes (Dolly); Kathleen Edwards (Zoe/Rounder), Alisa Krauss & Union Station (Rounder) The Funk Brothers (Motown/Artisan).

NARM 2003

Preview

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Talent At NARM

by Ed Christian

As part of the restructuring, Sony appears to be considering combining the sales arms of Columbia and Epic into one team, headed by Columbia senior VP of sales Tom Donnaruma, while Epic senior VP of sales Bill Frohlich will be the No. 2 guy at distribution, heading sales.

Other long-time executives said to be leaving the company because of the restructuring are senior VP of sales John Murphy, senior VP of sales and new technologies Craig Applequist, VP of national accounts West Jerry Pitti, and Southwest regional VP Jack Chase. Sony declines to comment.

MORE CHANGES: In another reorganization, Tower has restructured its field staff, appointing Bill Duffy, formerly central territorial director, to VP of field operations, and John Fras er, formerly director of Tower's book division, to VP of retail analysis.

As part of the restructuring, Tower's current structure of four territorial directors and 11 product directors will be converted to nine retail directors, who will oversee operations and merchandising for their respective assigned stores and report to Duffy, a 12-year veteran at the chain.

Fraser, who will continue to oversee all book operations, will develop store retail sales analysis, as well as play a role in the company's ongoing restructuring initiatives. Both Duffy and Fraser report to executive VP of retail operations Kevin Cassidy.

SAD ENDING: The Wiz, once upon a time the dominant R&B retailer in the U.S., is being closed and liquidated by Cablevision Systems in a manner that could shortchange suppliers on what they are owed.

The company announced that it was transferring the Wiz stock to a shell company created for the transaction called GBO Electronics Acquisition, which a Cablevision press release says will assume all of the assets, liabilities, and obligations of the 17-unit chain. The actual liquidation will be run by Over Group, a division of the Boston-based Gordon Brothers Organization. With Cablevision no longer responsible for the liabilities, it looks as though creditors' payments will be based on how well the liquidation sales go.

MAKING TRACKS: Neal Spielberg, VP of country and Christian sales at WEA in Nashville, has left the company.
NARM 2003

Retail

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the candy store," he says. "Now, look at all the choices kids have. We have to pay as much attention to the consumer as we do to the artists.

With all of the choices facing the consumer, value and price are more important than ever, argues retailers. Even if unauthorized CD-burning and file-sharing can be stopped, the pricing of DVD movies appears to be heralding the end of the $18.98 list price, say retailers—and even some label executives are beginning to agree.

"Price is an echoing theme like it never has been before," says the head of sales at a major label. "I think the $18.98 superstar has to be rethought; we have to sell it at a lower price. Overall, we have to bring prices down on everything, and that means reducing costs across the board." Another major-label head of sales offers, "We should charge $12.98. If we haven't figured out that price matters by now, when are we going to figure it out?"

If price is coming down, that means that the whole business model has to be restructured, label executives charge. But, beyond that, must be scrutinized, and that means going after one of retail's sacred cows: cooperative advertising funds.

ADVERTISING COOPERATION

Even without the changes in the business, the store closures themselves warrant that retailers rethink their advertising programs and lower the cost to participate, label executives charge. But, beyond that, must be scrutinized, and that means going after one of retail's sacred cows: cooperative advertising funds.

"Anyone working on yesterday's model is foolish," says WEA Inc. CEO Jim Caparro, "We must be smart together, which means that the account base needs to change the advertising phenomenon. I won't even call it advertising anymore. It must change. We can no longer have advertising be viewed as profit enhancement. We have to redirect our marketing money to talk to potential consumers and draw people with awareness and interest for our artists."

Bob Higgins, chairman and CEO of TransWorld, disagrees. "Now is not the time to cut back on advertising programs and promotion of their product," he says. "The labels must do just the exact opposite and put more resources behind advertising their product. GM is the best example of that. Look what they did at the end of last year, when they stepped up advertising to drive sales in a weak economy."

Gaines says that reducing advertising dollars isn't the answer; changing the advertising spend is. The labels, so far, seem to "never find anything better than the mini [newspaper ad] and getting something on an endcap," he complains. Many other retailers agree, wondering what's the wisdom behind having the same mini album cover buried in three different circulars in the same newspaper. "And they call that marketing," complains one independent merchant.

"No one is strong enough to say, 'This doesn't work anymore,'" Gaines states. "We have to go on television, we have to put bigger ads in the major newspapers, and we need to steal a page from the movie theaters, telling the consumer what's coming out and tell them they are available at their favorite stores everywhere."

Interscope's Bitty says the labels are exploring new ways of reaching consumers. She points out that co-branding has emerged as a strong tool at Interscope in the last year. "You saw American Express with Sheryl Crow, the Hummer with Ms. Jade, Coke with the Counting Crows," Bitty says. "They are all really positive things that have happened in the last year."

Universal senior VP of sales Pat Monaco says that debates over how to move tonnage aren't as important as the problems with marketing developing artists. Due to what's happening at retail, stores will be more selective in what they take in, he says. And the closures and the Chapter 11's hurt the labels ability to develop records on a regional basis, he says. All that is halleing retail "means less variety and makes it tougher for new artists to break through," agrees Arist's Katz.

At least the mass merchants have begun to change their stripes when it comes to promoting developing artists, some label executives point out. "I really do believe there are attempts being made by the mass merchants to be early destinations for developing artists," says Hollywood VP of sales Curt Eddy. "But you have to be selective and truly prioritize what you bring to them." Having said that, he points out that "When you have little records that you want to make big, you can't start them at the mass merchants. So it is painful to see pure music stores—not just indies—but the chain stores, as well, go away."

And that's why the majors shouldn't have embraced the mass merchants and the consumer-electronic chains the way they did in the first place, counter music-specialty retailers. "You don't hear music when you go into Target, Best Buy or Wal-Mart; you don't discover anything new there, except for price," says one retailer. "Target cares about 500 titles; they are not appealing to any great lover of music. They are appealing to the impulse shopper motivated by price. Teaching the customer to go to the mass merchants is one of the big catastrophes going on."

While there are still disagreements between labels and merchants, retailers say they are encouraged by the actions of the sales and distribution sides of the labels. On the other hand, retailers continue to question how much change there will be if the label presidents and top management of the major companies continue to refuse to engage in meaningful dialogues with them on the issues.

The head of one of the largest U.S. accounts complains that the majors' decision-makers are "walking around with their heads in the sand. They don't want to meet their customers, and they don't want to understand them. Their answer to everything is 'It's all about the music.'"" Hastings' Marmaduke agrees with that complaint. "For 30 years," he says, "what has been an artist-driven industry is now being driven by the consumer, and, unfortunately, there is a total disconnect between top management at labels and the consumer. I don't think the people we are talking to [at the NARM convention] can make the decisions that are needed."
Online

Continued from page 60

A new online venture launching later this year will be a combined effort between Tower and other retailers “to do digital in a way that works with retail,” says Ertelt. “We won’t, in this case, be trying to compete with existing retail, which has been part of the problem for music labels. Online music distribution has been seen as the enemy of the CD, and we’re saying, ‘Let’s make them work together.’ We’ll also do some cross-promoting through the store that entails a customer to a couple of free downloads with a purchase. We are making a concerted effort to drive people back and forth between Tower stores and the Web site.”

ASK A KIOSK

Other retailers have also found the cross-marketing synergy between the retail operation and Web site to be paying off. One of the most direct ways of doing that is providing immediate Web access in the store in the form of a kiosk. Dave Witzig, senior GM for online entertainment at Best Buy, cites a comprehensive approach to music retailing as a way of providing inventory depth that their stores alone can’t match.

“We’ve been on the Web for about five years, but the real launch for music came about two and a half years ago,” says Witzig. “Before that, there really wasn’t a comprehensive assortment of our inventory. We’ve seen that, while DVDs and movies are clearly going through the roof, our music sales have also grown exponentially and are far above the industry average. Music plays a critical role in the overall Best Buy model, as it gets footsteps in the door and eyeballs onto the site. We like to use the term ‘click and mortar’ as a Best Buy retailing strategy, and we use the site to drive traffic to our retail stores. We’ve also done very well with pre-order, where you’re able to come in and purchase something ahead of the street date, then have it shipped to you or made available for pickup at a retail location.”

For Mark Hogan, VP of marketing for TransWorld Entertainment, the Web is likewise an important component in providing the customer with a cross-channel experience; promotional tie-ins on the Web drive traffic to the stores, and kiosks in the stores drive customers to the Web site. “We have had an online presence since October of 2001, when we converted a site called twe.com to tye.com as a way of consolidating a lot of our mall stores such as Camelot, Record Town and Disk Jockey,” Hogan says. “We are currently running an in-store kiosk pilot: People can research and order titles that are not physically in-stock in our stores. Online sales are a key component of our strategy going forward, but our major focus is always the retail-store component. We also use it in event marketing to and you create the real buzz, we generated a lot of traffic by running an online sweepstakes that gave away autographed guitars. The on-site kiosk as a tool of cross marketing interaction is also effectively used at Virgin Megastores. The chain enhances the experience by providing the convenience of an in-store café and offering live content on the site (much like Tower’s ‘Discover’ section). Virgin Mega-stores began online retailing in 1999 and saw an appreciable increase in traffic in music sales during the holiday season and a steady rate of traffic overall in 2002.

“Our appeal is to a broad demographic,” says Dave Alder, senior VP of product and marketing. “We also try very hard to maintain virginmega.com as a content site—as a source of news and reviews, where we promote the kind of dialogue and interaction that attracts a wide demographic. In our stores, we recognize the importance of the cross-marketing relationship, and we provide access to virginmega.com in our Virgin Cafes where you can sit and have a cup of coffee and read up on what’s happening in the world of music at our site. You can also purchase online in our retail stores.”

Other retailers have found a market niche by specializing in secondary products as a way to keep the music customer interested. Steve Furst, president of Portland, Ore.-based Djangos, says the firm has been able to gain a growing market share based on a proprietary networking system and a unique mix of goods. “Djangos provides a clearinghouse for a large network of independent retailers who are linked to our extranet system,” explains Furst. “We sell both new and used and dominate in the quality used category. Our customers are passionate buyers who will typically purchase 10 to 15 CDs at a time. One recent promotion that worked well was an offer of free shipping on all orders totaling $20.03, so we’re also trying to be creative. A retailer who does not get turns, who is not getting the traffic, must be able to reach outside of its five-mile retailer customer radius; through the Internet, we reach out globally—35% of our business is international.”

Don Rosenberg, president of the Record Exchange, a nine-store chain in Charlotte, N.C., is also a believer in the marketability of used product. “We have been on the ‘net for about two years and run the Store 24 concept with Alliance,” says Rosenberg. “Through that program, we have been able to provide a deep catalog of quality used product to the consumer; we think...
In The Box

Continued from page 58

The Jimi Hendrix Experience boxed set and Universal Chronicles' ongoing Deluxe Edition CDs, packaged inside a plastic slipcase.

Things can get really elaborate, as in the case of the Kiss Deluxe Limited Edition boxed set for Universal Music Group, for which Shorewood Packaging, another leading purveyor, was asked to re-create band co-founder Gene Simmons' guitar case. "They gave us Gene Simmons' guitar case for two days," explains Dustin Wills, account executive for Shorewood. "And the final end piece is a pretty close replica. We even re-created the embossing on the leather."

Though it boasts a hefty price tag (close to $2,000), Wills says the Kiss guitar case was a retail winner, with the initial order of 20,000 units selling through, leading to an additional order of 5,000 copies.

PACKAGING GAMBLE

Another unique Shorewood package is Capitol's Ultra-Lounge: Vegas Baby/ set, which was nominated this year for a special-packaging Grammy. "The client came to us and wanted to insert a working roulette wheel into a casebound package," says Wills. "Mark Preece, package design & development manager of Shorewood's Ultra-Lounge set.

West Coast operations actually worked on a really cool design before it became a roulette wheel. We were gonna do a lit-up sticker design of the Vegas sign." According to Wills, the roulette-wheel packaging took eight months to complete. "The challenge was getting the ball to fit in and not having it stick out so far that it's gaudy," he relates.

Of course, not every package sees the light of a record store. A skull for a Motley Crue set and a Rolling Stones boxed set never made it off the design table. The Stones set, says Preece, was a snare drum with a special insert to hold CDs, drumsticks, guitar picks and backstage passes.

"We try to cover everything from a guitar case to very cheap and easy add-ons," says Wills. "We just came up with a package where you can custom-print a shrink film that goes around the CD, which was used on a Vines set. Capitol thought they got 30% more pickups in the store because of it."

A 35-plus-year veteran, Roth has seen the packaging process grow from its vinyl forefather to its CD offspring. Along the way, he has worked on Beatles album jackets (including the group's infamous 1966 "hutcher cover," which was yanked off the market) and Rolling Stones records. In fact, he worked on the Stones' 1967 album Their Satanic Majesties Request, both for its original release and recent reissue.

As Roth says, "It's interesting for me to see that many of these things which I saw the first time around, when they were 12 x 12's, coming back and now getting repackaged in a very handsome way."

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BILLY"
Funk Brothers Are Feted On DVD

BY JILL KIPNIS

LOS ANGELES—After more than 40 years of obscurity, the Funk Brothers are finally earning their due. Though this group of 13 jazz/blues artists crafted much of the sound for Motown Records’ Detroit-era hits, its contribution to the music industry only recently received widespread recognition through the TV series “In the Shadows of Motown” (Artisan).

The title’s April 22 DVD release ($22.98, $19.98 for VHS) promises to attract an even wider American audience with such notable added-value content as extra jam-session footage and extended documentary features, as well as through its joint promotional support from Artisan Home Entertainment and Universal Music Enterprises (UME), which promoted the accompanying soundtrack, which was released on Hip-O/Motown.

PACKED WITH CELEBRITIES, HITS

The Standing in the Shadows of Motown project first took wing in the 1980s. Writer/producer Allan Slutsky had been researching the bass playing of James Jamerson for a book about R&B’s golden age. Interest in the musician’s style led Slutsky to track down his widow, who informed him about Jamerson’s work with the Funk Brothers throughout the decade and into the early 1970s. Slutsky ultimately wrote a book about the Funk Brothers and produced the documentary, which was released in 2002.

Through interviews and re-enacted scenes, the film documents the Funk Brothers’ rise and fall at Berry Gordy Jr.’s Motown Records. It also features performance segments with the surviving members of the band and such contemporary vocalists as Joan Osborne, Chaka Khan, and Ben Harper. Pianist Johnny Grifth and drummer Richard “Pistol” Allen participated in the film, but they passed away before its theatrical release. (Griffith’s passing came just days before the film’s debut.)

The film’s soundtrack—which includes new recordings of “Heat Wave,” “Do You Love Me?,” “I Heard It Through the Grapevine,” and other Motown hits—garnered the Funk Brothers’ first Grammy Awards this year, in the categories of best traditional R&B vocal performance (for “What’s Going On,” with lead vocals by Khan) and best compilation soundtrack album for a motion picture, television or other visual media. The project, released Sept. 24, 2002, has sold 13,000 units, according to Nielsen SoundScan.

Motown music’s ability to captivate modern audiences is not surprising to Funk Brother Jack Ashford, a tambourine player, who says, “Each Funk Brother had a unique signature to what he did, and these combinations made the Motown sound.”

Pianist Joe Hunter adds that the film “is the biggest recognition that [the Funk Brothers] have ever gotten. And because of Allan, I saw a whole lot of people I hadn’t seen in 35 years. By the time we had played our third tune together, we were at it again.”

Viewers will gain further insight into the ongoing history of the Funk Brothers through the DVD’s special features. Among the selections are a commentary with Slutsky and director Paul Justman, biographies of individual Funk Brothers, and a featurette recorded at a dinner with the group. The interactive recording-studio extra also enables viewers to arrange and record variations of the Funk Brothers’ tunes.

“I think the DVD will be most rewarding, because it is like going down in history,” says Funk Brother Joe Mason, a guitarist who had stopped playing music for 30 years before participating in the project.

MOTOWN MARKETING

Artisan and UME’s joint promotional plans are designed to interest consumers in the video and the soundtrack. UME senior director of sales and marketing Ken Patrick says, “The goal is to try to create overall Motown excitement.”

The companies will run joint consumer print ads and are working on a variety of retail promotions. For example, Tower stores will feature endcaps with the CD and DVD, while a sampler of Motown songs will be free with the purchase of the DVD at Circuit City outlets. The Funk Brothers’ Japan World Tour is also running print and radio ads touting the titles. TransWorld video buyer Mark Higgins says, “I think the DVD is going to do great. This is a natural for us, because our business is still primarily music.”

Artisan and UME will also provide support for the Funk Brothers’ April tour with Osborne. Artisan president of sales and marketing Jeff Fink notes, “We’re trying to include our retail accounts in the tour as much as possible. We will offer concert ticket giveaways at various stops. Tour stops are still being determined.”

WHV, Blockbuster U.K. End Feud

BY SAM ANDREWS

LONDON—After a seven-month boycott by Blockbuster U.K., the retailer and Warner Home Video (WHV) have reached an agreement regarding rental pricing terms in Blockbuster’s 1,300 outlets. Though details of the agreement were not released, WHV U.K. managing director Neil McEwan says that the deal had not seen any material change in the distributor’s strategy.

In a statement, McEwan said: “We are very pleased to have reached this agreement, as it is important that our titles are available in Blockbuster U.K. We want customers to be able to rent or buy the titles they want, when they want, from the outlet of their choice.”

The 700-store Blockbuster U.K. chain had refused to carry WHV product since last July, when WHV implemented a two-tier pricing strategy that removed the rental-to-sell-through window and levied a premium price on rental copies. The plan was the brainchild of former WHV president Warren Lieberfarb.

Blockbuster U.K. senior VP/managing director Alex Sparks said in a statement that the WHV/Blockbuster agreement “protects the long-term interests of our customers and, most importantly, will enable us to satisfy customer demands by giving them the best choice, selection, and availability for their home entertainment needs.”

Independent U.K. dealer Movie Zone is still boycotting WHV product because of the same issue.
### Billboard Top DVD Sales

#### March 23, 2003

<table>
<thead>
<tr>
<th>NUMBER 1</th>
<th>TITLE</th>
<th>LABEL &amp; DISTRIBUTING</th>
<th>Label &amp; Number</th>
<th>WEEKS AT NUMBER</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>1</td>
<td>SPY KIDS 2: THE ISLAND OF LOST DREAMS</td>
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<td>4</td>
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<td>DIMENSION HOME ENTERTAINMENT</td>
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<tr>
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<td>SWEET HOME ALABAMA</td>
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RIAJ's Yoda Vows To Protect Copyright
New Chairman Pledges To Continue The Work Of His Predecessor

BY STEVE McCLURE
TOKYO—Tom Yoda, newly appoint- ed chairman of the Recording Industry Assn. of Japan (RIAJ), has pledged to continue the high-profile fight to protect copyright that was the hallmark of Isamu Tomitsuka's three years as RIAJ chairman.

In his first speech as chairman March 5, Yoda praised the efforts of Tomitsuka in leading the Japanese music industry's efforts to safeguard copyrights in the digital age: "He did everything in his power to continue the development of our musical culture and to maintain the 'cycle of musical creativity.'"

Tomitsuka resigned from the RIAJ March 1 for health reasons and was replaced the same day by Yoda, who is also chairman of Tokyo-based record company Avex. (Yoda, who had been one of the RIAJ's four vice chairman, will serve out the remainder of Tomi- suka's second two-year term, which ends in May 2004.) During his three years as head of the RIAJ, Tomitsuka helped increase the profile of the Tokyo-based label's body; an RIAJ spokesman notes, for example, that while in 2000 the association issued 58 press releases, last year it released 83.

Yoda, an entrepreneur who built up Avex from a small import company in the late '80s to one of Japan's top three record companies, says he will work to ensure and extend the rights of record manufacturers and increase public awareness of copyright protection. "In order to do so, I will work on extending the term for which records' rights are protected," says Yoda, stating that such tasks as importing rights and broadcasting rights.

In Japan, sound-recording copyrights are protected for 50 years, while the protection period for movies was recently extended from 50 years to 70. "The recording industry world- wide is in a difficult situation right now, and Japan is no exception," Yoda says. "Production figures going down for four years consecutively," he says. Yoda suggests that Japan's continuing recession and the shrinking of the under-25 demographic has contributed to this decline but adds that the biggest challenge for the Japanese music business—and the music industry worldwide—is illegal file sharing and the copying of music.

He states that while it is the decision of each of the RIAJ's 24 member companies regarding to what degree they want to cooperate with Japan's CD-rental businesses, the RIAJ as a whole will maintain a cooperative stance. "We must work together to ensure the industry is strong," Yoda says, stressing his belief that the commercial music world will bounce back from its current downturn. To illustrate the point, he notes the increase in the wholesale value of audio software produced by RIAJ member companies in January against the same month last year, and adds, "I think that this year, our results are going to be better than last year."

 Oz, Canadian Country Scenes Forge Links

BY CHRISTIE ELIEZER
SYDNEY—Australia's Contemporary Country Music Coalition (CCMC) and the Canadian Country Music Assn. (CCMA) are working to raise the profile of their acts in each others' markets.

A January package tour by Australian artists Fred Eaglesmith (AML/Shock), Jason McCoy (Universal), Michelle Wright (BMG Music Canada), and the Wilkinsons (previously on Giant Nashville/Warner Canada) saw them play to $500,000 at the 10-day Toyota Country Music Festival in Tamworth, New South Wales, and a further 20,000 at six metropolitan club dates. Rob Potts, CEO of Sydney-based Allied Talent Agency—who co-booked the visit to Tamworth-based RGR Entertainment manager director Ron Kitchener—reports that strong consumer interest has sparked plans for Eaglesmith and McCoy to return with other Canadian acts to next year's festival.

Australia's Best Cole (ABC/Universal) and Adam Harvey (ABC/Universal) will tour Canada this year as part of a package that may include other high-profile acts Adam Brand (Compass Bros/FMR) and Mushroom Records (FMR), Felicity (EMI Music Australia), and Melinda Schneider (Compass Bros/FMR). RGR Entertainment, which also has offices in Nashville, wants to bring the Australians to CCMA Week—the held this year in Cal- gary—in September. Kitchener says, "It's one of the best introductions to this market, to gather an understanding of it and meet the industry members who can make things move forward."

Pay channel CMT Canada filmed the Tamworth festival to screen as a special in April for 2.5 million sub- scriber households in Canada. Strategies by the CCMA and CCMC include encouraging major labels to release simultaneously in the two territories and collaborations to gain radio interest. "Co-writes, duets, and compilations all become part of the mix, not just for Canadians in Australia but for Australians on this side of the globe," explains Toronto-based Randy Stark, vice chair of the CCMA, a director of Nashville's Country Music Assn., and a director of CCMC.

McCoy and Harvey will duet on a track on McCoy's next album and tour again for dates Down Under in August.

Half the $180,000 Australian ($110,460) cost of the visit to Tamworth was borne by the Canadian government's Department of Heritage and the Foundation to Assist Canadian Talent on Record, a combination of federal government and private commercial radio broadcasters. But the Australian government's arts-funding body, the Australia Council, has only offered $6,000 Australian ($3,869) for each act that tour Canada in September. "We just have to be more creative in getting over there," says Potts, who helped establish the CCMA in 2001 to find new markets for Australian acts.

The CCMA is negotiating with Sydney-based travel agency Jetset Travel for country artists to cover their air fares by hosting tour groups to country music events at Calgary's Stampede and Fan Fair.

Greg Qual, an expatriate Australian musician and journalist based in Toronto, wonders that with so many Roots musicians working in Canada, "it's easier to get on a festival bill than it is to convince a promoter to bring you 13,000 miles to play a handful of club shows—unless you have some sort of recognition factor to start with."

Australia and Canada are similar in market size and culture. Australia has more acts on major labels, and Steak observes, a better profile at retail. For Aussie acts, Canadian success is a back-door way to U.S. exposure—a play used by such rock acts as Midnight Oil, Men at Work, and Split Enz. Since last year's breakthroughs of Broken Social Scene, Jamie O'Neal, and Kasey Chambers, the lure of Nashville has never been stronger Down Under.

SGAE Slams Spanish Rights Bill

BY HOWELL LLEWELLYN

Madrid—A new intellectual property bill being drawn up by Spain's culture ministry has been attacked by Spanish authors and publishers society SGAE, whose executive president, Teddy Bautista, says it would mean that SGAE's 67,000 members would lose up to 25% of their rights.

If the bill is passed, SGAE calculates that gross losses to the cultural sector could total 10.4 billion euros ($11.5 billion). He also notes that 25,000 jobs would be lost and 4,000 small and medium companies would close.

Calling the proposed reform a "grave threat," he added it could also lead to SGAE scrapping its annual Premios de la Musica awards ceremony, the closing of its seven international offices—incuding one that opened this month in China—the end of its system of scholarships, and the termination of its music dictionary publishing operations and other cultural studies.

SGAE and other music industry bodies say the reform threatens some rights that have been consolidated for years. A new home-copying formula could, in effect, scrap the existing tax on blank CDs and cassettes; bars and hotels could be exempt from paying the public entertainment tax, and the remuneration in certain digital contexts could end.

This is not a corporate problem but a matter of state," says Bautista, who has called for the creation of an interministerial commission to look into all aspects of legislation. "[Whether] Spain is to be a cultural power or merely a submissive recipient of creation [depends on this law]."

"Changing the intellectual-property law for authors is like modifying an institution for Spanish citizens," Bautista continues. "The proposed changes are much more serious than they first appear."

The government's draft bill, aimed at bringing Spain in line with the European directive on authors' rights, was published in February and followed a double-digit slump in music shipments in Spain during 2002 (Billboard, March 8). It aims to create an Intellectual Property Committee that among other things would set the amount businesses pay for authors' rights. Bautista says, "The creator would not be able to fix the price of his work—the price would be set by the committee." This committee would comprise officials of the culture, economic, and science and technology ministries.

The bill has brought angry reaction from other cultural management bodies, such as artists association AIM, music publishers body ADEM, music authors and composers association ACAM, professional music publishers organization OPEM, and symphonic music publishers association AEMES.

OPEM director Alberto de Torres, who is also managing director of Warner-Chappell, Spain's largest music publisher, says: "The bill introduces a series of changes in key areas that could be very damaging to the interests of authors and their rights.

Bautista adds that the reform as it stands "means the definitive loss of the Spanish cultural sector's competitive edge with respect to other countries as it slashes its sources of income. The interests of big groups take precedence over those of the artists, leaving them totally defenseless. This does not happen in any other country in Europe."
<table>
<thead>
<tr>
<th>Country</th>
<th>Chart Data</th>
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</thead>
<tbody>
<tr>
<td>JAPAN</td>
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<tr>
<td>UNITED KINGDOM</td>
<td>Artiasts</td>
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<td>GERMANY</td>
<td>Albums</td>
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<td>FRANCE</td>
<td>Albums</td>
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<td>CANADA</td>
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<td>SPAIN</td>
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<tr>
<td>AUSTRALIA</td>
<td>Singles</td>
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<tr>
<td>ITALY</td>
<td>Singles</td>
</tr>
</tbody>
</table>

**HITS OF THE WORLD**

**JAPAN**
- **SINGLES**
  1. *FLAME PONY CANYON*
  2. *SABRINA*
  3. *T.A.T.U., LOVE SONG*
  4. *JAY-Z FEATURING DEBONCE KNOWLES*  
- **NEW**
  1. *NOHANAA HITOSUKE NO HANA*
  2. *ASURO NO TORA*
  3. *TAKE NO SHIZUKU*

**NEW**
- **ALBUMS**
  1. *RINGO SHINA*
  2. *NA DA SOUTOU*
  3. *LOVE SONGS ON THE辈子 MUSIC JUNIOR*

**UNITED KINGDOM**
- **SINGLES**
  1. *BEAUTIFUL*
  2. *BEGIN TO WONDER*
  3. *MOVE YOUR FEET*
  4. *ALL THE THINGS SHE SAID*
  5. *SHINE MORE*
  6. *IN YOUR FACE THE FIRST TIME I MEAN IT TO SAY*

**SINGLES**
- **NEW**
  1. *FLAME PONY CANYON*
  2. *SABRINA*
  3. *T.A.T.U., LOVE SONG*

**NEW**
- **ALBUMS**
  1. *RINGO SHINA*
  2. *NA DA SOUTOU*
  3. *LOVE SONGS ON THE辈子 MUSIC JUNIOR*

**GERMANY**
- **SINGLES**
  1. *ALLES DAS SIE SAG*
  2. *NENA*
  3. *SHE MEANT IT FOR YOU 2 SAY IT*

**SINGLES**
- **NEW**
  1. *FLAME PONY CANYON*
  2. *SABRINA*
  3. *T.A.T.U., LOVE SONG*

**NEW**
- **ALBUMS**
  1. *RINGO SHINA*
  2. *NA DA SOUTOU*
  3. *LOVE SONGS ON THE辈子 MUSIC JUNIOR*

**FRANCE**
- **SINGLES**
  1. *LE GRAND SECRET*
  2. *MON PETIT BIKINI*
  3. *UNE FEMME AVEC UNE FEMME*

**SINGLES**
- **NEW**
  1. *FLAME PONY CANYON*
  2. *SABRINA*
  3. *T.A.T.U., LOVE SONG*

**NEW**
- **ALBUMS**
  1. *RINGO SHINA*
  2. *NA DA SOUTOU*
  3. *LOVE SONGS ON THE辈子 MUSIC JUNIOR*

**CANADA**
- **SINGLES**
  1. *I DROVE ALL NIGHT*
  2. *BEAUTIFUL*

**SINGLES**
- **NEW**
  1. *FLAME PONY CANYON*
  2. *SABRINA*
  3. *T.A.T.U., LOVE SONG*

**NEW**
- **ALBUMS**
  1. *RINGO SHINA*
  2. *NA DA SOUTOU*
  3. *LOVE SONGS ON THE辈子 MUSIC JUNIOR*

**SPAIN**
- **SINGLES**
  1. *LOST WITHOUT YOU*
  2. *BEAUTIFUL*

**SINGLES**
- **NEW**
  1. *FLAME PONY CANYON*
  2. *SABRINA*
  3. *T.A.T.U., LOVE SONG*

**NEW**
- **ALBUMS**
  1. *RINGO SHINA*
  2. *NA DA SOUTOU*
  3. *LOVE SONGS ON THE辈子 MUSIC JUNIOR*

**AUSTRALIA**
- **SINGLES**
  1. *MUNDAN TO BACH BE (BEHIND THE BOY)*
  2. *I DROVE ALL NIGHT*

**SINGLES**
- **NEW**
  1. *FLAME PONY CANYON*
  2. *SABRINA*
  3. *T.A.T.U., LOVE SONG*

**NEW**
- **ALBUMS**
  1. *RINGO SHINA*
  2. *NA DA SOUTOU*
  3. *LOVE SONGS ON THE辈子 MUSIC JUNIOR*

**ITALY**
- **SINGLES**
  1. *ALMENO TU NELL'UNIVERSO*
  2. *DEDICATO A TE*

**SINGLES**
- **NEW**
  1. *FLAME PONY CANYON*
  2. *SABRINA*
  3. *T.A.T.U., LOVE SONG*

**NEW**
- **ALBUMS**
  1. *RINGO SHINA*
  2. *NA DA SOUTOU*
  3. *LOVE SONGS ON THE辈子 MUSIC JUNIOR*

**Hits of the World** is compiled at Billboard/London.

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

**www.billboard.com**

**BILBOARD MARCH 22, 2003**
Cherry Red Is Still In The Pink
Punk-Era Veteran Diversified To Ensure Longevity While Contemporaries Folded

BY ADAM HOWORTH

LONDON—Twenty-five years after London-based indie Cherry Red Records released its first record, founder and managing director Iain McNay acknowledges that his label is in rare company. "It's amazing that we're still around."

McNay started the label as an outlet for domestic punk bands, with the single "Bad Hearts" by the Tights released in June 1978—the year that seminal U.K. independents Factory Records and Rough Trade also issued their first releases. Cherry Red quickly established itself with such alternative acts as Pelt and the Monochrome Set, launched the careers of Tracey Thorn and Ben Watt—who went on to major chart success with Everything But the Girl on the Blanc-Y Negro label—and enjoyed both commercial and critical plaudits with U.S. punk act the Dead Kennedys.

"The Dead Kennedys were signed for one album in the early '80s and to this day give us our top 15 single and album," McNay says. That single, "Too Drunk to Fuck," unsurprisingly failed to pick up airplay, but he adds: "The album, Fresh Fruit for Rotting Vegetables, is still our biggest-selling record: Worldwide, we've now sold 1 million copies, including licenses. It's our best-selling record every quarter."

NOT JUST A GUY IN A BAND

Cherry Red has six full-time staff members, supplemented by three freelance consultants, including Joe Foster, who runs Cherry Red's Rev-Ola imprint. In 1985, when Foster was helping Alan McGee set up London independent Creation Records—which became home to Primal Scream and Oasis—he says he turned to Cherry Red for guidance. "They were doing the label and doing publishing, and we learned a lot from them," Foster says. "They were one of the first indies that was a label and not just a guy in a band that put a record out. It was pretty impressive when they signed the Dead Kennedys, because they'd licensed an American record by somebody we'd heard of, lain knew how to do that, because he had worked at a major company. If he hadn't dealt with it himself at Bell Records, he knew somebody who had." (Prior to launching Cherry Red, McNay had been financial controller for three years at London-based Bell Records.)

Former Creation artist and now filmmaker Ed Ball, who also played with Foster in the Rough Trade-signed Television Personalities during the late '70s, points to the influence of Cherry Red's original A&R director, Alway, as crucial in shaping the artistic direction of the label. "It was just another label until Alway appeared," Ball says. "His talent lay in divining something unique within songwriters, but, most important of all, he presented his releases in a style that should be studied by art students throughout the world. I still treasure those records and look forward with warm anticipation to the [late comedian] Peter Cook's lines that Cherry Red will be releasing this year—well done, Cherry Red!"

During the quarter-century of Cherry Red's life, its contemporaries Factory and Rough Trade went bankrupt, while other much-respected indies folded, such as Glasgow, Scotland-based Postcard and London-based Small Wonder. And the Pute and Creation labels grew into multi-million pound empires, before being harvested by the majors. "The whole situation changed at the end of the '80s," McNay says, "when the multinationals were forming 'prestige' independents to give to the independent charters." McNay himself was instrumental in launching the U.K.'s first independent sales chart in 1980. "By 1985, we had to re-examine ourselves and saw that we couldn't compete with new signings, so we concentrated on reissues."

Alongside its reissues program, notably through the Rev-Ola and BPM music labels, Cherry Red started a book division in 1998, publishing mainly music-related titles. The company also has a catalog of DVD releases, again mainly featuring reissues. "There are so many opportunities," McNay explains. "There are fewer multinationals than there used to be, and they're gobbling up the independents like Mute and Left a chance to get offered more releases." McNay says an average Cherry Red release requires sales of only 1,000 units to break even.

STONGER THAN EVER

"We're stronger than ever," McNay says. "We had 130 releases last year and manufactured and exported 250,000 CDs. Our turnover for the last calendar year was £1.6 million (26.6 million)."

In turnover in Cherry Red's first year of trading, by contrast, was in the region of £50,000 (80,023). The company's profits were £20,000, and the losses of circa £20,000, which McNay is chairman—owns 28,000 copyrights. "All the majors tried to buy us—especially the publishing," McNay says. "But it's not for sale, because we enjoy being a catalog. Our experience is that multinationals don't look after their licenses well."

In keeping with its punk-era roots, Cherry Red's catalog of reissues includes former New York Dolls guitarist Johnny Thunders, Velvet Underground chanteuse Nico, and cult U.K. act the Only Ones; vintage acts Link Wray, Johnny Adams, and the Raspberries have also found a home in McNay's stable. "I don't see that as a compromise." "It's a very able business direction," says Alway, who left Cherry Red for the Warner-distributed Blanco Y Negro in 1983. He now heads design house El Grapho, which is responsible for the distinctive artwork at McGee's current label, Poptones. "People like Joe Foster are historians, and they're perfect for Cherry Red, because we're excellent at what we do, as long as the independent market allowed them to do so." But, Alway stresses, "once they were more important than [just putting out reissues], and it's good that people remember that."

Minister TV
British Prime Minister Tony Blair joined 69 young people from around the world—including the U.S., U.K., Israel, Palestine, Kuwait, and Iraq—in front of the MTV Europe cameras March 6 to debate the question of whether war with Iraq was necessary. Pictured with Blair (center), from left, are MTV U.K. and Ireland managing director Michel Bakker, MTV Networks Europe president/chief executive Brent Hansen, debate host and MTV U.K. and Ireland VJ Trevor Nelson, and MTV Networks International president Bill Roedy.
French Specialty Retailers Lose Market Share To ‘Hypers’

BY JAMES MARTIN

PARIS—Newly released figures illustrate the extent to which such specialist music retailers in France lose out on record sales to the country’s leading hypermarket chains.

According to research company IFOP, which collects the overall sales data on behalf of French labels body SNEP to compile the official French record charts, music specialists’ share of the music retail market in 2002 fell from 46% of total value during 2001 to 42% in 2002. IFOP estimates that the French music market was worth 1.85 billion euros ($1.99 billion) in 2002; the specialist music merchants’ lost market share was taken by general multiples and specifically the imposing, large-scale supermarket chains, such as Carrefour and Auchan, that the French call the “hypers.” IFOP’s figures are based on sales from a representative panel of 700 retail outlets throughout France.

France’s hypermarkets began selling music in cultural products in music books some 30 years ago. Today, they dominate the market, accounting for the vast majority of the non-specialists’ 58% market share. In Concorde’s case, the country’s biggest retailer, FNAC—part of the powerful Pinault Printemps Redoute retail group—currently claims a market share of 24%.

A dramatic example of the hypermarkets’ musical clout came in the pre-Christmas period of 2002, when Carrefour offered its customers a 10 euro ($10.75) discount voucher for each purchase of the Nov. 4 Mercury release, La Vie, a La Mort! (Here’s to Life, Here’s to Death!) by Gallic rock star Johnny Hallyday. Carrefour’s promotion brought the price of the album down to approximately 15 euros ($16.10), which proved an irresistible deal for consumers.

But Carrefour failed to line up with Carrefour’s longstanding price policy—the chain’s current advertising campaign, for example, celebrates “40 years of discount”—its retail competitors on the music front were predictably less enthusiastic than the public.

FNAC music-department director Rodolphe Buet says Carrefour’s holiday promotion “considerably destabilized the market. Competition like that is difficult for us to bear.” Neither Carrefour nor Mercury would comment on the promotion by press time.

Buet insists that even when they do not use such hefty discount strategies, the hypermarkets are guilty of concentrating on short-term gain. “They’ve always been better than us at selling chart-toppers,” Buet concedes. “But their aim is simply to increase the average share of their market by using highly visible products, such as music.”

Buet suggests that to counter the hypermarket onslaught, specialist retailers must offer genuine alternatives to such mass-market idents as the Hallyday album or the hugely successful reality-TV spin-offs that have been so prominent on Europe’s sales charts during the past year. In France, a string of albums spinning off from French talent/reality-TV show Star Academy have been in the upper echelons of the SNEP/IFOP albums chart for several months, but Buet points out that there are currently no Star Academy titles in FNAC’s own in-store sales-based top 10, though it does stock the albums. The chain’s biggest rival, Auchan, in 2002, says, were EMI’s Norah Jones and Naive’s Carla Bruni.

The response of music merchants to stores like Carrefour, Buet insists, must be to offer consumers increased diversity, and he remains optimistic that both specialist retailers and certain major labels are increasingly aware of the importance of promoting new talents. “We have to offer all types of music,” he concludes. “from Robbie Williams to classical...and above all, encourage consumers to try different kinds of music.”

Grokser President Lashes Out

P2P File-Sharing Service Head Accuses RIAA Of ‘Brainwashing The Media’

BY JULIANA KORANTENG

LONDON—The music industry has given a mixed response to a scathing speech by the president of Grokster, one of the peer-to-peer (P2P) file-sharing services being sued—along with Kazaa and MusicCity—for copyright infringement by the Recording Industry Assn. of America (RIAA).

Grokster president Wayne Rossol told an audience of media executives and investment bankers that the RIAA’s use of litigation to shut down the P2P services is “misguided.”

At the FT New Media & Broadcasting Conference hosted by U.K. newspaper the Financial Times March 4 at London’s Hotel Inter-Continental, Rossol accused the RIAA and the International Federation of the Phonographic Industry of “brainwashing the media” and using “voodoo math.”

“We are not pirates,” Rossol insisted. “We are legitimate businesses who are in the software distribution and marketing industry. We at Grokster do not infringe upon copyrights.”

Instead, he said that Grokster is Grokster users who infringe upon copyrights.

Referring to the estimated 70 million registered users that Napster had at its peak, he said: “If the recording industry had pooled $23 million, they could have bought Napster, and if they had converted just half of the Napster users, they would be grossing an additional $5 billion a year.” Instead, he argued, the RIAA lawsuits raise the P2P operators’ profiles.

He believes the solution for every one of the compulsory licensing worldwide, where regulators use legislation to force content owners to license their works to third parties.

Technically, he’s correct to say that P2P companies aren’t “pirates,” notes Simon Dyson, music analyst at Informa Media Group in London. “But by saying they can’t stop users from infringing copyright, P2P companies are helping to create a monster they can’t control.”

Alison Wenham, CEO of UK independent labels body the Assn. of Independent Music—which agreed to license music to a paid-for version of Napster in June 2001—concedes: “We would have converted a very considerable number of Napster users to our customers, instead of [them] being our problem.”
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LEGAL NOTICE
UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK
ARCHIE BLAKE, CARRINA WILLSON, BELINDA WALLACE, ACTAVIUS MILLS, D 02 AV 621 (LAP) WILLIE LYONS AND RICHARD DRAKE
Plaintiff(s)

ORDER TO SHOW CAUSE FOR DEFAULerJT JUDGMENT Against Mo Thugs Records, Inc. RELATIVITY ENTERTAINMENT INC. LOUD RECORDS LLC. EM MUSIC PUBLISHERS INC. SONY MUSIC INC. STEVE HOWE AND ANTHONY HENDERSON INDIVIDUALLY AND COLLECTIVELY

Defendant(s)

Upon the affirmation of John Johnson, Esq., and the affidavit(s) of Tara Malock, for Empire Process Servers, and/or their agents, and the affidavit of plaintiff Andre Billoin sworn to on February 19, 2003, respectively, and upon the copy of the complaint heretofore annexed, it is
ORDERED, that defendant(s) Mo Thugs Records, Inc., Steven Howie and Anthony Henderson show cause before a motion term of this Court, at Room 19A United States Courthouse, 500 Pearl Street, in the County and State of New York, on April 28, 2003 at 4:30 O'clock in the afternoon thereof, or as soon thereafter as counsel may be heard, why an order should not be issued pursuant to Rule 56 Of The Federal Rules of Civil Procedure for entry of default and entry of default judgment against the Mo Thugs Records, Inc., Steven Howie or Steve Howie, and Anthony Henderson in the amount of six million dollars ($6,000,000.00) together with prejudgment and postjudgment interest in an amount no more than two million dollars ($2,410,754.47) at nine percent (9%) interest as mandated by the New York State CPLR, reasonable attorney's fees, and disbursements, and that the judgment bear interest at the statutory judgment rate from the date of entry until paid.
And it is further
ORDERED that substituted service of a copy of this order and annexed affidavit upon the defendants on or before 5:00 o'clock in the afternoon March 22, 2003, or via publication in the following publications: Billboard shall be deemed good and sufficient service thereof, answering papers shall be filed no later than April 8, and reply papers, if any, shall be filed no later than April 14, 2003.
Dated: New York, New York
March 4, 2003
Issued 5:16 p.m.
Hon. Loretta A. Preska
United States District Judge
MARCH 22, 2003

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS

"New Obs" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending MARCH 9, 2003

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THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY THE NETWORKS FOR THE WEEK ENDING MARCH 22, 2003

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PROGRAMMING

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Tuned In Television

by Carla Hay

BLACK MARKET MUSIC: HBO is developing a new TV series called Black Market Music with actor Jack Black, who is also half of comedic rock duo Tenacious D. Musicians are expected to perform regularly on the half-hour in other MTV news. While the U.S. network is largely criticized for not showing enough music videos, MTV and MTV2 in Canada are ordered to show fewer videos (Billboard Bulletin, Feb. 24). In a Feb. 21 ruling, the Canadian Radio-Television and Telecommunications Commission determined that Craig Broadcasting Systems, which operates the Canadian versions of MTV and MTV2, did not meet the terms of its TV license.

Under the license agreement, Craig was limited to airing a maximum of 10% music video content so as not to compete directly with Chum Ltd.'s MuchMusic and MuchMusic+ music video channels. Chum filed a complaint last year, when MTV Canada's programing exceeded that limit (Billboard, Feb. 2, 2002).

THIS & THAT: Freemantle Media and Entertainment, the companies behind Fox's American Idol, are set to develop an as-yet-un-titled American Idol spinoff for singers ages 6 to 12. The new show is expected to debut this summer.

America Online's Sessions@AOL, live music program is heading to TV via a special premiere at 7 p.m. EST March 16 on MuchMusic USA. It will be the first time that an AOL music production will air on a TV network. The one-hour special, Highlights From Sessions@AOL, will air in two parts and features performances by such acts as LL Cool J, Queens of the Stone Age, Ja Rule, 50 Cent, and Missy "Misdemeanor" Elliott, Jimmy Eat World, and the Donnas.

Tori Amos' first full-length concert special in five years—Tori Amos Custom Concert—premieres at 10 p.m. EST March 16 on the Oxygen network. The show features the singer performing an all-request set list chosen by fans in an online vote.

PRODUCTION COMPANY NEWS: Culver City, Calif.-based production company Anonymous has signed director Antoine Fuqua for representation for music videos and commercials . Palomar Pictures in Los Angeles has signed up Erin Rickel from director's rep to executive producer/head of music video. Rickel replaces Lanette Phillips, who exited and has formed her own company, Lanette Phillips Management. The company provides indie representation for the music/video/commercial directors of Palomar, Hungry Man, A Band Apart (except for Chris Applebaum), and Believe Media.
**Over The Counter**

**by Geoff Mayfield**

**THREE INTO 10:** For the first time in 2003, three different albums start inside The Billboard 200's top 10, as the chart resumes normal volume after last issue's post-Grammy Awards: although as expected, sophomore rapper Fabolous owns the Hot Shot Debut on both Top R&B/Hip-Hop Albums and the big chart, entering both lists at No. 3 (184,500 units).

With lead single "Can't Let You Go" chugging 28-17 on Hot R&B/Hip-Hop Airplay, Fabolous' new album eclipses the best sales week and highest Billboard 200 rank of his first title, which started at No. 4 up 143,000 units in the Sept. 29, 2001, issue. Although he leads R. Kelly (No. 4, 168,000) on the big chart, he trails R. Kelly on the R&B chart, which is determined by a subset panel of core stores.

Fabolous' Billboard 200 bow is followed by that of another rapper, Lil' Kim (No. 5, 166,000 units), and rookie rock band Evanescence (No. 7, 142,000 units). For Kim, it's her second trip to the top 10 in three tries, as her last album peaked at No. 4, selling 229,000 in her biggest week. She's part of a winning band for Atlantic, as the label placed three albums on the R&B/Hi p-Hop top 10 for the first time since the Jan. 25, 1997, issue, when her Hard Core kept company with Aaliyah's One in a Million and the Space Jam soundtrack. This time, her No. 4 start is joined by Sean Paul and Wayne Wonder, at Nos. 6 and 10, respectively.

Evanescence, featured in the film Daredevil, also opens at No. 1 on Top Contemporary Christian Albums, fetching about 3,000 of its total from the Christian marketplace. The band's opener is the largest week for any album on the Christian chart since Christmas week 2001, when Mannheim Steamroller's Christmas Extraordinaire rang up 279,500 copies. Evanescence's Daredevil track with Paul McCoy, "Bring Me To Life," bullets 5-3 on Modern Rock Tracks.

**SITTING ON TOP OF THE WORLD: 50 Cent has a mere 15% decline, which is noteworthy staying power, considering that he's sold just shy of 3 million albums in five weeks. He thus returns to No. 1 on The Billboard 200 (359,000 units), edging Grammy champ Norah Jones by 6.5% (357,000). She has a post-awards slide of 40%, but as a consolation prize, she retains the top slot on Top Music Videos after bowing there last issue. Live in New Orleans, which is available only on DVD, has sold 45,000 units in its first two weeks.

**BEST YE**: After two weeks in the top 10, Grammy Nominees 2003 makes its inevitable post-show slide (No. 14, down 49%). This one reached a higher peak, No. 6, than any of the eight earlier editions, eclipsing 1999's, which rose to No. 8.

The 2000 sampler was the only one to score a bigger sales week than last issue's 113,000 unit frame: that one sold 500 more in its prime. Grammy Nominees 2000 also owns the series' highest overall total, having sold 867,000 copies. The latest one has rung 300,000 thus far.

**CHILD'S PLAY: Kids Bop 3 opens at No. 17, marking the highest chart debut ever for a non-soundtrack children's album in the history of The Billboard 200. In 1995, Barney's Favourites Vol. 1 rose to No. 9 after starting at No. 31. Although it is being sold directly to consumers via a TV campaign, fewer than 1% of sales for the latest Kids Bop Kids title come from that. Of the 55,000 sold, department stores moved 85.5%, and music chains tallied 13.5%. This is the highest peak ever for Razor & Tie, besting the No. 22 plateaus earned last year by hip-hop compilation Monsta Jamz. With Dar Williams at No. 153 and Kidz Bop at No. 158, the label has three albums on the big chart.

**DETAILS, DETAILS:** See Josh Groban, See Josh appear on an Orphans Wishes rerun. See his albums romp: 11-19 (double the prior chart's total for this issue's Greatest Gainer) and 185-122 (up 49.5% for the Pacesetter award). The love affair between this singer and TV audiences continues.... A classic Hotlin' Wolf set is allowed to bow on this week's unpublished Top Blues Album chart, rather than being tracked as catalog, because it has vastly expanded content and a new title. The Heartbreaker London Sessions—Deluxe Edition starts at No. 6, the late singer's first appearance on the blues list. The original version peaked at No. 79 on The Billboard 200 in 1971 and was only the title of the legendary bluesman ever placed on that chart.

**FLIP, bowing at No. 71. It is the first chart single for the Mississippi native, although he has appeared on the chart before, recording production credit on "Thug Holiday" by Trick Daddy Featuring LaTocha Scott. Banner also spent one week on the Top R&B/Hip-Hop Albums chart in May 1999 with Greg Skyes as one-half of the duo Crooked Lettaz.

**CLUB REDUX:** A cover of "In Da Club" by Beyoncé Knowles that surfaced electronically at radio, apparently independent of any label promotion, picks up a total of 8.5 million listener impressions. Of that audience, 5.2 million impressions are from R&B radio, giving it enough to debut at No. 73 on Hot R&B/ Hip-Hop Singles & Tracks. Some stations have taken to mixing Knowles' version with DJ Dus' original, which sits atop both The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks for their third and sixth weeks, respectively. In those instances, Billboard's mix-show rules will apply, and airplay credit will be given to both tracks. Also hitting radio this week is "Hooked" by Mary J. Blige Featuring P. Diddy, which places new lyrics over the musical hook from "In Da Club." And, not to be outdone, Bubba Sparxxx recently released a coronal remake titled "In Da Mud."

**FULL SALE:** Renewed interest in the singles market by some labels (Billboard, March 15) is promising news. Next issue, Artists' hold pattern to pack a few more tracks in, in order to stack them in music sections will be reflected on the Hot 100 Singles Sales chart. Of the four titles released March 11, the DVD for Avril Lavigne's "In With Your Skirt Off" is leading the way early in the sales week.

The other titles are from Pink, Usher, and Clipse. In a few weeks, we expect to see the first representation of a digital-download-only single on Hot 100 Singles Sales. Madonna's Wet Web site is offering downloads of "American Life" for $1.49, with sales accounted for by BEA Distribution and tracked by Nielsen SoundScan. The downloads will be sent to consumers starting March 24 for the tracking week ending March 30. If early projections are correct, "Life" should debut on the sales chart in the April 12 issue. This will be followed by the CD single, which hits retail April 8. Although Nielsen SoundScan has tracked paid downloads in the past, the tiny volume of transactions made virtually no impact on our charts.
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<td>Mombre Samburudo</td>
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### Billboard Top Jazz Albums

**Artist** | **Weeks at Number 1** | **Number 1**
---|---|---
Andrea Bocelli | 18 | Sentimento
Hill Country Honey | 11 | I'd Feel Better
Jazz at Lincoln Center Orchestra with Wynton Marsalis | 16 | The First Quarter
Yoko Ma | 12 | Classic Four-Yo
Renee Fleming | 14 | DVD Collection
Glen Gould | 16 | State of Wonder
Gidon Kremer | 16 | Happy Birthday
Carreras-Domingo-Pavarotti | 16 | The Best Of The Three Tenors
Atlanta Symphony Orchestra (Spain) | 16 | Vaughan Williams: A Sea Symphony
Vanessa-Mae | 16 | The Best Of Vanessa Mae

### Billboard Top Classical Crossover

**Artist** | **Weeks at Number 1** | **Number 1**
---|---|---
Josh Groban | 14 | Josh Groban
Jill Scott | 16 | A New Day Has Come
Charlotte Church | 16 | Prelude: The Best Of Charlotte Church
Opera Babes | 16 | Beyond Imagination
Bono | 16 | The Best Of U2
Mário Frangoulis | 16 | Sometimes I Dream
Russell Watson | 16 | Encore
Renée Fleming | 16 | Under The Stars
Daniel Rodriguez | 16 | From My Heart
The American Tenors | 16 | The American Tenors
Andrea Bocelli | 16 | Ceri Di Toscani
Charlotte Church | 16 | Enchantment
Sarah Brightman | 16 | Classics
Bono | 16 | U2 The Best Of

### Billboard Top Children's Audio

**Artist** | **Weeks at Number 1** | **Number 1**
---|---|---
Josh Groban | 14 | Josh Groban
Jill Scott | 16 | A New Day Has Come
Charlotte Church | 16 | Prelude: The Best Of Charlotte Church
Opera Babes | 16 | Beyond Imagination
Bono | 16 | The Best Of U2
Mário Frangoulis | 16 | Sometimes I Dream
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The American Tenors | 16 | The American Tenors
Andrea Bocelli | 16 | Ceri Di Toscani
Charlotte Church | 16 | Enchantment
Sarah Brightman | 16 | Classics
Bono | 16 | U2 The Best Of

### Billboard Top Jazz Albums

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**Artist** | **Weeks at Number 1** | **Number 1**
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Bono | 16 | U2 The Best Of

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**Artist** | **Weeks at Number 1** | **Number 1**
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Jill Scott | 16 | A New Day Has Come
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Daniel Rodriguez | 16 | From My Heart
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Andrea Bocelli | 16 | Ceri Di Toscani
Charlotte Church | 16 | Enchantment
Sarah Brightman | 16 | Classics
Bono | 16 | U2 The Best Of
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<th>Sales</th>
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Created from a random sample of airplay supplied by Nielsen Broadcast Data Systems’ Radio TRAC service. The 20 nearest stations are collected. The Top 40 Tracks chart was electronically compiled from a random sample of Nielsen’s approximately 500 Top 40 monitors. The chart is a comprehensive list of the 100 most-played songs, according to the company. No single station can produce more than one song per week. The chart does not include songs that are being promoted by a record company. It does include songs that are being promoted by a record company. It does not include songs that are being promoted by a record company. It does not include songs that are being promoted by a record company. It does not include songs that are being promoted by a record company. It does not include songs that are being promoted by a record company.
**March 22, 2003**

### Billboard Hot 100 Airplay

<table>
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<th>Artist</th>
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<td>Joe Nichols</td>
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<td>Bump, Bump, Bump</td>
<td>B2K</td>
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<tr>
<td>5</td>
<td>What I'm Gone</td>
<td>trouser</td>
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<tr>
<td>6</td>
<td>Drivin' Me Crazy</td>
<td>Puddle of Mudd</td>
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<td>7</td>
<td>Sunday</td>
<td>Toby Keith</td>
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<td>Faith Hill</td>
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<td>Mickey</td>
<td>Sugarland</td>
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### Billboard Hot 100 Singles Sales

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<td>5</td>
<td>Sunday</td>
<td>Toby Keith</td>
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<td>Sugarland</td>
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</tr>
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<td>Yeah!</td>
<td>Usher</td>
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<td>Monday Morning</td>
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### Billboard Hot 100 Country

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<td>4</td>
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<td>trouser</td>
</tr>
<tr>
<td>5</td>
<td>Sunday</td>
<td>Toby Keith</td>
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*Note: The above lists are based on data from Billboard, a music industry publication. The rankings are subject to change based on airplay, sales, and streaming data.*
RAMPING UP, CUTTING BACK
Some companies that began life dealing regional releases in their backyards have successfully expanded nationally to widen their account bases.

Burnside Distribution in Portland, Ore.—sister company of local retailer Music Millennium and indie label Burnside Records—bulked up its national sales staff in early 2002. Burnside VP Bill McNally says the distributor’s sales grew 100% in 2001 as a result: “Because we made a real commitment to going national, we were able to pick up more labels, or the labels we had went exclusive with us. That was probably 100% of it right there.”

He adds, “I think everybody was kind of kidding themselves that they could do stuff regionally. . . . It became harder and harder. If you want to get into Borders, they only want one distributor, and they’re not going to deal with two.”

Seven-year-old Redeye Distribution in Graham, N.C., has similarly broadened its national sales reach through the years, while dealing mainly regional product from the Southeast.

Redeye co-owner Tor Hansen says, “Starting with selling regional products in a small area but working with all the different accounts, we were able to get that door open with some of these [accounts] before the shit hit the fan. . . . We were able to nationally grow our business without really building an infrastructure that was too big.”

Hansen admits that selling strong proprietary product has also made a difference: Releases from Redeye’s own Yec Roc, Redeye, and Bonfire imprints, which feature such artists as Nick Lowe and Paul Weller, account for 25% of the distributor’s sales.

As some have extended their reach for changing times, others have slashed their label lists to adjust their businesses.

Nina Easton, CEO of 20-year-old Mediaboard Distribution in Atlanta, says her firm’s net was up 7% last year—but during 2002, thanks to similarly Draconian cuts to its roster. “We cleaned up the house to quite a large extent,” Goiffon says. “Two years ago, we had 4,500 SKUs, and today we have less than 3,000. . . . By cutting down a third of the SKUs we had [and] by eliminating half of the labels we had, we seem to be up 10% a year, when everybody else is down 10%. So maybe we’re doing something right.”

Though Crystal Clear Sound handles some 100 regional labels, Pauls says he tries to keep a firm grasp on what’s selling. “We’ve got 400 or 500 titles that we actually distribute at any given time,” he says. “We actively delete titles twice a year from our catalog, as opposed to letting it infinitely grow with dead product.”

THE EXCLUSIVITY DEBATE
Like Paulos, who says the majority of his labels are exclusive to Crystal Clear, other regionals—like most of the national firms—now seek 100% of a label’s business.

Gary B. Wade, president/CEO of Houston-based Omni Distribution, says, “If I don’t have exclusivity to distribute your product, I just won’t do it.”

Awarski says, “We sort of catch that fallout, where someone will come up and say, ‘Do you have this in stock?’ [And we’ll say,] ‘Yeah, we got it.’ That’s where we catch those little things, enough to stay alive for another week, another month, another year.”

Although only 20 of Atlanta-based Rock Bottom Distribution’s 100 lines are exclusive, Jeff Scheible, who heads the 21-year-old company, says he can make a business out of such labels—provided that they are sold to the right accounts.

“The been some niche product that fits our bill,” Scheible says. “I had a great year [in 2002] . . . Some of the niche product, some of that urban soul, adult soul music, sells very well in the Southeast and Southwest, [and] a lot of the beach music.”

“I think you do have to pick and choose [where you sell],” he adds. “There are certain accounts that you would love to sell to, and some you don’t sell to. It’s a daily thing. There are accounts that would love to open with us because of some of the stuff we have, and we just opted not to go that route.”

FINDING NEW OPENINGS
Some distributors have carved out a new product niche or developed nontraditional accounts to bolster their business.

Sunburst Distribution in New York deals in a diverse slate of jazz, rock, and RB titles. But president Andy Uterano says the company received a lift in 2002 from a new type of product.

“You have to find product lines that aren’t mainstream,” Uterano says. “About [six months] ago, we got into the videogame soundtrack market. That first soundtrack we did was the Halo soundtrack, for the Xbox game. We’re approaching 16,000 on that, which isn’t shabby for a record of that nature. That [went] easily through Gamestop stores, we were able to cross into the Gamestop software stores with that type of product. We have five more of those soundtracks slated for the year. At the stores where it makes sense, we’re getting a good response.”

John Kolstad, who owns Mill City Music in Minneapolis, says the 22-year-old regional company has diversified from its folk music roots into a strong business in easy-listening music.

The company’s best-selling act in that genre, pianist David Wilson, is on Mill City’s proprietary imprint, Swallowtail.

Faced with the squeeze and retail, Mill City has had to look outside conventional record stores for business, and many of its 2,000 accounts lie outside that realm.

“We do sell to bookstores,” Kolstad says. “We sell to hospital gift shops, that kind of area. We even sell to lingerie places. We have a hardware store that sells our music. It’s in a small town, so it’s [practically] a general store. We keep looking for creative ways of getting to an audience out there that we know would like our music if they knew it was available.”

Regardless of where a small distributor graps its sales, the consensus is that a company must keep operations to the bone and put the product in the right place.

“We got to be at the right size,” Redeye’s Hansen says. “You’ve got to put things in balance. If you can make that balance, your business can be really good. There’s enough records to go around. There’s enough really good product out there. Our sales goals are out of line to meet your internal needs, you’re stretching, and then you’re pushing product into places where you don’t need to be, and you’re causing a big problem.”

Awarski says, “For us, it’s watching details, keeping a really tight rein on the ship, and watching our account base, what labels we’re carrying—sure it really sells. Not getting crazy.”

Underwood says, “Mainly, it’s a tautumount to try to protect what you have—try to do what you can, try to keep legitimate sales. We’re trying to be smart as far as what you represent, so that you don’t waste energy and resources on things that aren’t gonna happen. Lean and mean. It’s not a bad thing.”

“We’re lucky to be small enough that we don’t have a big ship that can go down,” Paulos says. “There’s no Titanic here; there’s a boat that we can take out into the water as far as slow as we’d like, so we’re in no danger.”

Continued from page 1
"Lean & Mean" To Survive

The party line is that the retail universe, smaller distributors are getting rocked. Several regional and specialized companies have folded in the past five years—including M.S. Distributing, Paulstatt Distribution, and Proper Distribution—and recent events further reflect the troubling climate.

In January, Houston-based Southwest Wholesale, a long-running one-stop that attempted to reconfigure itself as a regional distributor, closed its doors (Billboard, Feb. 15). Elsewhere, regional firm Midwest Artists Distribution (MAD) in Rolling Meadows, Ill., is expected to fold if it does not secure new financing (Billboard, March 15).

Dave Slania, who operates MAD, claims wearily that, in the absence of a hit of some magnitude, it may be impossible for a regional indie to stay afloat these days.

“You’re going to have to be willing to put in the time and the energy, seven days a week, 52 weeks a year,” Slania says. “If you believe in what you’re doing, you can do it. That being said, if you don’t have a couple of records that are selling in any kind of quantity, I don’t know that you can do it.”

Faced with declining record sales across the board and the general instability of the retail landscape, small distribution firms have adopted a flurry of survival strategies. Some have bolstered their sales forces to go the national distribution route, often selling proprietary lines. Others have drastically pared their label rosters, or—in marked contrast to established practices among the regionals—sought exclusive arrangements with their labels. Still others have looked to nontraditional outlets for new sales.

Executives at these firms admit that no matter what a company’s game plan may be, it is an uphill battle to stay alive these days.

Sam Paulos, president of Dallas-based Crystal Clear Distribution, says, “It is a constant worry whether a retailer [can] get product that sells into the stores, whether they’re going to be able next month to pay the bills for the product that they’ve bought. It is a flat-out difficult time. There’s no two ways about that.”

Gabby Castellana, owner of roots and folk specialists the Hop City Distribu-
tion in Orange, Calif., says, “It’s rough; it’s totally rough. It’s not like it’s getting easier every year. It’s more work. You’ve got to work harder and harder. There’s always something happening out there.”
NEW YORK—Music-industry executives and Wall Street professionals converged March 6 at New York’s St. Regis Hotel for the second Billboard Music & Money Symposium. Presented by Volvo, the symposium featured panels on the evolving economics of the music business, the valuation of music assets, and the funding of new ventures, as well as a keynote speech by Strauss Zelnick that took attendees beyond the headlines to identify where in the industry the smart money is focused. (Photos: Chuck Pulin)

Billboard staff writer Matthew Benz led a discussion on “Finding the Funding That Fits.” Pictured, from left, are the Pullman Group’s David Pullman, Benz, Metropolitan Talent/Hybrid Recordings’ Al Cafaro, Or Music’s Larry Miller, Thelen Reid & Priest’s Michael Elkin, and SunTrust Banks’ Brian Williams.

The symposium drew a range of industry figures, including, from left, John Frankenheimer of breakfast sponsor Loeb & Loeb; Gold International’s Jerry Gold; RCA Music Group’s Charles Goldstuck, and Jeff McClusky & Associates’ Jeff McClusky.

In his keynote speech, ZelnickMedia’s Strauss Zelnick, center, offered a measured yet optimistic forecast for investing in music. He is pictured afterward with Billboard publisher John Kilcullen, left, and Billboard VP of business development Ken Schlager.

L. Marilyn Crawford of Primetime Omnimedia, which represents presenting sponsor Volvo, is flanked by VNU Business Media COO Howard Lander, left, and Billboard publisher John Kilcullen.

Sharing thoughts on the power of copyrights are David Pullman of the Pullman Group, left, and Ed Murphy of the National Music Publishers’ Assn.

Billboard publisher John Kilcullen, center, greets, from left, R. Alexander Pilmer, David S. Shukian, Bradley Silver, and Lisa A. Samentfeld, all of luncheon sponsor Kirkland & Ellis.

Billboard East Coast account manager Joe Maimone, right, meets between symposium sessions with Uninhibited Records’ Jonathan First, left, and Koch Entertainment’s Michael Koch.

Kristy Vengroff, left, and Amy Baur promote the services of symposium exhibitor Vengroff, Williams & Associates.

Billboard publisher Matthew Benz, right, of breakfast sponsor Loeb & Loeb, relaxes at the closing cocktail reception with, from left, Terry Sammis of RPMG and Al Cafaro and John Scher of Metropolitan Talent/Hybrid Recordings.

Ellyn Harris of Buzz Publicity, left, gets the buzz from Jay Williams of American Urban Radio Networks.
CASH ACCOUNT: As a solo artist, Johnny Cash has his highest-charting title on Top Country Albums in 30 years. "American IV: The Man Comes Around" (American/Lost Highway) bullets 5-4, the loveliest position for a solo Cash effort since Johnny Cash: America (A 200-Year Salute in Story and Song) peaked at No. 3 in 1972.

Even more amazing, Cash is breaking new chart ground 47 years after making his debut on the Billboard charts. His version of Nine Inch Nails’ "Hurt" is his first song to appear on the Modern Rock Tracks chart. This issue, that tune moves 34-33.

On Top Country Albums, Cash’s latest CD is his highest-ranking set since Highwayman 2 by Willie Nelson, Waylon Jennings, Kris Kristofferson, and Cash went to No. 4 in 1990. The first Highwayman album spent one week at No. 1 in 1985. Cash had a two-week run at No. 2 in 1976 with One Piece at a Time, credited to Cash and the Tennessee Three.

Since the country album chart was introduced the week of Jan. 11, 1964, Cash has had nine No. 1 albums and 29 top 10 albums, including his newest release.

"TRAVELIN’ WOMEN: The Dixie Chicks collect their sixth No. 1 hit on Hot Country Singers & Tracks, as "Travelin’ Soldier" (Monument) marches 2-1. It was a long wait for this song to reach pole position, as "Soldier" first appeared on the chart 63 weeks ago, listed without a label affiliation because the Chicks hadn’t re-signed with Sony Music at that time and were still in the middle of a dispute with the company. "Soldier" hasn’t been on the survey all this time; the track is in its 24th chart week. "Travelin’ Soldier" moves 26-25 on The Billboard Hot 100, where the trio’s "Landslide" stands pat at No. 7. "Landslide" continues its reign on the Adult Contemporary list.

WHEN IT’S OVER: After a four-year absence, Sixpence None the Richer is back on The Billboard Hot 100. The group that scored a No. 2 hit with "Kiss Me" in 1999 had one follow-up, "There She Goes," which stopped at No. 32 that same year.

Signed to Squint-Curb through Reprise, Sixpence enters at No. 84 this issue with its remake of "Don’t Dream It’s Over," originally recorded by Crowded House.

The House version of "Dream" peaked at No. 2 the issue of April 25, 1987. The update by Sixpence extends the chart span of writer Neil Finn to 22½ years, dating back to the debut of "I Got You" by New Zealand outfit Split Enz the week of Aug. 25, 1980. Neil’s brother, Tim Finn, was a founding member of Split Enz.


Rock The Night

The Police: the Clash; Elvis Costello & the Attractions; AC/DC; the Righteous Brothers; sidemen Floyd Cramer, Steve Douglas, and Benny Benjamin; and Warner Bros./Reprise executive Mo Ostin were ushered into the Rock and Roll Hall of Fame at the 18th annual induction dinner March 10 at the Waldorf-Astoria Hotel in New York (see story, page 6). Above, Andy Summers, Sting, and Stewart Copeland of the Police take a bow. Below, Ostin, left, takes his place at the podium with Paul Simon, right. In the rear are Neil Young, left, and Saturday Night Live creator and executive producer Lorne Michaels. (Photo: Kevin Kane/Wireimage)
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