Impact Of Iraq War Will Hit Touring Sector Hardest

A Billboard staff report

With the war in Iraq having begun March 19, the music industry is putting into place strategies for conduct during wartime.

The most obvious realm to be affected is touring. "We're worried about how [war] might impact ticket sales," admits Randy Phillips, CEO of AEG Live, producer of tours by Eagles and Fleetwood Mac under the banner of AEG subsidiary Concerts West. "I put [our contingency plan] into effect on March 17 at midday." Phillips says print ads were pulled, and Fleetwood Mac and Eagles on-sales, which were slated to start the weekend of March 22, will be postponed for about a week. "The reason for that was two-fold," he says. "In order to have a successful on-sale you need a media blast, and you can't compete with war coverage, nor should you. [Also], it didn't seem appropriate to be marketing a tour [when] our young men and women are [are] going into combat."

The story is out on war's impact on ticket sales in what had been shame (Continued on page 7)

Retailers At NARM Ask For Relie

Major Issues Include Piracy, Configurations, Digital Distribution

BY ED CHRISTMAN

ORLANDO, Fla.—While record labels work toward a new business model that will include digital distribution and new formats, music merchants attending the March 16-19 National Assn. of Record- ing Merchandisers (NARM) annual convention here urged label executives to make immediate adjustments so that retailers can maintain their commitment to the CDs that currently drive the industry's revenue.

As described by NARM president Pam Horovitz, the industry is in the "awkward situation where we've left the old port behind, and the safe shore of monetizing digital files seems very far away indeed."

Best Buy senior VP of entertainment Gary Arnold told Billboard, "The model the business has lived on is not going to get us through to the next model." WEA Inc. CEO Jim Caparro observed that consequently, there was a sense at the convention that merchants "are grappling for alternatives" in the way the industry does business. In her keynote address, Recording Industry Assn. of America chairman/CEO Hilary Rosen pointed to the promise of the future but also reflected on the current need to focus on buyers. "It's time to come together. Now is our opportunity to put [consumers'] interests (Continued on page 68)

At SXSW, A&R Reps Adjust To Tough Times

BY MELINDA NEWMAN

AUSTIN—As A&R execs marined the streets at the 17th annual South by Southwest (SXSW) Music Conference, scouting such unsigned buzz bands as the Rapture, Spinldead, Jibe, Bethcudah, the Fire Theft, the Casanovas, and Paris, Texas, they were looking for what they have always sought: acts that they believe can succeed both artistically and commercially.

But as their parent companies deal with the effects of a crippled music business, some A&R representatives attending the March 12-16 convention tell Billboard they feel increased pressure to do their job smarter than ever before. The fundamentals of how they pick acts haven't changed, but the parameters of what they consider when signing an artist have expanded.

Capitol Records VP of A&R Ron Laffitte says, "Certainly at the moment, the overriding emotion in the record business is fear."

Warner Bros. senior VP of A&R Perry Watts-Russell agrees. "Everyone is scared, and no one really knows when we're going to hit the bottom. All of us—artists, managers, A&R people—have to be very realistic that our industry, in general, is in trouble. It has an effect on budgets, salaries, (Continued on page 67)

Williams Seeks To Break In U.S.

BY MICHAEL PAOLETTA

Around the globe, Robbie Williams is a household name. But in the U.S., it seems more is known about his revolutionary recording contract than the man and his music. Virgin Records is hoping to change that situation with the (Continued on page 66)
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EMI Music Marketing Bows At NARM

BY ED CHRISTMAN

ORLANDO, Fla.—The re-engineered EMI Music Distribution made its debut as EMI Music Marketing (EMM) at the National Assn. of Recording Merchandisers (NARM) annual convention here, introduction of the new structure and staff to the account base.

Under the leadership of EMI Recorded Music North America executive Phil Quar-tararo, EMM has restructured to develop new revenue streams, work more efficiently with EMI’s existing label marketing functions, and serve key market segments in traditional retail and non-traditional channels. Physical distribution now reports to Ivan Gavin, COO of EMI Recorded Music North America. EMM’s goal is “to be the ultimate conduit between the retailer and the consumer,” Quar-tararo told Billboard at NARM. “We want to be the central high-powered resource for labels to tap into to help better market the music. The concept is not new, but the mechanism is.”

Moving beyond what the company did in its previous incarnation as EMD, the new EMM will target such specialty markets as sports and lifestyle, as well as services focusing on licensing for soundtracks and syncho-

nization. Quar-tararo says he sees EMM’s new responsibilities as complementary to the EMI labels’ efforts. But some of what EMM will do has traditionally been the domain of the labels, and not the sales and marketing arms of the company. He says the labels will still market the way they want but now can draw on the EMM resources to help complement their efforts.

For instance, Quar-tararo sees opportunities in branding within the sports market-place. “Why shouldn’t we have one of our bands play at every event and have them be tied into every aspect, including logos on cars? Why shouldn’t we be a branded com-

ponent [with them]?”

EMM will also encompass the company’s sales and catalog development, and specialty mar-

kets efforts. In addition, EMM will include a new area focusing on the development of music DVDs from EMI artists.

The staffing lineup, which reorganizes to Par-

taro, includes Ronn Werre, formerly senior VP of sales at EMD, as senior VP of sales and catalog marketing. Cynthia Sexton, formerly senior VP of strategic marketing at EMI’s Virgin Records label, will move to EMM and hold the same title, overseeing label licensing, soundtracks, and film, TV, and radio syn-

chronization with all the company’s North American labels.

Joy Krugman, formerly senior VP of cata-

log development, will now be senior VP of DVD product development—a new post—and will spearhead the development and marketing of DVDs from EMI’s current and catalog artists. Lynne Leger, formerly VP of retail marketing, becomes VP of a newly formed consumer research group. Elik Okun will remain president of EMI special markets; Mike Mooney remains executive VP/PCO, and David Miller remains vice president of commercial services. In addition, Darren Stupak will be promoted to VP of sales, reporting to Werre and overseeing the company’s major account group and vendor-managed inventory processes.

Injunction Lets Scher Enter Concert-Biz

Judge Orders CCE Not To ‘Interfere’ With MEG Founder’s Plans To Promote Concerts And Tours

BY RAY WADDELL

John Scher is back in the concert business. A New Jersey Federal Court in Newark ordered a temporary injunction in favor of Scher March 14, over a non-compete clause held by Clear Channel Entertainment (CCE) and allowing Scher to return to pro-

moting concerts.

On March 14, Judge Fredrut Hayden issued an order "enjoining [CCE] from inter-

fering with [Scher’s] efforts to promote and develop musical concerts and tours." Scher im-

mediately announced his first show, Mettica’s July 8 Summer Sanitari-

um show at Giant Stadium, which went on sale March 15 and moved 30,000 tickets, according to Scher. The Mettica date is a co-pro-

mote between Scher’s Metropolitan Talent and Oceas Presents.

The judge further ordered CCE to appear before the court May 12 “to show cause why they should not be preliminarily and per-

manently enjoined from interfering with [Scher’s] work as a promoter of concerts and tours.”

Scher initially signed a non-compete clause in August 2001 barring him from engaging in any way in the U.S. concert or touring business until March 16, 2005, as part of his resignation from Metropolitan Enter-

tainment Group (MEG), the entertainment company he founded. That non-compete agreement had been with MEG majority stockholder Covanta but shifted to Mitch Slater when Slater purchased much of MEG’s concert division last year. Covanta subse-

quently sold its bankrupt bank to Slater and sold the Metropolitan Entertainment to CCE last December (Billboard Bulletin, Dec. 18, 2002). Scher filed for injunctive relief last month. Despite the decision’s “temporary” tag, the ruling could well be moot, given that it could remain in effect until Scher’s original non-

compete agreement is done.

Scher will promote concerts locally, region-

ally, and possibly nationally, under the Met-

ropolitan Talent umbrella; Scher partnered with Al Cafaro in Metropolitan, a company that includes record label Hybrid Recordings, a management division, TV and Broadway components, and, now, touring concerns. Scher and Cafaro are days away from unen-

veiling Metropolitan’s overall corporate strategy. For now, Scher is pleased to be back in the live-music game. “This is very rewarding,” he says. “I have a lot of agents and managers hung in there with me for the last year and a half. My sense is the creative community and the industry is very anxious for an alternative with a grassroots and local marketing flavor.” Agents are typically in favor of more com-

petition in the concert promoter world and welcome Scher’s return. “We love having him back in the game,” Agency Group sen-

ior VP Steve Martin says. “He brings a lot of passion and experience with him.”

Scher believes the concert promotion business has become too corporate. “It is very important to be able to market entertainment events on a local level and stop using the cook-

ie-cutter approach,” he says. Scher added, while Metropolitan may enter the national promo-

tion game, “we’re not in the business of paying acts more than they’re worth in the interest of controlling entire tours.”

Metropolitan will be flexible, Scher points out, and open to working with other promot-

ers. “The art of compromise is perhaps the most significant tenet of what we need to do to reinvigorate the concert business and get it on a healthy footing going forward.”

CCE executives declined to comment.

RIAA Access Needed In China

BY BILL HOLLAND

WASHINGTON, D.C.—Speaking to federal lawmakers March 19, Recording Industry Association of America (RIAA) CEO Hilary Rosen cited lack of market access in China to foreign companies as a major rea-

son for music piracy in that country. She urged Congress to ensure administration trus-

sition on access at a world intellectual property summit to be held there in May.

Present Chinese policy operates to effec-

tively grant illegal enterprises far greater access to consumers than legitimate enter-

prises. Rosen said she called on Congress to help "translate this recognition of the value of copyright protection into meaningful action on the part of the Chinese government to finally address this devastating problem." Rosen was the only witness from the U.S. copyright community at the hearing before the Subcommittee on East Asia and Pacif-

ic Affairs of the Committee on Foreign Rela-

tions. The RIAA has addressed piracy in Chia

China for more than two decades, culmi-

nating in a threatened U.S. trade embargo in 1986. While many illegal CD plants have been closed, piracy and the lack of access to China’s markets remain problematic.

Rosen’s remarks underscore information the RIAA provided to the House Subcom-

mittee on China, Intellectual Property and the Internet, which held a hearing March 13 on worldwide piracy and its connection to organized crime. RIAA documents described the growing pervasiveness of organized crime in international music piracy in Brazil, Italy, Pakistan, Taiwan, Mexico, the Ukraine, and the Middle East, pointing to such illegal activities as money laundering, the use of undocumented workers in assembly plants and on the street, the use of fraud-

ulent or shell companies to transfer of illegal funds out of the country, and the use of fraud-

ulent or misleading Customs docu-

mentation and transshipment of goods through the U.S.

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### Manzanero, El General To Be Honored

**By Leila CoBo**

MIAMI—Singer/songwriter/pianist Armando Manzanero and rapper Edgardo Arias Franco, aka El General, will be the recipients of this year’s Hall of Fame and Spirit of Hope Awards, respectively, to be presented at the May 8 Billboard Latin Music Awards.

Manzanero, a living icon who has written some of the most widely performed and revered standards of Latin music, will receive the Hall of Fame Award in recognition of his outstanding artistic merit and for expanding the boundaries of Latin music worldwide. His roster of songs includes “Te Extraño” (I Miss You), “Esta Tarde Vi Llover” (Today I Saw Rain), and “Somos Novios” (It’s Impossible). “A song must be done with sincerity, not written with the desire of having a hit, but simply with the desire to do it well and have it last forever,” says Manzanero, who recently released a second album of his songs recorded as duets with guest stars.

El General will receive the Spirit of Hope Award for his civic and humanitarian contributions through his Panamá-based Fundación Niños Pobres Sin Fronteras (Poor Children Without Borders Foundation), which pays for the education of needy children based on academic merit.

“When I was little, I worked as a shoe-shine boy; I sold newspapers,” El General says. “But there were always people to help me, who supported me. And now I can do the same thing myself.”

While finalists and eventual winners of the Billboard Latin Music Award are determined by performance on the Billboard charts, winners of the Hall of Fame and Spirit of Hope Awards are decided by an editorial committee based solely on merit. Previous recipients of the Hall of Fame Award include Marco Antonio Solís and Mongó Santamaría, while the Spirit of Hope Award recipients include Mana, Ricky Martin, and Olga Tañón.

### Caroline, Koch

**Big AFIM Winners**

**By Chris Morris**

ORLANDO, Fla.—The Assn. for Independent Music (AFIM) handed out its 2003 Indie Awards at a March 18 luncheon during the indie trade group’s convention, held in conjunction with the National Assn. of Recording Merchandisers’ convention.

Awards were given in 38 categories, ranging from acoustic blues and American roots to Latin, rap, and traditional world music. Among the distributors, Caroline Distribution and Koch Entertainment Distribution both collected six trophies. Ryko Distribution won five, and Navarete Corp. won two. Among the labels, Compass, Bridge, Rounder, Definitive Jux, New West, and Green Linnet each netted two awards.

Jerry Douglas, dobro player for Alison Krauss & Union Station, co-hosted the ceremony with Newbury Comics exec Duncan Brown and played a set with his own band. Former Whiskeytown singer/songwriter Caitlin Cary also appeared.

Winners were determined by the votes of AFIM members. For a complete list of winners, log on to billboard.com/awards.
March 25, 2003

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P.S. : Happy Birthday on March 30th!

Piti, Vicki, Lisa, Melissa, Chantel, Stéphanie, Kady, Lucie, Manon, Stéphane, Nick, James, Sébastien, Katia, Michel Céline, Richard, Bernard

Division of L’Arena des Canadiens inc.
Europe Exchange Promotes Talent

BY JULIANA KORANTENG
LONDON—A new initiative designed to promote emerging talent Europe-wide at major live music festivals outside the acts' native countries takes effect in April.

The European Talent Exchange Programme (ETEP) was launched in January at Holland’s Eurosonor/Dinosaur Festival in Groningen and is said to be the first of its kind. It aims to create more opportunities for up-and-coming artists and counter the dominance of Anglo-American repertoire in the region's music sales.

“It is up to each festival to select the acts they want to book, as long as it isn't from their own country,” explains Ruud Berends, ETEP project manager in the Dutch city of Hilversum.

ETEP is organized by the radio division of the European Broadcasting Union (EBU): Yourope, the region's association of major festivals; the Eurosonor/Dinosaur Festival; the European Network, an organization of talent agents and promoters; and the Dutch arm of the International Music Managers Forum.

Each ETEP partner selects artists from which the promoters may choose from showcases at the Eurosonor/Dinosaur Festival and elsewhere. To participate, each festival promoter pays about $1,000 for every act booked. As an incentive, the $1,000 is later returned to the promoter, along with another $500 from the Dutch government's ministry of culture, which is funding the scheme.

ETEP is also in talks with the European Union to support future initiatives.

Berends says that from April, the scheme will have made more than 25 new acts booked to play at 35-plus European festivals this year. More than 20 EBU public radio stations—including Spain’s Los 40 Principales, the U.K.’s BBC Radio 1, and Sweden’s P3—will promote the selected ETEP acts by covering their festival performances. That coverage can be accessed by the EBU’s Euro Radio satellite network, available to radio services in 52 European, North African, and Middle Eastern countries. And with access to all EBU stations and affiliates in Canada, Australia, and the U.S., the ETEP acts could potentially reach 450 million listeners internationally.

UPFI Against Label Merger

BY EMMANUEL LEGRAND and GORDON MASSON
LONDON—Despite growing speculation about imminent consolidation moves between the major record labels, it would appear that European opposition to any such action is as strong as ever.

French indie labels body UPFI says it will oppose any merger affecting the current five majors. UPFI's statement comes in response to speculation about "additional horizontal consolidation" in the music industry.

Mirroring UPFI's stance, Pan-European labels, which wouldoulouse any merger proposal, are also engaged in discussions with the European Commission and the U.S. Department of Justice in the event of any proposed merger. The goal is to delay the deadline for any merger.

"We are not interested in any merger that will lead to a less competitive market," says UPFI's spokesman.

"We are not interested in any merger that will lead to a less competitive market," says UPFI's spokesman. "We are not interested in any merger that will lead to a less competitive market."
Impact Of Iraq War
Continued from page 1

ing up to be a strong touring year. “It all depends on how long [the war] lasts,” says Don Law, co-CEO of Clear Channel Entertainment’s music division. “If it’s brief, business will return quickly. If it is long and drawn-out, the effect will be tougher to overcome.”

Rob Light, head of Creative Artists Agency’s (CAA) music division, admits he is concerned about how war might affect ticket sales. “People say, ‘Look back at Desert Storm in 1991; well, that was 12 years ago, and it’s a different world now,’” he observes. “We’re also dealing with the possibility of terrorism, which is something this country didn’t know about 12 years ago.”

Clint Higham, manager of hard-touring BNA artist Kenny Chesney, doctored hard-to-trac
erritic impact on country music, and history backs him up. “Country music was at an all-time high during Desert Storm... My gut tells me there will be an initial impact, because people may feel guilty about doing anything. But eventually people look for relief from the bad news every day, and that’s what entertainment is for.”

Higham points out that terrorism is a completely different story. “If there is one bombings over here in an arena, that could really impact us.”

GLOBAL CROSSING

On the international touring front, the situation could be even more dicey. Global touring by superstar artists is booming, with Paul McCartney, the Rolling Stones, Bon Jovi, and Bruce Springsteen among the artists either currently touring internationally or planning to do so soon. Others are taking a wait-and-see attitude.

Higham points out that artists’ postponed plans to go overseas are or are considering postponing,” says Rob Prinz, head of A&R for United Talent Agency. “I had an arena tour set for an artist that was postponed. We’re hoping the conflict will be resolved quickly, and we can reschedule for the fall.” Light says that CAA, it is an “artist-by-artist decision” as to whether they tour internationally or postpone future tours.

The World Music Awards, usually held early spring in Monte Carlo, Monaco, have been postponed until October this year because of the difficulty for artists to travel during times of conflict.

Though nothing has been confirmed, Recording Industry Assn. of America chairman/CEO Hilary Rosen says the group is working on developing strategies to “make sure the troops have recorded music and get a chance to hear some live music.”

Dixie Chicks Comments Spark Country Radio Boycotts

BY PHYLIS STARK

The Dixie Chicks have been in the headlines for events related to their singles “Lia” and “Down” as well as their recent tour. The band has faced criticism for controversial comments made by either the band or members of their team. The band members’ decision to cancel their tour, their comments to the media, and their decision to support refugees and the poor have all been topics of discussion. The band has faced backlash from some listeners and from other artists in the industry.

The band’s recent tour has been met with mixed reactions. Some fans have enjoyed the band’s performances, while others have been critical. The band has faced criticism for their decision to cancel the tour, and some have accused them of being insensitive to the current political climate.

The band’s comments have also stirred up controversy. The band members have been criticized for their political views, and some have accused them of being too liberal. The band has also faced criticism for their decision to support refugees and the poor.

The band’s recent tour has also been met with mixed reviews. Some fans have enjoyed the band’s performances, while others have been critical. The band has faced backlash from some listeners and from other artists in the industry. The band has also faced criticism for their decision to cancel the tour, and some have accused them of being insensitive to the current political climate.
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INDEPENDENT MUSIC
Independent music has exploded over the recent years and Billboard polls the heads of leading indie labels to find out where the sector is headed next. We check in with indie distributors, the success of their music and non-music DVD-Video sales, and provide a recap of year-to-date charts.

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White Stripes Stay Pure On 'Elephant'
Drummer Meg White Makes Vocal Debut, After Stepping Out Live

BY ANDREW KATCHEN

There is something comforting in the fact that Jack and Meg White recorded their fourth set, Elephant (Third Man/V2, April 1), in 10 short days at London's lo-fi Toe Rag Studios. While other major bands scramble to find the most expensive and famous producers to spend months tweaking their vision into something palatable, it is interesting that the Stripes believe that less time works in their favor.

"If you can't do it in a couple of takes," guitarist Jack White says, "then it's not a true thing; it's not honest." There were so many restrictions, he adds, we're trying to limit ourselves to see what we can come up with.

When you open the door and say you're going to record on Pro Tools, and you're using digital tricks to fix everything, and you're going to have a string section and 18 musicians are going to play on it, you've opened yourself up to such opportunity it sort of starts destroying creativity. You're trying to make it easier to create, but you're making it harder. Putting rules on yourself is really what makes you make music.

Certainly, rushed recording stints are expected of nascent bands bereft of big budgets and label backing, yet Detroit's fiery and fabulously attired duo isn't exactly in such a penniless or anonymous position. Last year was a key period for the White Stripes in terms of mainstream visibility. In 12 months, the band scored everything from three MTV Video Music Awards, two summer dates with the Rolling Stones, and a sold-out gig at the venerable Radio City Music Hall with the Stooges, to racking up 631,000 sales for White Blood Cells, to racking up 631,000 sales for White Blood Cells, to racking up 631,000 sales for White Blood Cells.

The outside and internal expectations placed on the band's recording could have caused the band to tense up and write a diluted and lackluster record. Yet in the midst of the whirlwind, the band's aim was as simple as ever: make a raw and ragged rock album the way they always had.

"We were completely unaffected," Jack White says. "We feel like we recorded the way we always had. Five of the songs were written in the studio. A lot of it was just trying to see what we could come up with under this circumstance."

The end result is the mighty and uncompromising Elephant. Gloriously muddy around the edges and incisively executed, the Stripes' fourth disc will reassure longtime fans who may have wondered that all the pomp and circumstance had forced the band to go soft or blindly believe in its own greatness.

"We feel like we recorded the way we always had. Five of the songs were written in the studio. A lot of it was just trying to see what we could come up with under this circumstance."

—JACK WHITE

Given the sheer quality and confident swagger inherent in this dense batch of songs, Elephant will also likely win over first-time Listeners. The opening “Seven Nation Army” (also the set's first single) begins with a thick guitar line played through an octave pedal, while Meg White's simplistic beats build up a charging, charging tempo. If there was ever a doubt that Jack White's voice was equal parts Paul McCartney and Robert Plant, his performance on “Seven Nation Army” runs from wren-like cooing to caged hell-child wails, taking no prisoners in the process. When he howls, “All the words are gonna bleed from me and I..." I think no more,” it's his official call to fans to get up and dance along.

Following on the song's dirty footstep is the blistering, barn-burning “Black Math,” which features perhaps the most uncompromising marriage of thrashing guitar and drums set to tape since the Stooges' "Fun House.

Because Elephant starts with such visceral strength and impossibly attractive force, it is easy to fear the rest of the album would come up short in offering the same dramatic impact. Such is not the case. Follow up tracks like the tranquill, percussion-free "Cold Cold Night," we find Meg White approaching the microphone unaccompanied for the first time with cool resolve—sereating eager listeners with her delicate and sweet styling while a gentle organ pulses in the background.

"It was happening right then," Meg White says about recording her vocals for the song. "Jack wrote that song for me, and I've been doing more vocals live, so I gained some more confidence."

WEB LEAKS

White Elephant serves as an announcement of the White Stripes' evolution, the official release of the record has been met with difficulty. Third Man/V2 has stepped up the release date from April 11 to April 13 to respond to the set circulating the Internet, despite the label's efforts to safeguard against online leaking.

"We knew it was going to get out there," V2 president Andy Gelso says. "There's nothing you can do to keep it from getting out there; you can try to slow it down. On one hand it's frustrating. On the other, you're thankful you have a band people want to download. You hope people want to buy it because of [its] beautiful packaging—the album is being released with six different album covers—and for the fact that the band delivered a brilliant record."

WBCN Boston PD Oedipus says, "We embraced this band when we first heard them because ['Seven Nation Army'] was our song. The song is wonderful; it jumps off the radio."

Recently announced, the White Stripes have added eight U.S. dates in April, which will follow a brief stint in the UK. The group will play two shows in its Detroit home before playing in California, Boston, and New York. This spring will also see the act play for one week as the house band on Late Night With Conan O'Brien. The dates are still to be confirmed.
**Hip-Hop-Flavored ‘U Turn’ Marks Crossroads For McKnight**

**BY GAIL MITCHELL**

Love ballads are still his forte, but the edgier side of singer/songwriter/producer/musician Brian McKnight claims equal time on his sixth studio album, U Turn. Arriving in stores March 25, the Motown/Universal release finds McKnight collaborating with rappers Nelly, Fabolous, and six John as well as noted hip-hop producer Rockwilder.

In one respect, U Turn picks up where McKnight’s 2001 album, Superhero, left off. On that set, the R&B veteran laid down tracks that reflected his interest in hip-hop and other genres like rock and gospel. Along for that ride were such guests as rappers Nate Dogg and the St. Lunatics, gospel’s Fred Hammond, and pop’s Justin Timberlake.

Though McKnight is no stranger to stepping outside R&B’s perceived boundaries—see “P Diddy”-combines his production skills to McKnight’s 1997 Anytime—he says people still seem surprised that “I listen to Eminem, Snoop Dogg, and Dr. Dre. I’ve always checked out other music and have always worked with other people. This album represents every side of me.”

The artist also refers to U Turn as “my coming out, my reinvention. I changed management [formerly with the Travick Group; McKnight is now managed by Stilas White of the Angelen-based McKnight Entertainment], my children are older, and I’m single now. I’m doing a lot of things I wouldn’t have done before.”

What he has done before—romantic ballads—is represented here by such tunes as current single “Shoulda, Woulda, Coulda.” Produced by the Underdogs (who co-wrote the song with McKnight), the song jumps to No. 54 on the Hot R&B/Hip-Hop Singles & Tracks chart (previously no chart), the album’s first single. “Makeda,” peaked at No. 48 on the Hot R&B/Hip-Hop Singles & Tracks chart and marked the first time a French-language single had charted.

Following the success of Princesses Nubienes, the group toured extensively and collaborated with a number of U.S. artists, including Black Eyed Peas, Reflection Eternal, and Jimmy Summer.

“We did a lot of [other] music and toured as part of a broader tour at retail and on the road,” Hélène Faussart says. “After we wrapped the tour, we had a lot of ideas. We felt fresh and full of inspiration. We evolved as women, mothers, and human beings.

“During the last few years, we grew and experienced life,” she adds. “Those last five years were more about action. The new album had to be in that vein. The first album was a presentation of ideas. Now, it’s about established fan base through appearances on Good Morning America, The View, and The Oprah Winfrey Show; print ads in such female magazines as Honey and Essence; and release bumpers on BET, which is currently airing the “Makeda” video, which was directed by Frank Sacramento and McKnight and stars actress Victoria A. Fox.

At the same time, Universal Records senior VP of marketing Jackie Rhinehart, the label is focusing on the “new” McKnight. “The fact that he has a long career is testament to his black fan base, and we’re reinforcing that. By doing so, we also want to highlight the edgier, unknown aspects of Brian to a broader consumer base,” though he’s been around a while, he seems older to many. McKnight is in his 30s [he turns 34 this year]. He likes motorcycles and sports: he even has a basketball team he’s formed. The artwork and TV spots show “a man who is a hip-hop singer in his 30s.”

In addition, the label has teamed with the 20th Century Television and a retail partner for a promotion that integrates U Turn publicity with such UPN shows as Buffy the Vampire Slayer. Consumers will vie for the chance to attend a McKnight concert plus ancillary prizes like trips for two to a spa. Also in the offering: a summer tour and a junket overseas where the album is also being released March 25.

Rio Brooks, Atlanta district manager for Southern record chain Peppermint Music, agrees that McKnight will have no problem attracting long-time fans. However, he cites other factors that may slow U Turn’s added boost: “Even in a market that is rap/hip-hop-focused, one cannot deny the power of great love songs.”

Brooks says, “With the country on the brink of war, love-themed albums should do well. Plus, the production here is great. McKnight has also kept his name out there, releasing the hits album From There to Here, doing a song on Justin Timberlake’s album, and contributing to Motown’s new Stevie Wonder tribute [Conception: An Interpretation of Stevie Wonder’s Songs; released March 18].”

McKnight—whose songs are published by Cancelled Lunch Music/Universal-PolyGram International Publishing (ASCAP)—concedes rap/hip-hop’s dominance. But don’t count him out yet. “Ten years ago you had to take runs out to get played.” McKnight says. “Now it seems like you have to put them in to get played. For those of us who play on FM, but I’m still a traditional person: You have to get radio to get success. If I want to become obsolete, I’ll go against what’s out there.”

“The power of songs and tempos that play on radio,” he continues. “I’m always cognizant of what’s going on. So U Turn has hip-hop, it has R&B, it has a... it has something for everyone.”

**Les Nubians Switch To English On 2nd Set**

**BY RASHAUN HALL**

Four years ago, the French duo Les Nubians put an international spin on R&B with Princesses Nubienes (One World Between Us). Their debut, Sisters Hélène and Célia Faussart return with One Step Forward, their sophomore set for Omni/Universal (March 25).

Princesses Nubienes was the most successful French-language album to chart in Billboard in the past 15 years—selling 419,864 units, according to Nielsen SoundScan. The album’s first single, “Makeda,” peaked at No. 48 on the Hot R&B/Hip-Hop Singles & Tracks chart and marked the first time a French-language single had charted.

Following the success of Princesses Nubienes, the group toured extensively and collaborated with a number of U.S. artists, including Black Eyed Peas, Reflection Eternal, and Jimmy Summer.

“We did a lot of [other] music and tours,” Hélène Faussart says. “After we wrapped the tour, we had a lot of ideas. We felt fresh and full of inspiration. We evolved as women, mothers, and human beings.

“During the last few years, we grew and experienced life,” she adds. “Those last five years were more about action. The new album had to be in that vein. The first album was a presentation of ideas. Now, it’s about everyday life experiences.”

With experience comes new opportunities. The duo’s time on the road allowed them to improve their English, and as a result they wrote more in English for One Step Forward. “Writing in English came completely natural,” says Hélène, whose songs are published through Delabel in France.
**Lava Baby's Aggressive Self-Promotion Begins To Pay Off With Radio, TV Exposure**

**BY LARRY FLICK**

Lava Baby is a band that will not give up—as evidenced by the inexhaustible energy with which the New York outfit has spent the last year promoting its steril full-length debut, Big Stuff.

"This is a band straight out of the old school," notes Jack Satter, head of promotion for Liquid Records, which distributes the recording.

"They're not laying back and waiting for the label to make them stars. They're deep in the trenches, working harder than any band I've seen in a very long time. They're putting themselves in front of everyone and anyone they can find."

They certainly are. It has become fairly common for the band's principles and founders Robyn Bans (vocals, guitar) and Miss Brown (drums) to spend hours calling radio programmers to either thank them for playing the band or to woo them into testing on the air.

"It's been interesting to connect with the people who are in the thick of the industry," Bans says. "It's given us a serious education."

**HEADWAY**

The communal efforts of Satter and Lava Baby are apparently starting to pay off. "Sex Junkie," the infectious, guitar-charged single from Big Stuff, is currently airing on 25 mainstream rock stations.

"This is a record that's growing gradually," Satter says. "It's not easy to get a band that doesn't have a major label machine behind them on the air. But there's life and growth in this record; that gives us the energy we need to forge onward. Once we get the record on a station, it performs well—and that's what matters most."

Radio is not the only outlet of exposure the band has been enjoying lately. Several tracks from the album have been placed for use on TV programs. The strummy "Valentine" has been featured prominently during MTV's The Real World, while "Sex Junkie" was heard on the E! network program Wild On!... Hollywood Nights.

"It all adds up," Miss Brown notes. "For a band like ours, which is trying to get attention against so many others, getting heard during a show on MTV, for example, is huge. We're still enjoying that one."

**WALKING THE ROCK/POP LINE**

Perhaps the strongest element of Lava Baby is that they are aggressive enough to play alongside hard-edged rock bands like the Donnas while exhibiting the youthful pop flair of Avril Lavigne. For proof, the band—which includes Mr. Marc (guitar) and Peter Cole (bass)—has played Radio Disney events and has toured with rock icon Dave Davies of the Kinks.

"Hey, we're versatile," Bans says with a laugh. "Seriously, I like the fact that we're a band that wears its pop sensibilities proudly. We play as hard as any rock band, but we're also melodic and catchy. I wouldn't have it any other way."

Miss Brown adds, "We love all kinds of music, and we have a full range of influences that go from the Carpenters to punk. We want people to take us seriously, but we also want people to enjoy us. We want people to leave our shows with the songs stuck in their heads."

The material of Big Stuff demands precisely that, whether it be the rauccous, funk-flavored attack of the hit-worthy "If I Didn't Have You" or the sprawling rock balladry of "Wait 'Til the Morning." This is well-crafted music from a band that will eventually be heard on a major scale. It is just a matter of time—and energy.

"And we're not going to rest until we get there," Bans says with a determined smile. "Count on it."

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**Denmark's Quirky Raveonettes Coming Down Major-Label Pipeline**

**BY TODD MARTENS**

Denmark's Raveonettes do not mind restrictions. While singer/guitarist Sune Rose Wagner wants to create nothing more than "60s rock-out songs," the co-ed duo has a meticulous recording process that borders on conceptual art.

All the Raveonettes' songs are cut in one key, feature no more than three chords, refrain from any flashy cymbal flourishes, and stick to a strict time limit of less than 180 seconds. The end result is a campy monster mash that falls somewhere between the Cramps and the films of Ed Wood.

Whip It On, the duo's debut EP that was released last year on Denmark's Crunchy Frog, earned rave reviews. A one-off gig at New York's CBGB caught the ear of Columbia chairman/CEO Don Jenner, after which the label purchased the rights to the EP. In less than 16 months, Wagner and musical partner Sharin Foo went from being a pair of unknowns in Northern Europe to Columbia's bid for the proverbial next big thing. But, Wagner says, the Raveonettes were never after indie cred, nor did they visit New York last November with the intent of flying home with a major-label deal.

"We want to go places with this music. In order to do it on the scale that we want, we need a major label," Wagner says. "So, we went to New York with a finished product and explained that we had bigger plans for this band."

As does Columbia president Will Botwin, but he is in no hurry. A full-length set, produced by Sire Records co-founder Richard Gottehrer, is sitting on a shelf.

"The full-length album can come anytime from June to mid-September," Botwin says. "We didn't want to put the spotlight of all of Columbia's resources on them. We wanted to treat them as an independent. We wanted 15,000-20,000 units [of the EP] across the counter and out to the right people in indie accounts before we hit chains."

With Columbia's goal achieved, thanks to some recent support dates with college radio favor Interpol, the label moved Whip It On from indie-focused RED Distribution to Sony Music Distribution. The Raveonettes will then launch an MTV2-sponsored tour with the Mooney Suzuki.

I want to be treated like a star, even if I'm not one... yet.

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**BILLYBOOM MARCH 29, 2003**

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VISION REALIZED: Despite the unimaginable conditions under which they toiled, a handful of such Czech Jewish composers as Viktor Ullmann, Hans Krása, and Pavel Haas created an extraordinary body of music while imprisoned in the Theresienstadt internment camp during World War II, prior to their deaths at Auschwitz. By necessity, much of their surviving music was written for chamber-music forces, leaving any orchestral ambitions unrealized.

James Conlon affords listeners a valuable glimpse of what might have been, conducting the Cologne Philharmonic in Ullmann's Symphonies Nos. 1 and 2—orchestrated versions of the composer's Piano Sonatas Nos. 5 and 6—on a new disc issued March 4 by the German label Capriccio. The label has also issued a DVD of Estranged Passengers, an Ullmann documentary that includes an interview with the conductor. Conlon will conduct the Symphony No. 2 in New York March 26, as the culmination of a concert series that also includes Ullmann's opera The Emperor of Atlantis (March 23) and a program of his chamber music and songs (March 24).

The project is typical of the neglected repertoire that Conlon has long favored on disc. "Aside from my own ego and enjoyment in conducting Beethoven symphonies and The Ring, I don't see that recording those would fill a need," Conlon quips. "I would rather put my energy into something useful." That philosophy sparked his extensive, much-lauded Zemlinsky cycle on ENI Classics, as well as a new Capriccio series that he paired Conlon with violinist Vladimir Spivakov for discs devoted to Shostakovich and Hartmann, both issued last year.

It was during the recording of his Zemlinsky series that Conlon discovered Ullmann, who had been one of Zemlinsky's assistants in Prague before the war. The fifth and seventh sonatas were among the works Ullmann composed in Theresienstadt prior to his transfer to Auschwitz in 1944; both included notes indicating each work's planned scoring. Orchestrated by Bernhard Wolff, the symphonies underscore Ullmann's originality while also recalling the opposing styles of his two teachers, Zemlinsky and Schoenberg. The orchestration also clarifies the potent symbolism of the Second Symphony's finale, in which a pianistic Jewish folk song is woven into a fugue with a Czech hymn of resistance.

To Conlon, Ullmann's music suggested alternative paths that music might have followed in the 20th century, had the revolutionary Schoenberg not been the sole dominant voice to survive the war. "The younger generation was experimenting with all sorts of things and had many different viewpoints and attitudes," Conlon explains. "Had there been no Nazi Germany, there would have been a dialogue going on, as there had been in German music for the past 200 years. There would not have been only one giant who came through the whole thing—and even Schoenberg might have been different."

TAKE FIVE: Telarc bolsters its position in the competitive new market of SACD surround sound Super Audio CD (SACD) this month by assuming domestic distribution of the Netherlands-based PentaTone label, which was founded in 2001 by three former executives of Philips Classics. That lineup is apparent in PentaTone's initial American offering, the Remastered Quadraphonic Recordings (QR) series, which consists on SACD a number of quadrophonic recordings made by Philips in the early '70s. The first eight QR offerings, due March 25, feature repertoire by Handel, Beethoven, Rossini, and others conducted by Sir Neville Marriner, Seiji Ozawa, Jaap Schröder, and Sir Colin Davis. At long last, the recordings can be heard as the engineers intended, with dramatically enhanced instrumental colors and timbres and a deep, steady, three-dimensional soundstage. Each disc also includes a conventional stereo mono layer. Telarc will also begin to offer new PentaTone recordings in April, including music by Mozart, Mahler, and Franz Schmidt performed by the Netherlands Philharmonic and the Concertgebouw Chamber Orchestra, and others. A release due in the fall finds Kent Nagano conducting the Russian National Orchestra in Prokofiev's Peter and the Wolf, narrated by Sophie Loren, and contemporary French composer Jean-Pascal Beintus 'The Wolf and Peter', narrated by former President Bill Clinton. Mikhail Gorbachev recorded a spoken introduction.

Emerging Tunesmith Jason Mraz Gaining Ground, Eager To Test His Limits

BY LARRY FLICK

It would be easy to lump the increasingly popular Jason Mraz in with the army of male rockers forming in the wake of John Mayer's formidable, Grammy Award-graced success, but Mraz has actually been actively promoting his Elektra debut, Waiting for My Rocket to Come, since its October 2002 release.

"This is old-fashioned artist development," Elektra VP of marketing Dane Veneable notes. "From the start, we knew that Jason Mraz was going to take investing time and care in. We're not interested in a fast burn. We're interested in working with him for many years to come."

That suits the San Diego-based artist just fine, since Mraz believes his debut is the tip of his creative iceberg. "My best songs have yet to be written," he says. "I'm proud of where I am, but I'm also itching to grow and test myself."

Mraz has spent the better part of the past four months on the road, darting between gigs opening for Jewel in the U.S. and headlining his own dates throughout the country, as well as in Australia, Canada, and various parts of Europe.

"No one sells Jason better than he does himself, onstage," Veneable says. "It's the primary means by which we're building this project."

Apparently it is working, as single "The Remedy" is gaining momentum at rock, triple-A, and hot AC radio formats. Top 40 programmers will get the guitar-charged pop/rock track March 24.

"It's interesting to see how all of this unfolds," Mraz says. "When you are all alone, writing a song, you don't think about things like radio formats. You think about putting something honest out there for people to dig."

But now that he is dealing with the business of music, Mraz says that he is up for the challenge.

"When you love what you do, you push until you drop—then you push harder. That's me. Always."

"GIRL OF THE MOMENT: In an era of soundtracks "inspired" by movies that comprise songs not featured in the corresponding film, the What a Girl Wants soundtrack is a breath of fresh air. All 15 songs on the soundtrack are actually in the film.

The soundtrack, which Atlantic Records will release April 1, mixes pop and rock, both past and present. Artists on the album include Craig David, the Clash, Meredith Brooks, Duncan Sheik, Holly Valance, the Donnas, Willa Ford, Rick Derringer, Lucy Woodward, Leslie Mills, and Gavin Torpe. John Gregory's "Ride of Your Life" is the soundtrack's first single.

What a Girl Wants, a movie from Warner Bros. Pictures, opens April 4 in North America. The film will have a summer release in the U.K. and other overseas markets. In the film, Amanda Bynes plays a young American woman named Daphne Reynolds, who travels to England to meet the father she never knew. Daphne's father (played by Colin Firth) is an important politician whose family does not approve of her. While in London, Daphne has a romance with a local musician, played by Oliver James, who performs two of the soundtrack's songs: "Long Time Coming" and "Greatest Story Ever Told." The two ballads were written specifically for the film.

All of the album's songs fit the movie's theme of "following your heart and believing in yourself," says What a Girl Wants music supervisor Debra Baum. "We had three female vocalists, as opposed to a male vocalist."

The marketing of What a Girl Wants is a perfect example of corporate synergy: AOL Time Warner owns Warner Bros. Pictures and Atlantic Records. In addition, Bynes is a star of the TV series Colton & The Motors, which will air on the WB network, also owned by AOL Time Warner. Not surprisingly, What a Girl Wants will be heavily marketed on the WB.

Atlantic senior VP of marketing Vicki Germaine adds, "We've done a pretty significant retail campaign for the album. Soundtracks normally have a suggested retail price of $18.98, but for What a Girl Wants, we have a $15.98 suggested retail price." In addition, Atlantic will make the soundtrack available for streaming on the Internet.

Gregory's "Ride of Your Life," which is used in the end-title credits of the film, has been serviced to AC radio. Atlantic manager of product development Chip Dorsch explains. "This movie is really testing strongly with mothers and daughters. It's not just a teen film, so it made sense to go to more adult formats for this song."

Los Angeles-based musician Gregory, who previously had a stint in the band California, is stepping out as a solo artist with "Ride of Your Life." The song is also the first single from his solo debut, which Atlantic expects to release this summer.

Gregory tells Billboard, "[Atlantic Records Group co-president] Ron Shapiro asked me if I was there anything I had written that could be used in the film. I had hits and pieces of the song written already. I got a plot outline from Debra Baum, and it just happened from there. The song applies to the movie but also to life in general. It's about stepping outside your boundaries and taking chances."

There are no immediate plans for a music video for "Ride of Your Life," because as Atlantic's Germaine says, "We decided to pour a lot of the money into TV and radio spots." Marketing plans for the movie and soundtrack also include actor/singer James getting on a seven-city promotional tour of U.S. shopping malls, beginning March 24 in Chicago.

A DJ will be there spinning the soundtrack; "Dorsch adds. "Oliver James will also be visiting radio stations, and we're having a contest with radio stations that will have the winner flying to the premiere of the movie this summer in London."
Oleander Gets More Aggressive, Focused On Sanctuary Bow ‘Joyride’

BY CHRISTA TITUS

When it comes to performance, playing live is a band’s proving ground. This is becoming even more critical to an act’s longevity, as groups log continuous stretches on the road to remain viable against a background of declining album sales. Oleander’s gig at New York’s the World in January showed it is one of those bands that relies on delivering a well-honed rock show.

“I think that in order to be respected, it’s not just about selling albums; it’s also about being a musician,” guitarist/vocalist Thomas Flowers says. “We’ve got a long way to go, but we definitely strive to be as tight as we can and to put on as good a performance as possible.”

Flowers and bandmates Doug Eldridge (bass), Ric Ivanovich (guitar), and Scott Devours (drums) made good on that challenge with a set containing material from their new album, Joyride (March 4), the band’s debut project for Sanctuary. The Sacramento, Calif., natives took for a spin “Hands off the Wheel—which is No. 29 on Mainstream Rock Tracks—Don’t Break My Fall,” and “Fountain and Vine,” new tunes that forge the instrumental experimentation found on 2001’s Unwind for a blistering, head-banging sound that won the audience’s approval.

On Unwind, the band “really wanted to stretch our tastes and try to present an album that was a little more diversified as far as instrumentation,” Flowers explains. “It didn’t necessarily pan out for us, so we kind of stripped that down to doing what we’re good at: We’re a rock band, and we decided that this album was going to be more linear, more focused, more in-your-face than either of the other two albums.”

As Oleander’s lyricist, Flowers wears his experiences on his sleeve. Two of Joyride’s most powerful cuts, “Fountain and Vine” and “30 60 90,” recount his struggles with chemical dependency. “Better Luck Next Time” expresses a moral quandary he wrestles with because “there’s a lot of things I could be doing with my time, and sometimes I feel like I’m not doing it justice.”

FLOWERS’ STORYBOOK

“Runaway Train” is a story from Flowers’ previous marriage. He explains, “Whenever you go on the road, you come home, you’re not quite sure what’s changed and you’re not quite sure if you’re the same or if anything’s the same. So there’s a lot of keeping your fingers crossed that everything that you love is still going to be there when you return.” But for all the personal challenges he has faced, Flowers is not bitter. He says, “The biggest inspiration for me right now has been [girlfriend] Lindy Gambel. The woman in my life is my inspiration for my every day. This happiness inspired Joyride cut ‘Rainy Day’.”

Oleander wrote Joyride while at a career crossroads. In early 2002, it left Universal Records, home of 1999’s February Sun (which went gold, thanks to the No. 3 Mainstream Rock Tracks hit “Why I’m Here”), and Unwind (which spawned “Are You There?”), a No. 6 hit on the same chart. Flowers described the departure as a mutual decision involving mixed emotions on both sides: “For them, it was an opportunity to save money and pursue other artists. For us, it was an opportunity to get another label while we still had clout in the business. Thankfully, they let us out of our contract, and we fulfilled our obligation to them and found a home at Sanctuary.”

having seen the way crowds react to the new material, Sanctuary product manager Nick Pirovano is enthusiastic about Joyride. “The one song we’re starting to see some amazing reaction with is ‘Fountain and Vine.’ When we see the song performed live, very rarely do you see kids start singing a brand-new song back to the band that they’d never heard,” he points out. “I’ve seen this band several times now, and it happens every time, where the kids react to this chorus and they’re just singing at the top of their lungs. It’s a showstopper.”

DEMONS SURFACING ON EP

Pirovano describes the promotional strategy for Joyride as a market-specific national campaign concentrating on having a retail presence in cities where “Hands off the Wheel” has reacted strongly, such as Dallas, Cincinnati, and Minneapolis: “We’re offering a very special EP that contains acoustic and demo tracks from the record, as well as an unreleased song, and it also contains a video for ‘Runaway Train.’ We’re pricing the record competitively at $13.98. It’s a pretty cool value for a kid who’s an Oleander fan.”

On the Internet, a listening party was held for Joyride Feb. 28 through March 3 exclusively on hivemuse.com, where fans could stream the entire album. Amazon.com offered a pre-release value-add—where fans who ordered Joyride ahead of street date could stream the Runaway Train EP. Oleander played a half-hour acoustic concert at Tower Records in Citrus Heights, a Sacramento suburb, on street date; local radio station KRXQ (88 rock) broadcast the event from the store.

“When their first album came out, they did an in-store that was very well-received, and they sold almost 400 copies that day,” Tower operations manager Donna Rasmussen says. “They really made some hits here.”

“The greatest rock records make you want to see the band live, and then when you see the band live, you want to listen to the record,” Pirovano says. “This record makes you want to see this band live, and then when you see these songs performed live, you cannot wait to go listen to this record.”

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Gabriel Lowers Ticket Prices For Second Leg Of Tour

BY SUSANNE AULT

LOS ANGELES—Undeterred by weaker-than-expected business on a late 2002 tour, Peter Gabriel will hit the sheds this summer with a lower ticket price.

During Gabriel’s first major U.S. tour in nine years last fall, attendance was less than expected. So concert organizers believe they have made a smart decision in lowering prices across the board by approximately 30% for the tour’s second leg this June.

In contrast to the $135 price for the high-end November and December 2002 gigs, tickets for Gabriel’s 16 upcoming North American dates will peak at $85 apiece and cost as little as $29 in some cases; $150 from each ticket will be donated the human-rights advocacy charity Witness, similar to an arrangement from last year.

“Our part of the reason [for that] is Peter wanted to make it affordable for people who maybe couldn’t afford the fall leg,” Clear Channel Entertainment (CCE) VP of touring Gerry Barad says of shows tentatively set to bow June 7 at the Shoreline Amphitheatre in Mountain View, Calif., and wrap July 2 at the Verizon Wireless Music Center in Noblesville, Ind.

CCE nationally promoted Gabriel’s 2002 shows and will do so in 2003. Half of the spring shows are repeats in primary markets, including Los Angeles and Boston; the other half are markets that last year’s routing schedule did not include, such as Columbus, Ohio.

Makin9G CHANGES

“I think we all agreed that not everybody was going to be able to afford the first tour—it might be pricey by some standards,” says Evolution Talent agent Jonny Podell, who booked Gabriel’s tour with William Morris Agency’s John Marx. “We all agreed to come back and try to scale it in a way that was more affordable for everyone.”

Another change is that the leg will stop primarily at amphitheaters, which means 2002’s complicated 360-degree setup (Gabriel performed inside a bubble-like structure) will be revamped to an on-the-road production approach. This should reduce expenses, but Barad says Gabriel was drawn to sheds this time because “the weather will be good ...

— it will be something different to do. He never does the same things twice.”

The $135 price was within the ballpark of many recent arena headliners—equal to U2’s 2001 charge and less than 2002’s $250-$250 Rolling Stones and $290 Paul McCartney tickets. However, of the nine shows reported to Billboard Boxscores from Gabriel’s 19-show stint last year, none sold out; instead, they filled 72% of the arenas’ available seats. The opening two Chicago dates at the United Center drew about 50% of its capacity. On average, each show grossed $678,829 and attracted 10,111 in attendance.

“We’re happy with the tour,” Barad says of these performances. “At the end of the day you can always sell more tickets. Not everything sells out these days—we don’t want to dwell on that.”

So Gabriel’s fall series was a CCE-produced event, venues were essentially financially protected, regardless of attendance. But missed concession and merchandise sales could be one negative effect combining with weaker-than-anticipated crowds.

Ralph Marchetta, VP of entertainment at the America West Arena in Phoenix, admits, “Our [Dec. 12] date did not do all that well. I would say I definitely was surprised at the time ...

... but I think it definitely has been a price sensitivity issue.”

Echoing managers at other participating venues in 2002, Marchetta points out that steep charges at a time when other hot-but-pricey acts were also competing in the market likely hurt his own show’s ticket sales. “We did have a McCartney show in October, then the Stones at the end of January. So [Gabriel’s show] fell in between. That was a factor,” he says, adding that he would like Gabriel to return to his building “because he is a tremendous artist. I think that given the right situation, it could make sense.”

United Center booking manager Scott Feldman says, “The same thing could probably be said for any show. It comes down to discretionary income—Rush, Rolling Stones, Bruce Springsteen: all are career artists who are out at the same time. With our economy the way it is, maybe instead of spending $130, you’ll save [for a $250] Stones ticket.”

Likewise, Feldman maintains that Gabriel did a bang-up job, and “in no way, shape, or form were the shows unsuccessful ... he put on an amazing tour.”

Another issue that may have affected attendance is speculation in recent months that Gabriel was back. According to Nielsen SoundScan, Up has sold 311,000 copies, compared with the 1.5 million Up has sold.

Plus, “Peter hadn’t toured in close to 10 years. Maybe now he’s [fresh in] people’s minds, and he may sell additional tickets,” says John Page, senior VPCM at Comcast-Spectator, which manages Philadelphia’s 18,000-seat First Union Center. (The venue hosted Gabriel’s last U.S. tour, launching 10,608 people and grossing $854,130.)

STILL DOING GOOD BUSINESS

As far as whether the lower prices will lead to sellouts, Podell says, “I think so ... the new record has been out, he was up for a Grammy this year [for best male rock vocal performance for Up] ...” "The Barry Williams Show", so many more people are conscious of Peter now than six months ago when we first put Peter on sale.

Although aware of certain attendance shortcomings last fall, House of Blues concerts Southwest VP Dave Parks says of his June 11 Gabriel show at Dallas’ Smirnoff Music Center, “When we had the opportunity to [book him], we didn’t hesitate in the least. It was just a matter of getting the show properly for the market.”

The June 8 show at Los Angeles’ Verizon Wireless Amphitheatre is one of the few spring concerts that are currently on sale. Still, Marx describes its progress as “very positive.” He and Podell also say that more Canadian dates may be added to the June leg.

While the subject of some speculation for venue sources, Barad denies that this next batch of shows reflects an attempt by CCE to make up for any lost revenue from Gabriel’s first leg.

“We bought a tour that was the X amount of dates, and per Peter, that was the end of it. But we got a call after Christmas that he was thinking about doing more dates in America,” CCE, where Anglo-U.S. repertoire dominates music sales.

Michael Gudinski, managing director of Australia-based promoter Frontier Touring Co., noted that when governments donate the music industry, “seriously, it can pay dividends, as illustrated in New Zealand. “New Zealand is very active,” he said. “Any half-decent band can get a [government] grant to make an album and pay for managers and labels to travel to see New Zealand bands around the world. Even the prime minister is supporting high-level acts and local acts.”

The panel said for such independent financiers as banks to step into the breach where majors have failed to financially develop certain acts. She felt the international banking industry has never understood the concept of developing acts for potential long-term profit.

Several delegates in the audience pointed to the trend of emerging and established acts opting to forgo the major labels’ resources. Cited examples included British act Simply Red and Steve Winwood. Another topic of discussion throughout the weekend was U.K. star Robbie Williams’ reported $80 million deal with EMI Recorded Music, where the major planned to recoup revenue not just from selling Williams’ and the Europe-wide region said they were starting to receive funds, they noted that they still struggled to gain the government’s respect as an export sector. As Eric Morand of Paris-based Export Music France pointed out, the Swedish music industry reminds its government that pop sensation Abba was bringing in more foreign revenue from their tours and recordings than auto giant Volvo before the Swedish export office way.

Helsinki-based Paulina Ahokas, director of the recently launched Musex (Music Export Finland), said the government’s Ministry of Trade and Industry generally does not collect data on the music industry. But to survive, the rest of its funds had to come from the local labels’ marketing budget.

The Dutch equivalent to Musex, Conamus, survives on funds from local copyright collection societies Buma and Sterna, the Noord-Holland, Hilversum-based organization’s Peter Smith said. The national government’s ministry of culture and economic affairs only assists on a project-by-project basis. Smith said that government support is needed to promote local live acts, especially in countries like the Netherlands with a strong live business. But to survive, the rest of its funds had to come from the local labels’ marketing budget.

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"We don't need a weekly map in the music business as we have Billboard as our guide, our bible, our informational highway"
Alex Hodges, Executive VP, House of Blues Concerts

"New refreshing perspectives on touring. I believe Ray Waddell to be the most accurate and reliable journalist today"
Buck Williams, President, The Progressive Global Agency

"Ray may be a pest, but he’s our pest... who cares enough about the touring business to dig deep and get it right"
Irving Azoff, Owner, Azoffmusic Management

"One can always count on impartial, intelligent coverage from Ray Waddell. He has no agenda other than to tell the truth (as much as I’ve tried to sway him otherwise)"
Seth Hurwitz, Owner, I.M.P./930 Club

"I really enjoy the revitalized Touring section. I go right to it to see the latest news and enjoy Ray Waddell’s column"
Jim McCue, VP of Sales & Marketing, Portland Rose Garden Arena

"Informative and always accurate"
Greg Oswald, VP, William Morris Agency

"Ray Waddell and his team have brought the sophisticated reporting that Billboard has been known for to the live aspect of the entertainment industry"
John Scher, Co-CEO, Metropolitan Talent Inc.

"Billboard's touring coverage is a great overview of what is happening in the touring industry - it allows us the opportunity to see who is where and what they are doing which helps us as bookers of our facilities"
Peter Luukko, President, Comcast-Spectacor Ventures
NEW MEANING FOR ‘EXCLUSIVE’: Anschutz Entertainment Group (AEG) and Nederlander Concerts have resolved their lawsuits regarding ‘booking rights at Los Angeles’ Staples Center and Forum,’ which are both operated by AEG. Nederlander and AEG’s Concerts West affiliate have agreed to share “exclusive” rights to book and promote concerts at Staples Center, and both will have a role in booking the Forum.

Money filed suit last year in L.A. Superior Court, alleging breach of contract regarding Nederlander’s exclusive promoter rights at both venues. The action came after AEG gave notice to Nederlander, saying it was not offered making payments to AEG because the latter had violated the exclusivity contract by booking shows at centers by acts as Creed, Garth Brooks, and George Strait.

EASY MONEY: Even if his days of No. 1 hits and sold-out arenas are behind him, rocker Eddie Money continues to tour like a bandit. In 2005, Money hits a milestone many artists never see, as he notches his 15th anniversary in the entertainment business. ‘It’s been 25 years of great rock’n’roll,’ says Money, whose hits include “Take Me Home Tonight,” “Two Tickets to Paradise,” and “Shakin’,” among others, are now part of the classic-rock canon. Money plays 150 dates a year, and “I wish it was more. I enjoy working; it’s nothing but fun now.”

Money says his audiences today are diverse. “I’ve got a lot of fans of a lot of different ages,” he says, adding that “he is a family man himself.” The shows are more family-oriented. “I’ve had a lot of my fans since the late ‘70s, and I feel like I have a lot in common with these people.”

Money’s life on the road isn’t always so family-oriented. In fact, he admits he used to be a pretty hard charger in terms of nightlife. “Back in the day, I used to knock down the [drinks], smoke pot, and that’s when you told you coke gas was nothing,” he says. “I had a reputation for being around bars a lot, and in those days I didn’t get a hangover. Plus, everything was free. If I knew how much all of that stuff cost, I probably wouldn’t have done so much of it.”

Despite his partying, Money maintained a reputation for professionalism in his live performance. “I always stayed pretty straight onstage,” he says. “Bill Graham was my manager, and I was petrified of the guy. I didn’t want to get out there like Jim Morrison and fuck up.”

Now Money says his wildest days are behind him. “I’ve got kids. I don’t want to be in the paper for a DUI or being a pot head.”

Even though he remains a staple at classic-rock radio, Money’s name does not seem to come up when the Rock and Roll Hall of Fame’s considerations for inductions are announced each year. “Nothing against Edda Costello or the Clash, but I had a lot more hits than those guys,” he says. “I feel like the Pete Rose of the Rock and Roll Hall of Fame. But if they don’t let me Bob Seger, Grand Funk Railroad, or Lynyrd Skynyrd in, don’t let me in.”

Money is booked by Christiane Weiss at ICM and managed by Jim Della Croce at Pathfinder Management.

YOUR BLOPP TOP: Texas trio ZZ Top will join forces with Ted Nugent and Kenny Wayne Shepherd with Double Trouble for the Beer Drinkers and Hell Raisers tour, set to begin April 25 at the CenturyTel Center in Bossier City, La. The tour will pair Clear Channel Entertainment and longtime ZZ promoters Beaver Productions of New Orleans as co-producers. The 20-plus date tour will play a mix of amphitheaters and arenas, wrapping June 14 at American Airlines Arena in Dallas.

BONNAROO II: The second annual Bonnaroo Festival, set for June 13-15 on a 600-acre farm near rural Manchester, Tenn., officially sold out March 19. Produced by Superfly Productions and A.C. Entertainment, the major jam-band event went clean in 17 days at 80,000 tickets, sold strictly via its Web site. The gross is estimated to be in the $1.1 million range, with tickets priced at $119.50, $134.50, and $149.50. The first Bonnaroo attracted 75,000 fans and grossed close to $9 million.
SHAWNA ‘WEIGHS’ IN: With so few female MCs stepping up to the plate, Disturbing Tha Peace’s Sh DLL Shawna has a chance to truly make a name for herself with her Def Jam South debut, Worth the Weight. It arrives April 29.

Born Rasmous Shawna Guy, the Chicago native has music running through her veins: Her father is blues legend and 1993 Billboard Century Award honoree Buddy Guy, who wasn’t initially thrilled with his daughter’s career choice.

Having recorded with Infamous Syndicate, Ludacris, and Disturbing Tha Peace, Shawna’s Worth the Weight marks the first time she has stepped out as a solo artist. She says the experience has been liberating. “It was fun finally getting the chance to not just do 16 bars. I’m doing whole songs now—intro, hook, and three verses. I learn different things about myself and recording every day.”

For Shawna, the album’s title carries a double meaning. “I’m usually not good with names. But when it came to this, it was my baby,” she says. “Worth the weight” means it’s worth its weight in gold. Also, people have been waiting for me to come out, so I wanted them to know it was worth the wait.”

SIGNED, SEALED, DELIVERED: With such acts as Mobb Deep, Tone Bone, and The Ying Yang Twins, among others, all signing with new labels, there has been more movement in R&B/hip-hop music in the past few weeks than on NAB draft day. The latest signing is at Atlantic Records, which recently inked a deal with Atlanta-based rapper T.I. Formerly signed to Arista, the rapper released his debut album, I’m Serious, in 2001.

T.I. was apparently a hot commodity: Def Jam, Universal, Bad Boy, and Columbia were all interested in the rapper, who released two albums independently before signing with T.I.’s label, T.I. East, last year. In Def Jam’s Part 1, Part 2, Atlantic has tentative plans to issue a new T.I. set, titled Trap Music, in late August. Proceeded by first single “24/7,” which is currently receiving spins in the Southeast. T.I. is also featured on “Never Scared,” the lead single from new So Def/Arista signee Bone Crusher.

SUMMIT POSTPONED: The Hip-Hop Summit Action Network (HHSAN) has decided to postpone its Atlanta Hip-Hop Summit, as well as the Hip-Hop Peace Concert, after being unable to comply with the city of Atlanta’s festival ordinance. The HHSAN and city officials have agreed to explore the possibility of holding the event at a later date.

“We love the people of Atlanta, and we respect Mayor Shirley Franklin and other city officials,” HHSAN chairman Russ Simmons said in a statement. “We look forward to selecting a later date for convening the Atlanta Hip-Hop Summit, as well as other related concerts and events.”
Number One's Returns

**SOUNDTRACK**

1. **20th Century Fox**
   - *HOT SHOT DEBUT*
   - *Assn.*

2. **MCA**
   - *FLIGHT OF THE CONCHORDS* (12/18/99)

3. **Clint Eastwood Records, Inc.**
   - *TIE DYE 2: THE PARTY* (12/18/99)

4. **Epic**
   - *MISSY ELIOTT: THE SIS QVJN VERSUS THE WIZARD OF OZ* (12/18/99)

5. **Music From The Motion Picture *JOSHDUB***
   - *AQ LEE: AUTHENTICO VS THE WIZARD OF OZ* (12/18/99)

6. **Sony BMG Music Entertainment**
   - *RAPACIOUS: THE RAPACIOUS MOVIE* (12/18/99)

**GREATEST GAINER**

1. **Universal**
   - *THE UNIVERSITY OF HIP HOP: SPECTRUM 2002* (12/18/99)

2. **Interscope**
   - *THE LORD OF LOVE: RESTEEL* (12/18/99)

3. **Interscope**
   - *THE HOUSE OF SWIZZ* (12/18/99)

4. **Def Jam**
   - *THE ICE CREAM MAN* (12/18/99)

5. **Interscope**
   - *THE ICE CREAM MAN* (12/18/99)

6. **RCA**
   - *THE ICE CREAM MAN* (12/18/99)

**PACSETTER**

1. **Def Jam**
   - *THE ICCE CREAM MAN* (12/18/99)

2. **Interscope**
   - *THE ICE CREAM MAN* (12/18/99)

3. **Interscope**
   - *THE ICE CREAM MAN* (12/18/99)

4. **Interscope**
   - *THE ICE CREAM MAN* (12/18/99)

5. **Def Jam**
   - *THE ICE CREAM MAN* (12/18/99)

6. **Interscope**
   - *THE ICE CREAM MAN* (12/18/99)

**Soundtracks**

1. **Apple**
   - *THE ICE CREAM MAN* (12/18/99)

2. **Interscope**
   - *THE ICE CREAM MAN* (12/18/99)

3. **Def Jam**
   - *THE ICE CREAM MAN* (12/18/99)

4. **Interscope**
   - *THE ICE CREAM MAN* (12/18/99)

5. **Def Jam**
   - *THE ICE CREAM MAN* (12/18/99)

6. **Interscope**
   - *THE ICE CREAM MAN* (12/18/99)
Latin Notes

CHRISTIAN ALLIANCES: In an effort to reach the greatest number of buyers possible, a new alliance has been forged by two of the leading Latin Christian labels in the U.S.

The deal struck between Houston-based CanZion Productions and Miami-based Vida Music will allow Vida/Zondervan to distribute CanZion's 15 top-selling albums both on the Christian Bookstore Assn. (CBA) circuit and in the general marketplace, including mass-merchant retailers.

CanZion will distribute several of Vida Music's top-selling albums throughout specialized Hispanic Christian bookstores in the U.S. A major factor in the agreement is CanZion artist Marcos Witt, whose upcoming album, Dios de Pactos (God of Covenants)—scheduled for release in April—will fall under the Vida distribution agreement.

Marcos Witt may be the top selling Christian artist by far in the U.S. market, but his product has never had major distribution,” Vida Music director of marketing and music Arthur Allen says. “So we’re hoping this will create more awareness for the genre, because his product will begin to show.”

For CanZion, whose distribution is focused on independent Spanish bookstores, the lack of Nielsen SoundScan presence is felt even more acutely. "This is the kind of alliance that will result in a greater impact and presence, both in the secular and the Christian markets.”

CanZion VP of international marketing Sergio Blancet said in a statement, although Latin Christian music would benefit from major distribution, it involves striking a delicate balance between the marketing plans of a major and what the music is about.

This is not to say that it’s impossible. Late last year, Latin Christian label Rejoice struck a distribution deal with Word Distribution, which falls under Warner’s Christian division.

“In my opinion, [major distribution is] the next thing we’re going to see,” Allen says. “That’s what happened to English Christian music.”

But he adds, “like any other musical movement, you can’t take away the essence of what Christian music is.”

In other Latin Christian music news, Louisville, Ky., will have its first Spanish-language Christian radio station—a software deal between Louisville-based WKU-FM (88.3 FM) and CanZion that was recently acquired by Word Broadcasting (no relation to the label). The GM is pastor Jorge Olea, a 20-year veteran of Christian radio who hosts the weekend show Jovenes en Cristo.

“It’s Spanish-adult contemporary Christian, which will mix praise and worship with Christian-oriented pop music,” Lannert says of the format. Most of the songs will be Christian, with regional Mexican making up approximately 50% of airtime, while pop will take 35% and tropical 15%.

“It’s a mixture that we hope will make people cross over to the Christian station,” Lannert adds. Although WSOI is a 5,000-watt station, its repeaters enable it to be heard in a 200 square mile radius that reaches up to 75,000 potential listeners, according to Lannert. A contest is currently under way to name the station.

In Brief: Olga Tañon will be presented with the ASCAP Latin Heritage Award during the upcoming ASCAP Latin Awards dinner April 29 in Beverly Hills, Calif. The event will honor ASCAP’s most-performed composers and publishers of Latin music in 2002...Lynyrd Skynyrd, Sam Moore, and recording engineer Eric Schilling will be the honorees at the 2003 Florida Heroes Awards April 14 in Coral Gables, Fla.

EMI Latin USA Signs Distribution Deal With Venevision International

By Leilah Coba

MIA—Venevision International, an entertainment company that produces and distributes film and video, has established a new music company, Venevision International Music, and a record label, Vene Music. Both will be distributed in the U.S. and Puerto Rico by EMI Latin USA.

Vene Music’s first releases will be two tropical compilations, Discos Bacthatero (Bachata Duet) and Discos Menequenos (Merengue Duet). They will go to stores April 8 and will be supported by a campaign on the Universal TV network.

TV support is a key ingredient for Vene Music, which seeks to take advantage of its synergies with the Venevision TV network—the largest in Venezuela—and here in the U.S. with Univision, with which Venevision has a strategic alliance. Venevision International and the Venevision Network also belong to media conglomerate the Cineros Group.

According to Venevision International president CEO Luis Villanueva, a record label was the natural step for an entertainment company that already had interests in film, video, TV, and pay-per-view. “Our goal is to expand the existing market,” says Villanueva, whose brother is Francisco Villanueva, president of the Mock & Roll indie label. “We think the market is big enough to accommodate another record label.”

Villanueva, who is still in the process of recruiting label staff, will initially concentrate on existing catalog licensed through EMI or other labels and release compilations to get a footing in the market. He plans to release an average of two albums per month—and, “if we do well in this first stage, we’ll expand.”

This is Venevision’s first label, and its distribution by EMI brings both parties, according to EMI Latin USA president/CEO Jorge A. Pino, who calls this “the beginning of what is sure to be a fruitful relationship. They will have the advantage of our distribution, and we will benefit from the synergies off ered through television. TV campaigns are an invaluable tool in generating sales in today’s marketplace.”

Pino adds that he foresees other opportunities arising from the partnership.

This is the latest in a series of distribution deals EMI has signed in the past months, the most recent of which was a long-term licensing deal with Puerto Rican indie Gogo Music, announced in January.

Garcia Cleans Up At Argentina’s Gardel Awards

By Marcelo Fernandez Bitar

BUENOS AIRES—Winning in five categories, as well as the all-important golden Gardel Award, legendary Argentine rocker Charly García was the man of the moment at the fifth edition of Argentina’s Gardel Awards.

Organized by the Argentine Chamber of Record and Video Producers, this year’s winners were voted on by 2,000 journalists and industry insiders.

True to his indomitable spirit, García did not attend the ceremony. Right up until the last minute, organizers were desperately calling him and scouring the 7,200-seat Luna Park arena for a sign of him. Even after the show ended, García was unaccounted for.

García had dominated the Gardel nominations list, with nods in seven categories for Influencia (Influence), his first album for EMI. He won for best rock artist, best rock song, best recording, best producer, and album of the year.

Pop band Mambru, the rock-tinged group that was formed during the second edition of Panfleto in Argentina, was the only other contender to win more than one award. The act took home Gardels for best pop group and best new act. In keeping with the success of the Panfleto phenomenon in Argentina, the group is in the midst of a series of sold-out performances at the Gran Rex Theater, and its members are writing material for a sophomore album. Mambru member Emanuel says, “These last six months have been a nonstop thrill. Everything has happened so fast since we met at Popfleto, and we have not stopped experiencing new emotions. We still cannot believe it.”

Aside from Mambru, other nominated acts suffered the consequences of García’s triumph. Los Fabulosos Cadillacs frontman Vicentico was nominated in six categories and won in only one, for best video clip. Former Soda Stereo singer Gustavo Cerati was nominated in four categories but lost empty-handed.

The ceremony, hosted by TV personality/rock musician Roberto Pettinato, took place March 17 and aired nationwide only a few hours later on TV network Canal 13. Featured live performances included those by Mambru, young folk star Luciano Perea, Spanish troubadour Joaquín Sabina, Mimi Maura, Vicentico, and popular pop/rock outfit Los Pericos.

Other notable winners were producer Gustavo Santacoloma’s electronic/dance project Bajo Fondo Tango Club, folklore giants Mercedes Sosa and Los Nocheros, kidde TV show clown Pinón Pijo, rock band Difusois, and tango legend Nilo Stampa, who was recognized for his career achievements.

RIAA February Latin Certifications

Platinum albums (200,000 units)

Sin Bandera, Sin Bandera, Sony Discos, its first.

Ricardo Arjona, Santo Pecado, Sony Discos, his seventh.

Gold albums (100,000 units)

Los Invasores of Nuevo Leon, Esto es lo Nuestro—20 Exitos, EMI Latin, their second.

La Onda, A toda Onda, EMI Latin, its first.

Visionary Alliance. EMI Latin USA has entered into a distribution agreement with Venevision International. Pictured: from left, are EMI Latin USA VP of strategic marketing and distributed labels Guillermo Paez, Venevision International president/CEO Luis Villanueva, and EMI Latin USA president/CEO Jorge A. Pino.

www.americanradiohistory.com

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# Billboard Top Latin Albums

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## Pacesetter

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<td>Gracias: Homenaje A Javier Solís</td>
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## Greatest Gainer

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## Latin Pop Albums

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## Tropical/Salsa Albums

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## Regional Mexican Albums

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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
- Piracy
- Regional Mexican
- Touring
- President's Panel
- Rap/Reggaton
- Strategic Marketing
- Christian

The Billboard Latin Music Awards

The hottest night in Latin music!

MAY 8, 2003
THE MIAMI ARENA

Produced & broadcast by

TELEMUNDO

National radio simulcast to top U.S. Hispanic markets by

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QUESTIONS? Michele Jacangelo 646.654.4660 • REGISTRATION & GROUP DISCOUNTS Kelly Peppers 646.654.4643 • SPONSORSHIPS Cebele Marquez 646.654.4648
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<td>EN QUIETO NI UNA VUELTA</td>
<td>Ricardo Arjona</td>
<td>SONY DISCOS</td>
<td>2</td>
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</tbody>
</table>
Among nominations this year, Grupo Tainer, and best song and crossover band, best male entertainer, best showband, best crossover song (“Ahora Que Hago Sin Ti” [Now What Do I Do Without You]), best album (Sí Me Falta’s Ti [If You’re Not There]), and best song (“Yo Te Voy a Amar” [I’m Going to Love You]).

Peña garnered nominations for best album (Libre [Free]), best female vocalist, best female entertainer, and best song and crossover song (“El Dolor de Tu Presencia” [The Pain of Your Presence]).

Pulido was nominated for best Tejano/orquesta album (Bobby), best male vocalist, and best song and best crossover song (“Vainas” [Vain]). San Antonio natives Emilio y Grupo Rio, consistent winners at the TMAs, were shut out of the nominations this year. But Emilio has reason to celebrate anyway: Last month, he won a Grammy Award for best Tejano album with the 2002 release Acúdarate (Remember) that marked a reunion with his brother, Raul Navaire.

The Chris Perez Band, fronted by the widower of fallen Tejano star Selena, was nominated for most promising band and best album for Una Noche Mas (One More Night). Elda Reyna was nominated in the best female vocalist, best female entertainer, and (with Shelly Lares) in the best vocal duo categories, even though she hasn’t toured for almost two years. Former members of her group went on to form Frijoles Romanticos, which plays a fusion of rock-flavored Tejano ballads and cumbias and recently scored a hit at radio with the single “No Me Asusan” (They Don’t Scare Me).

For the first time in the history of the awards, TMA officials increased the number of nominees from three to five in the 14 categories. TMA winners are decided by a public vote collected from Hispanic households in the Southwest via mail-in ballots and the Internet.

The 2003 TMAs are scheduled to take place in San Antonio April 5 at Freeman Coliseum, a new venue for the ceremonies. Since 1994, the awards have been held in the Alamodome, also in San Antonio.

As part of the TMA weekend, a three-day Tejano Fanfair has been scheduled for April 4-6 at the Market Square complex in downtown San Antonio. Officials plan to showcase more than 100 bands in a half-dozen stages. Fanfair admission is free.

For a list of nominees, log on to billboard.com/awards.

**Latin Vets And Newcomers Nab Tejano Music Award Nominations**

**Beat Box**

**by Michael Paoletta**

**Making Waves**: Revered label Wavel Music will soon debut CD Twelves, an innovative new series that compiles DJ-friendly 12-inch vinyl singles on consumer-friendly CDs. Each non-mixed and unedited vol-

**ords), which arrived March 18.**

Brann says the new album, which follows the act’s Compressed Light (and its remixes, Compressed Light, and Time Trick), will be featured on the new album, Compressed Light. With Compressed Light, I was intellectually charged to see if I could break all the rules that I had set for myself with more house-related projects,” he explains. “With Staring at the Sun, I’ve reached a different paradigm. I’ve turned off that reaction/mechanism. I’m now able to cultivate things in a more honest way.”

To fully understand his words, listen to tracks like “Become Who You Are” and “Hold You Close” (both featuring Terrance Down), as well as “Nobody Knows” and the title track (both featuring Sylvia Gordon). Each is a lush, moving, multi-layered landscape.

It took a long time to cultivate the songs for this album. Brann acknowledges, “When I record, I take a pool of ideas and then look for a thread to follow. I went through a lot of self-trickery with this album, thinking to myself that none of the songs could relate to each other. But then everything clicked in a very unconscious, very intuitive way.”

**fresh & New**: It’s not common for a dance/electronic label to embrace a wide variety of sounds, so when one comes along that does, we feel compelled to share the news. Welcome to the world of new label Trust the Dj. Their debut album, which is helmed by Craig Din nech, formerly A&R director of Incentive Music, where he was responsible for signing such acts as Santos, Matt Darey, and Mario Piu.

According to Dinnech, the best form of defense in an industry climate of doom and gloom is through musical diversity. “Free2air will be nurturing artists and records regardless of genre and providing the necessary platform to take them to a wider audience,” he says. Incredibly excited about the challenges that lie ahead with such an endeavor, Dinnech is confident that “along with some great records, we have everything in place to make it work.”

Free2air officially debuted April 21 with the release of “Change the World” by Dino Lenny Vs. the Housemamas. Pete Tong has already championed the track on his weekly Essential Selection BBC Radio 1 show.

Staying with Tong, Trust the DJ Records will issue his new compilation, Essential Collection, also on April 21. (The disc can be pre-ordered at trustthedj.com.)

**Billboard**

March 29, 2003

www.billboard.com

www.americanradiohistory.com
**Billboard Hot Dance Music**

**Club Play**

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<td>I BELIEVE (PROGRESSIVE HOUSE MIX)</td>
<td>Chris Cox vs. Happy Clappers</td>
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<tr>
<td><strong>2</strong></td>
<td>CRY ME A RIVER (REMIXES)</td>
<td>JOS K906</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>IF YOU LOVE ME</td>
<td>Becky Bangin'</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGER MIXES)</td>
<td>DANNY MAC &amp; DAVE</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>GHETTO CHARLES WEBSTER &amp; PETE LORIMER MIXES</td>
<td>H norio</td>
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<td><strong>6</strong></td>
<td>TRIVET ON MY OWN (REMIXES)</td>
<td>Whitney Houston</td>
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<tr>
<td><strong>7</strong></td>
<td>DINOSAUR ADVENTURE 3D</td>
<td>Underworld</td>
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<td><strong>8</strong></td>
<td>I DROVE ALL NIGHT (REMIXES)</td>
<td>Lionel Dione</td>
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<td><strong>9</strong></td>
<td>IN YOUR LIFE</td>
<td>La Boushe</td>
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<td><strong>10</strong></td>
<td>DANCE TO THE RHYTHM</td>
<td>Topper Jones feat. DJ Pooh &amp; Urk</td>
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<td>HONEY</td>
<td>Billie Ray Martin</td>
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<td>THE HUM MELODY</td>
<td>Kelly Kent &amp; Jo Forrest feat. Jo Forrest</td>
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<td>NO WAY NO HOW</td>
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<td>WHAT I WANT</td>
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<td>SHAKE IT</td>
<td>Tommy Boy Soundtrack feat. DJs</td>
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<td>WITHOUT YOU</td>
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<td>DONTCHANGE (POUND BOYS REMIXES)</td>
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**Dance Singles Sales**

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<td><strong>3</strong></td>
<td>DIE ANOTHER DAY (REMIXES)</td>
<td>Marvin Kent &amp; DJ V</td>
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<td><strong>4</strong></td>
<td>EMOTIONAL ROLLERCOASTER (REMIXES)</td>
<td>CLAIRE TROJAN</td>
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<td><strong>5</strong></td>
<td>WHEN THE MONEY'S GONE (REMIXES)</td>
<td>FUNKY CHICKENS &amp; DJ Saba</td>
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<td>SOLSBURY HILL (MIXES)</td>
<td>E Lise</td>
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<td><strong>7</strong></td>
<td>FOR ALL TIME (REMIXES)</td>
<td>Star 6912511</td>
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<td>NO ONE'S GONNA CHANGE YOU</td>
<td>Robert Lea</td>
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<td>IN YOUR LIFE</td>
<td>La Boushe</td>
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<td>SOMETHING</td>
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<td>ALIVE (THUNDERPUSS REMIX)</td>
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<td>SOME LOVIN'</td>
<td>Mark &amp; Jessica W</td>
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<td>MURDER ON THE DANCEFLOOR</td>
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<td>COME...INTO MY DREAM</td>
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**Billboard Top Electronic Albums**

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<td>JOHNNY VIVID</td>
<td>100th Window</td>
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<td><strong>3</strong></td>
<td>THE STREETS</td>
<td>Ultravox</td>
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<td><strong>4</strong></td>
<td>LOUISE DEVITO</td>
<td>Original Pirate Material</td>
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<td><strong>5</strong></td>
<td>EVERYTHING BUT THE GIRL</td>
<td>N.Y.U. Underground Party</td>
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<td><strong>6</strong></td>
<td>PRAYERS</td>
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<td>Dance Party (Type Of)'s (Remix)</td>
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<td><strong>22</strong></td>
<td>GROOVE ARMADA</td>
<td>Luminous</td>
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**Notes:**
- All titles with the greatest gains during the week.
- Reporting includes from Billboard's American BMG Chart and the top 10 of other charts.
- Rankings are based on wholesale prices.
- This chart includes from Billboard's American BMG Chart and the top 10 of other charts.
- Rankings are based on wholesale prices.
INFORMAL REUNION: Grammy Award-winning group the Mavericks have reunited and inked a new recording deal with New York-based Sanctuary Records.

While the group never formally split up, its members haven’t recorded or performed together in three years. The Mavericks previously recorded four albums for MCA Nashville, including the platinum-selling What a Crying Shame in 1994 and the gold-selling Music For All Occasions in 1995. As it began to evolve away from country music, the group briefly switched from MCA to Mercury Records, which released their greatest hits compilation in 1999.

Original members Raul Malo, Robert Reynolds, and Paul Deakin are planning an international tour in the fall to support their first Sanctuary album, due in September. They will perform at the Nashville River Stage festival May 2.

Since the group last recorded together, Malo released a solo album Higher Octave Records and produced albums for K.T. Oslin and Rick Trevino. Reynolds, Deakin, and former Mavericks sideman Dale McFadden formed the band Swag, who recorded one album for Yep Roc Records.

HOUSEWORK: Gaylord Entertainment is undertaking a $7.5 million refurbishment of its Grand Ole Opry House in Nashville. The renovations, which began earlier this month, are expected to be finished by October and will include a new front-of-house audio system, an automated mixing console, and other sound enhancements. Structurally, the Opry House will get two major additions, which will house a 2,000-square-foot box office and a 2,400-square-foot gift shop, as well as new rest rooms, concession facilities, a new elevator, and new lobby lighting.

ON THE ROW: Marc Dottore exits Titley-Spalding and Associates, the management arm of TBA Entertainment where he has worked since 1994, to form Nashville-based MAD Management. His initial clients are Kathy Mattea and Celtic group Cherish the Ladies. He previously worked with Mattea at Titley-Spalding.

The Country Music Hall of Fame and Museum’s board of directors has re-elected retired Gaylord Entertainment executive E.W. “Bud” Wendell as chairman and re-elected Vince Gill to a second one-year term as president. Legendary singer Donna Summer was appointed to a one-year term on the board.

SIGNING: Prominent country singer-songwriter Dean Dillon has inked a songwriting deal with Sony/ATV Tree. He had been signed for the past 15 years to Acuff-Rose, which was acquired by Sony/ATV last year. Ronnie McDowell has signed with the Bobby Roberts Co. for booking.

Combustion Music has signed drummer-songwriter Pete Sallis to its publishing roster.

NEW AND NOTEWORTHY: Organizers of the annual MerleFest event enter the record business with the April 22 release of MerleFest Live! The 15th Anniversary Jam on CD, DVD, and VHS. The project includes performances from Doc Watson, Earl Scruggs, Patty Loveless, Alison Krauss, Chris Thile, Tim O’Brien, and others that were recorded last year’s festival on the Wilkes Community College campus in Wilkesboro, N.C.

In addition to its industry, MerleFest is marketing the compilation CD Fresh Faces at MerleFest 2003 featuring new Americana artists who will be playing at this year’s event, set for April 24-27, as well as acts that haven’t played the festival for many years. Fresh Faces includes tracks from Mountain Heart, Hot Rize, Doyle Lawson & Quicksilver, and Dale Ann Bradley. Both releases will be available at mfrstore.org and through a toll-free telephone number.

GOOD WORKS: Tim McGraw is donating some funds from the sale of tickets and select tour merchandise to local chapters of the American Red Cross in the more than 50 cities where his current tour will play. McGraw is kicking in $50,000 from the sale of each concert ticket sold on his Web site and 100% of the proceeds from the sale of a Tim McGraw/ American Red Cross T-shirt that is being sold at all of his shows.

Clay Walker has launched the charity Band Against MS Foundation to raise money for research into a cure for multiple sclerosis and programs for those diagnosed with the disease, which includes Walker. He is selling special Band Against MS merchandise on his tour and is also seeking donations for the foundation from corporations and individuals.

IBMA Is Helping More People Discover Bluegrass

BY DEBORAH EVANS PRICE

IBMA—With its relocation to Nashville and the implementation of the Discover Bluegrass campaign, the International Bluegrass Music Assn. (IBMA) is looking to further propel interest in the bluegrass genre among both consumers and music business professionals.

Utilizing brochures, a new promotional Web site, public-service announcements, and an increased presence at the recent National Assn. of Recording Merchandisers (NARM) convention, IBMA is out to increase awareness of what makes bluegrass such a unique musical style.

“With what we’re trying to do is to capitalize on a surge of interest in bluegrass and roots music in general that has really been going on for the last five to 10 years,” says IBMA’s director of communications, Mark Hays. “We are all aware of what’s been happening with the whole O Brother development, but it’s much broader than O Brother,” he says, referring to the還乡游記 the song soundtrack that was released in 2000 and went on to win the Grammy Award for album of the year. “It actually preceded all of that stuff.”

According to IBMA marketing/public-relations director Shari Lacy, the Discover Bluegrass campaign “was created to inform the bluegrass consumer about why they chose to buy and find it and to help broadcasters and retailers identify those consumers and convey the values of the genre.”

To educate both consumers and industry professionals about bluegrass and radio, IBMA has launched its second annual Bluegrass Campfire attractions that number more than doubled over the last five years. That’s the kind of steady rise we are seeing.”

WORD-OF-MOUTH

In addition to the radio and TV spots, one of the key components of Discover Bluegrass is artists taking the message out on the road, distributing brochures, directing fans to the Web site, and using tools provided by the IBMA to elevate the music’s profile.

IBMA International Bluegrass Music Association

“Discover BLUEGRASS.

“We don’t have the resources as an organization to spend millions of dollars on a public-relations blitz,” Hays admits, “but we do have something we feel is much stronger than money: We have members and thousands of people involved in the business. We are supplying them with the tools to [spread the message].”

Hays says the IBMA is not telling people what to say but is encouraging everyone in the bluegrass community—including artists, label personnel, broadcasters, and event producers—to find their own way of communicating “what it is about bluegrass that attracts people.”

Beyond garnering new music fans and enlisting the support of radio, retail, and promoters, Hays says IBMA is also looking to increase awareness of bluegrass in corporate America. “The next phase of our campaign is to push harder on it this fall and then in 2004 to take it to the corporate level and spur more capital investment into the music, whether that’s linking a corporation with an artist for tour sponsorship or a series of events or festival sponsorship. We are having and always have a number of conversations going on with folks in the corporate world relative to events that are happening and helping to link them, but we’ll have more of an assertive push at the end of this year and into 2004.”

WHO CONSUMES BLUEGRASS?

A necessary part of engaging corporate America is identifying the bluegrass consumer. According to the Simmons Market Research Bureau, bluegrass music listeners have increased by 30% since 2000.

IBMA is using the Simmons research as an integral part of the Discover Bluegrass campaign, releasing such statistics as the finding that the No. 1 leisure activity for bluegrass lovers is listening to music. Fifty-eight percent are between the ages of 18 and 49, and 45% earn more than $30,000 per year. Bluegrass consumers are 115% more likely to play a musical instrument than non-bluegrass fans. They are “nonconformists” who are “less interested in buying what their neighbors buy.”

According to Hays, retailers have become much more supportive of bluegrass, an attitude he hopes will continue to warm now that NARM attendees have had the opportunity to see such acts as the Del McCoury Band, Jerry Douglas, Railroad Earth, Marty Raybon, and Krauss.

“Labels like Sugar Hill, Rounder, and Rebel indicate that there is more of an open door at retail,” Hays says. “NARM is just a prime example that there are new opportunities and growth there: otherwise we wouldn’t be invited to come.”

Although the IBMA staff moved to new offices in Nashville this month from the old offices in downtown Owensboro, Ky., its World of Bluegrass trade show, awards show, and fan fest will continue to be held in Louisville, Ky., in October, at least through 2004. The International Bluegrass Museum (a separate institution from the association) which houses the IBMA Bluegrass Hall of Honor, will remain in Owensboro.
## Top Country Albums

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<th>Number 1</th>
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<th>Title</th>
<th>Peak Position</th>
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<td>Living Out Loud</td>
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<td>DARYL WORLEY</td>
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<td>LEE ANN WOMACK</td>
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**Greatest Gainer:**

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**Notable Releases:**

- **The Countdown Singers:** The Very Best Of Linda Ronstadt
- **WILLY NELSON:** The Great Divide
- **DELBERT MCCLINTON:** Room To Breathe
- **DOLLY PARTON:** Halos & Horns
- **BILL ENGVALL:** Cheap Drunk: An Autobiography
- **WAYLON JENNINGS:** RCA Country Legends: Waylon Jennings
- **VARIOUS ARTISTS:** The Time-Life Treasury Of Bluegrass: America's Music
- **REBA MCENTIRE:** Greatest Hits Volume III
- **PAT GREEN:** Three Days
- **VARIOUS ARTISTS:** Time-Life's Treasury Of Bluegrass
- **AARON TIPPIN:** Star Stripes
- **CROSS CANADIAN RAGWEED:** Cross Canadian Ragweed
- **JOHNNY CASH:** The Essential Johnny Cash
- **VARIOUS ARTISTS:** The Songs Of Hank Williams Jr. - A Bicentennial Celebration
- **LEE ANN WOMACK:** Something Worth Leaving Behind
- **CLINT BLACK:** Biggest Hits
- **REBECCA LYNN HOWARD:** Forgiving
**March 29, 2003**

**Billboard® HOT COUNTRY™ SINGLES & TRACKS**

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<td><strong>LOVE WON'T LET ME</strong></td>
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<td><em>Dreamcatcher/Sony Music</em></td>
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<td>Sammy Kershaw</td>
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<td>Steve Holy</td>
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**March 29, 2003**

**Billboard® TOP BLUEGRASS ALBUMS™**

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**March 29, 2003**

**Billboard® TOP COUNTRY SINGLES SALES™**

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ALBUMS

POPL

**THE RAVEONETTES**

_Whip It On_

**PRODUCERS:** Tarquin Foo, Sune Rosen-Wagner

_Columbia 07028_

**RELEASE DATE:** March 18

_It gets tagged “noisy pop” and “new garage,” but basically all Danish duo Tarquin Foo and Swedish singer Sune Rosen-Wagner, aka the Raveonettes, do on _Whip It On_ is rehash ‘60s guitar pop—from California surf music to swingin’ London to Stooges-era Detroit—and over it all with a translucent sheen of new millennium emotional ephhisia. It’s right there in the _Searchers-_meet-electro-discordance of the opening track “Attack of the Ghost Riders,” the Ron Asheton-like guitar and distortion haze of _“Veronica Fever_” and the perfect-for-a-David-Lynch-movie morbidities of _“Bowels of the Beast.”_ But make no mistake: this exercise in sonic anachronism is rock’s roll in its own razor-blade-smile kind of way. And the vacant boy-girl dual vocal will make you smile. The Raveonettes will get you dancing and brooding at the same time._—_AZ

**UTE LEMPER**

but one day...

**PRODUCERS:** Ute Lemper, Robert Ziegler, Peter Scherer, Todd Torrlik

_Decca 477-279_

**RELEASE DATE:** March 11

_Ute Lemper’s last Decca album—_Pun- *Bait, Kiss_ in 2001—_features songs by Tom Waits, Elvis Costello, Nick Cave, and Scott Walker._—_He’s a brave, artful attempt to break out of her asain-cabaret world into something wilder and wilder. This, newly, thoughtfully produced collection is perhaps even braver, as it seems the singer has developed a new, more personal pop sensibility; along with updated arrangements of classics by Bertolt Brecht/ Kurt Weill, Brazilian composer Caetano Veloso, Piazzolla, and Jacques Brel, there are four songs written by Lemper herself._—_The highlights here include Brecht/ Eisler’s “Ballad of Marie Sanders,” from 1938, and Lemper’s captivatingly melodic “Lena” (featuring violin obbligato by Laura Anderson), each songs of souls damaged by the past century yet sounding beautiful, if also terribly, contemporary._—_BB

**BEN HARPER**

Diamonds on the Inside Provider: Ben Harper

_Virgin 83003_

**RELEASE DATE:** March 11

_Ben Harper’s newest disc, _Diamonds on the Inside_, begins with the distant 1960s and Lemper’s captivatingly melodic “Lena” (featuring violin obbligato by Laura Anderson), each song of souls damaged by the past century yet sounding beautiful, if also terribly, contemporary._—_BB

**LINKIN PARK**

_Meteora_

**PRODUCERS:** Don Gilmore, Linkin Park

_Warner Bros. 2-48186_

**RELEASE DATE:** March 25

_Not unlike a blockbuster Hollywood sequel, the anticipated follow-up to Linkin Park’s _2000 set, Hybrid Theory_, isn’t so much a revelation as it is a ready-made crowd pleaser that delivers on the formula. All the elements that made the SoCal sextet a multi-platinum phenomenon then are present again: the alt-metal guitar riffs, the turntable virtuosity, the electronic beats, and the juxtaposing melodies and themes from the vocal tandem of singer Chester Bennington and MC Mike Shinoda. Though the formula is well-established at this point, it remains an effective one. Standout tracks include the lead single “Somewhere I Belong” and the ambitious “Breaking the Habit,” which dishes the usual power chords and rapping for strings and piano elements. Ultimately, _Meteora_ finds Linkin Park honing its signature sound rather than breaking new ground, but that should keeps fans happy._—_BG

**IBRAHIM FERRER**

_Buenos Hermanos_

**PRODUCER:** Ry Cooder

_World Circuit/Nonesuch 79650_

**RELEASE DATE:** March 18

_The 70-something Cuban singer Ibrahim Ferrer caught the world’s ear thanks to his delightful pres- ence on the _Buena Vista Social Club_ and _Afro-Cuban All-Stars_ projects. He followed those albums with a solo effort that sold 1.5 million copies worldwide and solidified his standing as a global icon. On his latest endeavor, he is backed by a cast of stars, many of whom has worked with in the past: producer By Cooder on electric guitar, Manuel Galbán on guitar and keyboards, Cachaito López on bass, Miguel “Angá” Díaz on congas, and Jimi Relfer and Joaquin Cooder on drums and percussion. A testa- ment to Ferrer’s versatility as a singer and band leader, the material spans a wide stylistic range. A won- derful album by an artist who richly deserves the success he has found late in life._—_Pv

**CÉLINE DION**

_One Heart_

**PRODUCERS:** Various

_Epic 32380_

**RELEASE DATE:** March 25

_This is the album that Céline Dion should have offered up on emerging from her extended recording hiatus last year. The relaxed, almost unas- measured blend of the contempo- rary pop that will keep Dion commercially relevant and also prov- ides her signature grand ballad. She loses a few points for retreading a couple of songs from last year’s _New Day Has Come_, but she com- pensates by performing the set’s new material with more soul and natural passion than ever before. Dion is particularly strong on the percolating title cut (a vibrant, infectious future hit helmed by Kara DioGuardi and John Shanks), as well as on the gently percussive, deliciouly romantic “In His Touch.” One Heart may not crackle with the noise of an “event” record, but it succeeds at some- thing far more important: It is a fine piece of music._—_LF

**R&B/HIP-HOP**

_Brian McKnight_ U Turn

**PRODUCERS:** Various

_Motown 7315_

**RELEASE DATE:** March 25

_With his fifth Motown set, _U Turn_, Brian McKnight attempts to reel in the hip-hop crowd that has eluded him time and again. Easily one of the most recognized voices in contemporary R&B, McKnight has long been known for his moving ballads. With _U Turn_, McKnight looks to move beyond these same ghostly, opening track “All Night Long,” which features Nelly, does just that; the uptempo track is both melodic and hypnotic. He also features new team-up with Fabolous and newcomer Six John on the catchy title track. That said, McKnight hasn’t for- gotten his roots. Lead single “Shoulda, Woulda, Coulda” is a return to the tried and true formula that made him a star. McKnight also plays a modern-day_—_MI

**MR. CHEEKS**

_Back Again_ PROVIDERS: Various

_Columbia_ **RELEASE DATE:** March 18

_Mr. Cheeks walks the fine line between R&B and hip-hop with sophomore solo effort _Back Again_. The Lost Boyz frontman kicks things off with lead single “Crush On You” (featuring Mario Winans), but the mid-tempo jaunt that may remind fans of the Lost Boyz’s _“Reee.” “Reemissi ne_ is an able cover of the Pete Rock & CL Smooth classic “They Reminisce Over You (T.R.O.Y.)” by Mr. Cheeks with a little help from the duo and _Journal-List_. While not as moving as the original, this version may introduce the classic tune to younger generations of hip-hop fans. Mr. Cheeks has no prob- lem expressing his personal politics, as evi- denced on “1 Apologize,” which fea- tures Glenn Lewis and shows a maturity rarely heard in rap music._—_Mr. Cheeks_ again is rock again apart from the rest of the pack._—_RH

**COUNTRY**

**JEFF BLACK**

_B-Sides and Confessions Volume One_ PROVIDER: Jeff Black

_Dualtone 80302_

**RELEASE DATE:** March 18

_Singer-songwriter Jeff Black offers a Dualtone set here that at the very least lives up to the latter part of its title, with vivid spiritual/metaphysical imagery, passionate vocals, and big-pic- ture themes. Black conjures a Randy Newman vibe on stark piano ballads like the inspirational “Sip” and recalls a youthful Springsteen on the belligerent “Fast.” The sorely “Pulling To Be With You” is naked in its romant- icism but bathed in its understandings. “Cal- le Walker” finds its hope and beauty in sub- titles and life experience. A third single, “Man of Ballard,” offers a new look at the perspective. Black’s “Same Old River” is all point of view, while “Holy Roller” is fiercely observational and the foggy “Sundown Last Summer” and newfound optimism of “Higher Ground” are nothing short of brilliant. Top to bottom, this stuff is special._—_Black is an artist of substance._—_Rw

**LATIN**

**Mariano**

_Mano_ PROVIDER: LM Productions

_BMG U.S. Latin 7432198648_

**RELEASE DATE:** Feb. 11

_Cuban singer-songwriter Mariano has long been known as “El Medio de la Salsa” (“The Salsa Doctor). But salsa is not the part of the recipe for the artist’s upcoming _Mano_, which is a U.S. Latin debut. In- stead, Mariano shows us his other face: that of the more introspective singer/ songwriter, in the tradition of countryman Amaury Gutierrez. Like Gutierrez,_

(Continued on next page)
Mamplin sticks to singing mostly about love, in an eloquent, more literary style. The overall effect is mellow and organic and quite beautiful, even if some sounds are a bit similar. Backing, does not transpire much beyond the intimacy of a coffee house ambiance. This might be because we’re used to the tinny-sounding Mamplin it may be he’s still finding his new voice.—LC

VARIOUS ARTISTS
Artistas Originales de la Salsa Cubana
PRODUCERS: various
Empire Musicworks 80269-39071
RELEASE DATE: March 15
March 15's release is a mere Cuban music compilation, this collection, as its name indicates, is a catalog of some of the most revered recordings of Cuban standards, many dating back to the 1950s. The musical and historical appeal is undeniable, especially with classic performances by the likes of Bolívar Nieve ("Asienciania") and Maria Teresa Vera ("Ventana Años"). Except for a couple of tracks, namely Willy Chirino’s "No Bailo con Lola" and Orquesta Suprema’s "Bajonayagua," there is an absence of contemporary interpreters, which steers this collection too deep in nostalgia.

Still, anyone who is remotely a fan of Cuban music will find something here, from standards to more forgotten tracks, including Vilia Martínez’s "Qué Linda mi Habana" and the beautiful "YaVes Asien Pierno Yo."—LC

WORLD

MUSICAL AND HISTORICAL

GIGI
ILLUMINATED AUDIO
PRODUCER: Bill Laswell
Palms Pictures 2100
PUBLIC DATE: Feb 25
The inspiration for this project is Ethiopian singer/songwriter Gigi’s eponymous 2001 debut album, Illuminated Audio is produced/mix guru Laswell’s mixture of Gigi’s songs from that album, and it’s a masterpiece. Laswell’s band performed on Gigi, so he has been here before. The most brilliant aspect of his work here is how organic it is relative to the source material. He packs another acoustic and electronic sounds and lets loose his jazz vibe, yet his soundscapes flow seamlessly from the rhythmical sound of Gigi, and the rich melodicism of Gigi’s beautiful songs is ever-present. Laswell hadn’t re-imagined these songs—he’s making love to them, and he’s doing it with an abundance of finesse and a very hip awareness.—PPV

SEVARA NAZARKHAN
Yol Bolsin
PRODUCER: Hector Lanzu
Realto 82
PUBLIC DATE: Feb 25
Sevara Nazarkhan is an Uzbek singer/songwriter who possesses a repertoire of beautiful original songs and a voice that is nothing if not spellbinding. Her music evokes the timeless silks of the Silk Road, and like the music of that road, her music bears the traces of cultures from North Africa, Central Asia, and India. Nazarkhan comes from what is essentially an ancient, East-Asian tradition—a young woman, her songs and her dobra (two-stringed lute), plucked, not strummed. For recording, however, Nazarkhan was joined by several very talented players, in particular multi-instrumentalist Toir Kuziev. Her music, inspired by traditional and Sufi songs, was tweaked in the studio with just enough electronic elements to expand the sonic palate without compromising the uncluttered grace of her sound. Without question, this is one of the most artfully-real world-music titles 2003. Racked by Narae World.—PPV

BLUES

ROOMFUL OF BLUES
THAT’S RIGHT!
PRODUCER: Chris Vachon
Alligator 4889
RELEASE DATE: March 11
This is the 12th album for Roomful of Blues (ROB). In that itself is quite an accomplishment, as is the fact that the band has been in continuous existence since Duke Rohold and Al Copley founded the group in 1967. The key to ROB’s success is that these cats have always known what these music is about, and how to use it when they need it. Where a band is only as good as its last album, ROB’s answer is That’s Right! The 16-pocket tunes, powered by a new rhythm section and ROB’s legendary horn section. Singer/ harmonica man Mark DeFrancesco shows off his new gig, while longtime Roomful vet Chris Vachon’s lead guitar has never sounded sharper, from the elegant note of “You’re Driving Me Crazy” to the hard boogie of “Stranger Blues,” ROB has tracked another winner.—PPV

GOSPEL

SIRIUS SPACE RADIO
PRODUCER: various
Music World Music/Columbia 86832
RELEASE DATE: April 1
Sirius Space Radio is SUN Records’ latest in a series of greats. It’s something surprising of its kind, a new brand in gospel anthologies does an admirable job of melding traditional and modern gospel, performed by artists with careers based on both secular and gospel music. Israel & New Breed’s fiery, rocking “Who Is Like The Lord” stands just fine next to Keith Wonderboy Johnson’s “Send a Revival” and Bishop Clarence E. McClendon’s “May the Lord Bless You Real Good.” This老板 of the first order. The simultaneously released second volume of the series, subtitled Inspirational, gets even better, with mostly hip-hop, hip-hop influenced artists carrying the bulk of the collection’s 15 songs. Mary, Mary; Dawkins & Pianos; and particularly Destin’s Child all shine in what promises to be a concept with great depth, as well as a wealth of material and artists from which to draw.—GE

WORLD

PETER CINCCOTTI
PRODUCER: Phil Ramone
Concord 3159
RELEASE DATE: March 11
This is Peter Cincotti’s debut album, though his reputation—earned primar- ily while performing in London nightclubs—does precede him. Still in his late teens, this pianist/vocalist will remind listeners of Harry Connick Jr., and in fact, he is defending a Connick protégé. Cincotti is a throwback to the era of songwriters like Cole Porter and4 An American in Paris, Nat King Cole. While he’s a stylish singer, it’s difficult to declare him fully into his voice at 19. Few singers are. Cincotti is also an adept pianist and a budding songwriter (his mother collaborates with him, penning lyrics). To sample Cincotti at his best, try “Rainbow Connection” and “Swan.” Early compar- isons between Cincotti and Diana Krall fail to apprehend Krall’s style and jazz temperament, though Cincotti may well be up on the krell- like standards.—PPV

JOHN TAYLOR Rosslyn
PRODUCER: Manfred Eicher
ECM 1751/012-159-242
RELEASE DATE: Feb 25
A frequent foil to trumpet/flugelhorn poet Kenny Wheeler and the musical prime mover in the erstwhile Peter Erkine Trio, veteran English pianist John Taylor rarely takes the spotlight under his own name. Rosslyn, his ECM debut as a leader, points out why this is such a shame; the album features some of the most atmospheric and beautifully produced trio jazz in years. The rich, scene-setting opener, “The Bowl Song,” and the incantatory title track are standouts, as is the soulful Wheeler guest “Ma Bella.” Through-
SINGLES


FLEETWOOD MAC Peacemaker (3:40) PRODUCERS: Lindsay Buckingham, John Shanks WRITER: L. Buckingham Durum Records (CD promo) Reprise 101067 (CD promo)

SPOTLIGHTS


After an abrupt about-face from “Dirrty” to “Beautiful,” Christina Aguilera further tips off the sensitivity that pervades current Stripped with her turn as a rocker chick, à la Janet Jackson’s “Black Cat.” Written and produced with Scott Storch (Pimp, Eve, Justin Timberlake, Jay-Z), “Fighter” puts up its dukes with a scorching parade of electric guitars courtesy of Jane’s Addiction’s Dave Navarro, (a) other lyric about the strength of a woman “I made a little bit faster/Made my skin a little thicker/Makes me that much smarter/So thanks for making me fight,” and a tornado of a vocal from the talented songstress. With music this good, it’s a shame that Aguilera insists on covering such a raunchy visual image. She’s got the goods to rise above what so many lesser acts depend on for celebrity.

NEW & NOTEWORTHY

YOHAN Y 7 Digits (3:26) PRODUCER: Lewis Martineé WRITERS: L. Martineé, J. Ponder, I. Ross PUBLISHERS: Marjur Music/Writer/Chappell, ASCAP

Yohan has already given Latin aficionados a major buzz with “Decon- trolo” (Lost Control), which is nominated for dance maxi-single of the year at the Latin Billboard Awards. Now the R&B-sired siren aims her charms at the mainstream with the sexy, playful “7 Digits.” A party jam that the JLo camp should eye with envy. Along with his whiz Jeff Durand, Yohan (Joe-Ha- roo) is commandeered by legendary producer Lewis Martineé, who mastered Exposé and has worked with Vanessa Williams, Pet Shop Boys, and Ricky Martin. There are no fewer than 11 remixes of “7 Digits,” and all the more potential on the full-length, 15-track/LP. Look, like she’s armed and ready to go the distance. Contact 925-431-5990, -CT

REVIEWS & PREVIEWS

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|THE ANDROIDS| Do It with Madonna (3:49) PRODUCERS: Pete Dacy, Adrian Hanssen WRITERS: Henwood, Kenzze PUBLISHERS: Festival/Mushroom Universal 20969 (CD promo)
|THE ANDROIDS| Do It with Madonna (3:49) PRODUCERS: Pete Dacy, Adrian Hanssen WRITERS: Henwood, Kenzze PUBLISHERS: Festival/Mushroom Universal 20969 (CD promo)

The world at last has always maintained a sense of humor and irony when it comes to pop music—one reason why top 40 elsewhere continues to possess a versatility now absent from the one-dimensional airwaves stateside. It’s not surprising, then, that Universal had to venture to Australia to find the Androids and their inventive first single, “Do It With Madonna.” The midtempo pop rookers makes campy references to four fellow pop culture heroes—Madonna, Christina Aguilera, Pink, Britney Spears, and Kylie Minogue—concluding that none of the above young ones quite holds the enduring panache of Lady Madonna. Melodically, the track slices a sharp path right to the day’s love affair with frat rock, a hook that would make most all aforementioned singers swoon. “Madonna” is pure energy for the airwaves, an indulgence that listeners will adore.

V13 Eyes Closed So Tight (3:24) PRODUCERS: Rob Williams, Justin Roman WRITERS: J. Roman, Roman PUBLISHER: not listed MCA 25905 (CD promo)

Since last November, Chicago-based urban trio V13 has methodically worked its way into radio’s favor one station at a time. Debut “Eyes Closed So Tight” is at last reaching critical mass, with more than 100 mainstream top 40 stations now spinning the smooth track. In another day, this could be the latest single from 94.7 FM’s top rock chart. In the meantime, gentle pacing, and loveliness—and it’s a nice change of pace from hip-hop that still reigns on the waves. Interesting side note: The group’s executive producer is Erik Bradley, longtime music director of rhythm top 40 WBBM (96.3) Chicago and a proven master at picking hits.

COUNTRY


From the days of Merle Haggard’s “Okie From Muskogee” to more recent hits like “Live in This World” and “The South” by Toby Keith, country songs have often ventured into social commentary. Offering up choice insights on America’s volatile political climate and long-been a country music tradition, Paisley is the latest country singer/songwriter to aim a critical eye at national politics. His latest offering, I’m Gotta Get Up Off These Roads, is an ode to the simple things that make life worth living. Paisley’s voice is clear and easy to listen to, making her charming and engaging. The album is a collection of songs that explore different aspects of the American experience, from the challenges of ambition to the beauty of everyday moments. With its themes of love, loss, and hope, the album is a powerful reminder of the resilience and beauty of American life—a reflection of the times we live in.
EA, Def Jam Release Label-Branded Game ‘Vendetta’

BY STEVE TRAUMAN

In the first initiative under a previously announced alliance between videogame maker Electronic Arts (EA) and Def Jam Records, the two companies are releasing a new Def Jam-branded game that features a dozen of the label’s artists in caricature roles and previews music from upcoming albums.

The title, Def Jam Vendetta, is a fighting game in which players tour 12 highly detailed underground hip-hop venues that double as hardcore fight clubs and encounter an array of characters. Def Jam artists DMX, Ludacris, Method Man, Redman, N.O.R.E., Scarface, Ghostface Killah, Capone, Keith Murray, Joe Budden, and WC are all part of the storyline.

Although Def Jam acts have contributed individual tracks to earlier EA games—most recently, Budden provided music for NBA Live 2002—and titles by other labels, Def Jam senior director of sales Mignon Espy says, “This is the first time we’ve ever done a project like this with a gaming company.”

EA is best known for being the game to preview new material from its roster and highlight catalog tracks. Among the artists showcasing new material is Murray, who contributed “Oh My Goodness” and “Yeah Yeah You Know It” from his upcoming album, He’s Keith Murray.

Other songs on the soundtrack include DMX’s “Party Up,” Intro,” and “X Gon’ Give It Yo’ Ya; Method Man’s “Bring the Pain” and “Uh Huh;” N.O.R.E.’s “Nothin’;” Redman’s “Smash Sumthin’;” and WC featuring Nate Dogg’s “The Streets;” Budden’s “Focus;” Onyx’s “Throw Ya Guns;” Public Enemy’s “Fight the Power;” Scarface’s “In Cold Blood;” CNN Featuring MOP’s “Stomp;” and Ghostface Killah Featuring Buck 50, Cappadonna, Method Man and Redman’s “Do Sump’n.”

Def Jam Vendetta—which streets April 1—kicks off a pact the two companies inked last year to jointly produce a series of hip-hop-infused videogames (Billboard, Sept. 7, 2002). By having Vendetta and other games focus entirely on its identity, Def Jam has snagged a financially meager deal than the standard videogame licensing pact. Sources say EA will pay Def Jam parent Universal Music Group (UMG) a licensing fee for the music titles it uses, as well as a royalty rate to Def Jam for utilizing the label’s brand name.

“Def Jam is the only label that could do a title like this with its global lifestyle culture,” a worldwide executive of music Steve Brown says. “We believe that Def Jam the brand extends itself worldwide, and the marriage is quite perfect with our brand reputation.”

Def Jam/Def Soul president Kevin Liles adds, “The marriage of our two brands has provided the unique opportunity to build an incredible game that focuses on great game play and stays true to the nuances the hip-hop lifestyle.”

EA was responsible for the pre-sell to traditional game outlets as well as some major music and video retailers that are rapidly expanding their gaming sections. Schurr emphasizes that both street teams hit approximately 50 markets with an active pre-sale program that saw very good pre-orders at $19.99 for GameCube- and PlayStation-compatible versions of the game. Special programs for Wal-Mart, Best Buy, and Electronic Boutique, among others, involved rewarding demo discs, T-shirts, and other premiums with orders.

Meanwhile, Def Jam is focused on phase two of the marketing program, which is geared to drive synergies between the game and new music from the acts it features. That effort begins when He’s Keith Murray hits stores April 1. Murray calls his participation in the game “a great chance for me to show off,” both in terms of new music and his virtual fighting skills.

Espy says, “He’ll do a mini promo tour with the game and consoles at key retail outlets, where consumers can ‘play Keith Murray in the game.’

Universal Music & Video Distribution is helping to get the game in more traditional outlets. Trans World and Virgin are committed to creating end caps in key locations featuring Def Jam artists’ CDs and the videogames, with Virgin also planning a staggered series of Vendetta Nights in its 22 MegaStores. Hasbro is using floor talkers and game caricature bin cards for all participating artists’ CDs. Best Buy offers a $5 discount on any music CD purchase with every Def Jam Vendetta sale.

Espy emphasizes, “We look at this as a Def Jam branding experience.”

The UMG label is the first to partner with a major game publisher to develop a console videogame built around a total label culture featuring a dozen artists in caricature roles. EA logo http://www.americanradiohistory.com

Tenacity, Grassroots Strategies Boost Simple Plan’s Sales, Profile

BY AMY WAN

A year after its release, Atlantic Records, Lava Records, and WEAs Distribution have found a new top seller: Simple Plan. According to Nielsen SoundScan, the band has scanned 412,000 records to date, thanks to a long-term vision and grassroots marketing perseverance.

The sales staffs are credited by Lava with playing an integral role in breaking the Canadian punk-pop band, whose March 19, 2002, release, No Pads, No Helmets... Just Balls, initially saw little in terms of radio support. So the sales teams played off the band’s heavy touring schedule and employed other strategies to keep Simple Plan an active project.

MARKET-BY-MARKET APPROACH

For a developing act, the band’s first shipment of less than 14,000 units and first-week sales of 1,700 were a respectable start. But instead of declining after the first week, sales averaged 2,000 units per week through the spring and summer.

In a period of limited support for first single “I’m Just a Kid,” the challenge for Atlantic, Lava, and WEAs was to determine how to keep the record in stores until Simple Plan reached its breaking point. Radio support was evident in Portland, Ore.; and Detroit, so the sales staffs focused on these markets, as well as touring, which consisted of more than 300 shows in 2002, including opening gigs for Good Charlotte and last year’s Pop Disaster tour with Green Day and Blink-182. Atlantic senior director of sales Adam Abramson recalls, “We would focus on these markets one at a time, but simultaneously, we were doing tons of little promotions and trying to keep the band visible at retail all across the country, whether it was doing contests or [putting value-added materials on the album].

“We were also doing a lot of local print, a lot of之间的 marketing and independent stores,” he adds. “When we did things with the bigger chains, it was on the regional level, chasing airplay on a tour, rather than going national. There were tons of little things like that we went on.”

With a ceaseless schedule of post-show signings, walk-throughs, in-store appearances, and local advertising, the goal was to keep Simple Plan on the minds of accounts that are unaccustomed with a large number of releases in a competitive marketplace. This commitment to the band was in part a result of consistent album sales.

“The fact that it was just selling so steadily for so long let us know that we couldn’t give up on the band,” Abramson says. “They were obviously connecting with a fan base out there, and people were finding out about the band in a very organic manner. We saw there was this constant flow of sales, we knew that we had to keep the album an $11.99 list and, on Jan. 21, raised it to $13.98. Abramson explains, “We didn’t want to go up and be a full list record. With price points being such a tentative issue with consumers these days, we didn’t want to risk it and send this record all the way up to $18.96 while we felt that it was still developing.”

PHOENIX RESURRECTS SALES

The band’s success can also be attributed to WEAs, who used Simple Plan as its inaugural act for the Phoenix program, a new, aggressive retail tool designed for albums that have been on the market for a while. The program is intended to “red flag” albums that are on the verge of breaking and redirect retail’s attention to the release.

WEA president John Esposito explains of the burgeoning program, “Phoenix titles come with a sizable discount, extra dating, and are exempted from minimum shipping charges typically associated with small drop-shippers to individual stores, thus making it easy as accounts to order the goods with the lowest financial risk.”

When the Phoenix program kicked in last November, Simple Plan had sold more than 76,000 units. Soon after, its weekly sales started to fall. The band went from 15,000, then 23,000, 30,000 per week by year’s end.

In October, radio and MTV came into support with the second single, “I’ll Do Anything,” and the sales staffs were poised to take advantage of the added awareness and utilize the visibility the band had started to gain on a national scale. Esposito says, “I think that with the Phoenix program, we helped put a good number of records out in the marketplace so that we got ahead of the record. And it allowed the album, when all of that activity was taking place, to not run out in stores.”

The album peaked at No. 36 on The Billboard 200 in the March 8 issue. Simple Plan continues to grow in other areas, building on the groundwork done at retail. Its latest single, “Addicted,” gained an early add from KROQ Los Angeles. The band was also one of five featured acts on MTVs’ “Spankin’ New Bands.”}

Scarface’s “In Vendetta” featuring a dozen of the artists you need to do to keep a band visible.”

Low list price was another key factor in the marketing campaign. WEA and Atlantic originally gave the album an $11.99 list and, on Jan. 21, raised it to $13.98, Abramson explains, “We did a lot of little promotions and doing all of the grassroots promotions and all of the things that you need to do to keep a band visible.”

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Muze Nurtures Body, Mind, Spirit

BY TRUDI M. ROSENBLUM

With an eye toward capitalizing on a growing market for wellness-oriented products and services, Muze has launched a new database of e-commerce sites that enables everything from health food stores and yoga studios to new-age-themed Web sites to preview and sell on the Web a comprehensive selection of related music, videos, and books—a category the company calls “body/mind/spirit.”

Muze president/CEO Paul Zullo says, “It was clear to us a year-and-a-half ago that the body/mind/spirit area was a wave that would grow into a tsunami, and it has.”

The service—Muze Store-Plus for Body, Mind, Spirit—features a database of 35,000 to 40,000 products, including 11,000 CDs. Participating Web sites pay Muze $100 per month. In return, the database is customized with the Web site’s logo and style. For an extra fee, the site can also have fulfillment handled through Baker & Taylor, making the service a turnkey solution.

“The environment is branded to look and feel like the client’s home page, so the customer feels an intimacy with the site,” Zullo explains. “The customer stays on our client’s site; they’re not sent to a different place.” The database features what Muze calls a “category tree” that breaks each brand down into smaller, more specific subcategories. For example, in the music category, a search for “new age” creates a list of subcategories that include instrumental, New Age, world, flute, and piano, enabling the customer to find exactly what he or she is looking for. Likewise, in video, a search for “yoga” brings up such subcategories as hatha yoga, chakra yoga, kripalu yoga, and yogacise. As a result, the service gives a small, independent Web site the appearance of a much larger business with an inventory of tens of thousands of products.

Muze did a beta launch of the product Jan. 4 and rolled it out at the end of that month. Zullo says Muze Store-Plus currently has a half-dozen clients using it.

He adds that Muze Store-Plus represents one way that new-age music labels can branch out beyond traditional music stores. “A health food store or a yoga studio might carry a few CDs or videos but couldn’t really stock a big selection or sell it efficiently,” he says. “With this service, they can offer their customers thousands of products virtually.”

Among those making use of the service is author/teacher/spiritual healer Shirleen Knapp, who sells books, tapes, and services through her own Web store, with Muze added Muze Store-Plus to it. “It gives me the appearance of having a huge store. I’m getting a lot more visitors to my site every day,” Knapp says. “It’s important for me to get more readers but to be able to share all this information with visitors. I can offer my clients thousands of products that they might never have known existed.”

The service is a good fit for this genre, Knapp says, because “most people in this industry are small—a little shop with two or three people” and thus would not be able to offer such a comprehensive selection without help. She adds that for these non-traditional outlets, music is a natural product to offer: “We use music much more; for healing, for relaxation, for meditation.”

Barbara Smalley, assistant executive director of Ladieslipper—a women’s music company based in Durham, N.C.—sees an opportunity to increase sales through nontraditional outlets with the service. She says, “[Specialty] shop owners have seen sales through independent Web sites increase greatly.”

Robert Ansell, CEO of Raven Recordings in New York, says Muze Store-Plus is “a way for retailers to expand their catalog and inventory without really expending their cataloging costs.”

He adds that “gift shops, new-age type stores, health food stores, [and] yoga studios are all tremendous outlets for music. More and more of them are carrying it now.”

Perhaps more significantly, AFIM ’03 did not include the traditional “crash course” for new labels. The trade group could count on 100 to 200 neophyte attendees at this day-long session. However, the crash course now being held on a regional basis at events like the Americana Music Assn. Convention in Nashville and the South by Southwest Music Convention in Austin, the newbies no longer venture forth to the big AFIM show, and their absence was palpable this year.

In the cavernous hall of the Orlando Marriott resort, the AFIM ’03 experience was not unlike attending the meeting of a secret society. Distributors remained cloistered in their meetings with specific brokers or reps from whom they had chosen to do the work, without outbids, a phenomenon that continued to burgeon this year. Indie label representation was largely restricted to long-time members, reps from urban and hip-hop labels went virtually unseen.

Profitt acknowledges that the 2004 convention—currently set to move in NARM’s current home of San Diego in August (rather than March as in years past)—will have to bring more to the table for its constituents. “We need to offer specialized and educational events, something that would be valuable to the independent community.” She adds that next year’s show will probably mark the return of the marketing convention. In the wake of the drop in the new blood that the event brings to the convention, Profitt says, “I am optimistic that [attendance] will increase next year.”

We can only hope so. This year’s AFIM was a peculiarly invisible event, and one hardly reflective of the great vitality of the business sector that the trade group serves.

IDN MOVES: Innovative Distribution Network (IDN), the New York-based indie distribution firm operated by wholesale giant Alliance Entertainment, will apparently move forward without a president, sources say. IDN founding president Todd Van Corp recently exited the company for a regional position at WEA (Billboard, Feb. 22). Lou DeBlassio, who has served as VP of sales and marketing at the distributor since day one, will continue in that position. He will now be joined at IDN by David Fritz, who has served as the director of accounts for Cultured Music Special Products. Fritz will be charged with heading the distributor’s business affairs and label relations and will be the point man for the acquisition of new labels.
Advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Internet
**Billboard TOP KID VIDEO**

**Billboard RECREATIONAL SPORTS**

**Billboard HEATH & FITNESS**

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**Beetles ‘Anthology’ Released On DVD**

**BY JIM BRESSMAN**

NEW YORK—Eight years after the ABC broadcast of The Beatles Anthology, a huge success for the Beatles’ fan base as well as for television viewers, Sony Wonder is releasing the Anthology as a boxed set on DVD. The DVD edition of Anthology is a five-disc set, made up of remastered editions of the three previous releases, including two discs of music, one disc of video, and one disc of live performances.

The Anthology release on DVD is the most anticipated feature of the new release, and it is available at a variety of retail outlets. The box set includes a DVD player, a DVD case, and a book of sleeves with the full set of images from the Anthology. The DVD also includes a bonus disc of music videos and interviews with the Beatles.

The Anthology release on DVD is available at retail outlets for $9.95, and it is expected to sell well. The release on DVD is a major milestone for the Beatles, and it is sure to please fans of the group.

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**HOME VIDEO**

**STARR**

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**BILLBOARD March 29, 2003**

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**www.billboard.com**

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**www.americanradiohistory.com**
**Billboard TOP DVD SALES**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
<th>Units Sold</th>
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<tr>
<td><strong>1</strong></td>
<td>THE RING (WIDESCREEN)</td>
<td>PARAMOUNT HOME ENTERTAINMENT // WARNER HOME VIDEO</td>
<td>Naomi Watts</td>
<td>69,950</td>
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<td><strong>1</strong></td>
<td>SPY KIDS 2: THE ISLAND OF LOST DREAMS</td>
<td>TOUCHSTONE HOME ENTERTAINMENT // WARNER HOME VIDEO</td>
<td>Antonio Banderas, Oona Chaplin, Alexa PenaVega</td>
<td>55,350</td>
<td>$22.95</td>
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<td><strong>1</strong></td>
<td>JONAH-A VEGGIETALES MOVIE</td>
<td>Touchstone Home Entertainment</td>
<td>Animated</td>
<td>40,750</td>
<td>$14.98</td>
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<td>MY BIG FAT GREEK WEDDING</td>
<td>Sony Pictures Home Entertainment</td>
<td>John Corbett, Nia Vardalos</td>
<td>33,850</td>
<td>$22.95</td>
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<td>NBC Universal Home Entertainment</td>
<td>Alex Leter, Susy Sprague</td>
<td>32,700</td>
<td>$22.99</td>
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<td>20th Century Fox Home Entertainment</td>
<td>Steven Segal</td>
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<td>$21.95</td>
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**TOP DVD RENTALS**

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<th>Week Ending</th>
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<th>Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
<th>Units Rented</th>
<th>Price</th>
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<td>HALF PAST DEAD</td>
<td>SONY PICTURES HOME ENTERTAINMENT</td>
<td>John Corbett</td>
<td>101,900</td>
<td>$22.95</td>
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<td>THE TUXEDO</td>
<td>SONY PICTURES HOME ENTERTAINMENT</td>
<td>Jackie Chan</td>
<td>96,550</td>
<td>$19.95</td>
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<td>LOST AT SEA</td>
<td>SONY PICTURES HOME ENTERTAINMENT</td>
<td>Vin Diesel</td>
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<td>BRIDESMAID</td>
<td>DISNEY HOME ENTERTAINMENT</td>
<td>Sarah Michelle Gellar</td>
<td>59,750</td>
<td>$14.99</td>
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**BILLBOARD MARCH 29, 2003**

See www.americanradiohistory.com for more historical content.
Record Plant Founder Stone Teaches USC Students How To Survive, Thrive In Today's Biz

BY CHRISTOPHER WALSH

As the pace of change accelerates throughout every facet of the music business, education is more important than ever for aspiring audio professionals.

While Boston’s Berklee College of Music has launched an online initiative with berkleelearning.com (Billboard, March 15), a veteran of the business is providing a more traditional approach in Los Angeles. “The Business and Economics of the Recording Industry” is a course offering within the music industry program at the University of Southern California’s (USC) Thornton School of Music. Taught by Chris Stone, founder of Record Plant Studios in 1968 and author of Audio Recording for Profit—The Sound of Money, the popular course focuses on real-world topics students will face in the recording, post-production, and touring industries.

Students, Stone explains, are interested in practical knowledge and advice regarding a rapidly evolving industry: “A lot of them are musicians who came to USC to get into the Thornton School of Music and have decided, ‘I’m really not a good enough musician, but I love music and want to get into the industry, what do I do?’ They have this very particular major that shows them there are alternatives.”

Areas of interest cover the entire entertainment industry spectrum. Stone adds, but a thorough understanding of the recording studio is essential to all disciplines. “A lot of them are interested in A&R. ‘We’ve always had management, touring, people who want to record engineers and producers. The newest breed is the musician, many of whom already have their own band and are playing in bars, who want to manage themselves and want to know, ‘If I want to market my own record, how do I do that?’ What I always tell them is, no matter where you wind up in this industry, you’re going to have to deal with studios. You’re going to have to know how studios operate, how they interface with labels, management, and touring companies. You’ll be much more at ease and successful for understanding how the different facets of the industry work.”

“Chris Stone has set the standard for a lot of us to follow,” says Richard McIlvrey, chair of the music industry department at the Thornton School. “He brings the same real-world experience, solid business principles, and a creative mind to the classroom that made him the leader in an incredibly competitive field.”

Given the dramatic changes in audio recording technology and the music business, even a four-year degree may not suffice, Stone summarizes. “It’s getting to the point where you don’t understand [sound for film, TV, and DVD], if you’re not a musician, and if you can’t read music. In addition to having had the training on how to push a fader and balance an EQ—you’re dead. You’ve got to know it all.”

DIG IT: There’s a scene among the bonus material on the fifth disc of The Beatles Anthology, due April 1 on DVD (see story, page 36), that neatly summarizes the advantages of the format. Paul McCartney, George Harrison, Ringo Starr, and producer George Martin are seated at the console in Studio 2 at Abbey Road Studios—the site of most of the Beatles’ recordings—listening to the original multitrack tape of John Lennon’s groundbreaking “Tomorrow Never Knows,” from the Revolver album.

Sliding faders up and down on the new VVP console, the participants raise and lower the level of individual tracks. For the viewer, isolating those tracks (a technique known as “soloing”) is a revelation, a glimpse into the creative decisions made by the Beatles and Martin and the ingenuity they brought to every session. The 4.7-gigabyte DVD allows just the sort of bonus material that serious fans crave. How many Beatles fans have been permitted into Studio 2’s control room? With the bonus disc included in the DVD version of The Beatles Anthology, one can virtually interact with the inner sanctum of the group.

Further, the surround-sound mix carried on DVD (and the six discrete sound sources of home theater) provide listeners just the sort of detail one can hear when solos track, as seen on the bonus disc. For such a body of work, the notion is tantalizing.

When the Beatles and their production company, Apple Corps., decided to remix Anthology III for DVD release, Abbey Road senior recording engineer Peter Cobbin was once again chosen to lead the effort. Cobbin created the first multichannel mix of Beatles music, for the 1999 DVD release of the band’s 1968 animated feature, Yellow Submarine.

“The good thing about having done Yellow Submarine was it established a format,” Cobbin says. “Being the chief mixer for the project, I would basically set out how I think it would b and do various playbacks. The team would discuss it and say what we ‘thinks’ are appropriate for the particular song, the period, the time, how would they have done it if they could have. It was a team discussion, but very driven by what I instinctively thought would work in the first place.”

With Yellow Submarine, Cobbin primarily mixed in Studio 3; given the magnitude of the project, it meant a Solid State Logic SSL G Series console for most of it, and an SSL J Series for the latter part, when the facility upgraded to the newer console. “We had the J Series customized with specific modifications,” Cobbin explains, “having learned a lot having done so much surround work on the G Series,” Studio 3’s B&W 801N surround monitoring area was again utilized for the Anthology remixes.

 Abbey Road engineers Paul Hicks and Guy Massey, Cobbin adds, re-mixed dialog, effects, and additional music, largely in Studio 2. “Often,” he says, “we had two studios going at the same time. We used Studio 1, where they did their large orchestral recording, as an ‘A’ stage. I used the other.”

Loyalty to the acoustic spaces in which the music was created extended to the equipment, to a great degree. “On a project like this,” Cobbin says, “I’m an admiring believer in using the best of both analog and digital technologies. The idea of the surround mixes is, it’s got to sound like the Beatles as it did 30, 40 years ago, but obviously, with the new format. Part of achieving that is the signal processing, the coloration. I would employ the same things that they did when they were mixing and recording back in the 60s. Very fortunately, we have things like our original Fairchild compressors. Pultec equalizers, and EMT plates. And I’ve got some old EMI desks, tape machines, and delays as well. All that classic, vintage equipment which they used, I could use to help color the sound.”

Digital gear included Prism A/D converters, Sony 3348HR multitrack tape machines, and Pro Tools workstations, "along with a work surface like the SSL and high-end professional monitoring," Cobbin says. "It’s really a hybrid of both state-of-the-art and old analog."
MEDIA REPLICATION

The Future Of Physical Goods: Rumors of the disc’s demise are premature.

by CHRISTOPHER WALSH

There’s been some real progress on the DVD side, specifically,” Columbia TriStar Home Entertainment, the home entertainment arm of Sony, has enjoyed such recent success with Spider-Man and Men in Black II. “The success of our studios has been phenomenal,” says Frische. “Twelve months ago, we were making four or five hundred thousand DVDs a day. This past fall, we were routinely making a million a day, for months at a time. Over the last two years, it went up 100% from the year prior.”

“It’s been an exciting year,” says Jim Frische, president of Sony Disc Manufacturing. “We honestly never have years that are like last year. Through a joint venture with Ritek, one of the world’s largest replicators of blank media. This year, we replicated the Star Wars: Episode II Attack of the Clones worldwide release, as well as a significant amount of Spider-Man—Columbia TriStar Home Entertainment is one of our contract clients. We’re also significantly building out and adding capacity to one of our major plants in Little Rock, Ark., which has traditionally been a VHS plant.”

VALUE-ADDED ITEMS

DVD-Video has even been employed in the battle against rampant file-sharing and CD-burning, as several recent CD releases have been bundled with a value-adding bonus disc of visual content, such as music videos, live-performance or in-the-studio footage. “We have seen a strong increase in music DVDs for promotional purposes, together with the release of new albums,” says Per Save, VP of sales and marketing at Bertelsmann-owned replicator Sonopress.

A lot of record labels are looking at it for a value-added item,” agrees Sean Smith, senior VP of sales and marketing, JVC Disc America, “to have the kids buy the full album at retail versus downloading, which seems to be really successful. We’re also seeing a huge uptick in DVD music videos. That seems to really be driving that genre of the business, whereas VHS never really took off for music video. DVD seems to have a nice niche carved out. It’s a market really starting to take place that never existed to the degree that it does now.”

HUGE CAPACITIES

Fortunately, the media-replication industry fulfills demand for more than music. Without DVD’s runaway success, the persistence of online file-sharing and piracy (each a global phenomenon despite continued litigation and confiscation of counterfeit-CD operations) would leave little room for optimism. “If you look at CD over the last year,” says JVC’s Smith, “the free downloading and CD-R business really hurt us again. My personal opinion is, I don’t care what the pundits say about offering the customer an easy way to download music. I believe they’re used to getting it for free, and they’re not going to pay for it. There’s a huge capacity out there in CD. Nobody’s installing any new lines, thank God, and I think we’ve seen the price on optical replication for CD probably get as low as it can get without forcing everybody out of business.”

At Disc Makers, president Morris Ballen notes that DVD business has seen a big increase, along with the CD- and DVD-duplicating equipment the company markets. But CD demand has fallen in both the music and ROM categories. “The ROM replication is down more, if that’s possible, than the music,” says Ballen. “There are a number of reasons for that. The marketing and advertising industry has been impacted by the recession and the dot-com bust. Also, people are putting these things on the Web and having people download stuff. Certain programs that were big Continued on page 44
Presenting the greatest improvement

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Sony Disc Manufacturing is proud to announce the launch of our new hybrid Super Audio Compact Disc line this May at our flagship U.S. plant in Terre Haute, Indiana.

Our new SACD hybrid discs deliver the ultimate in sound while offering full compatibility with all standard CD players.

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Picking A Fight With Pirates: Behind IRMA's Tough Certification Program

by STEVE TRAIMAN

"The Anti-Piracy Compliance Program has made an important contribution to ensuring that optical-disc plants that wish to respect intellectual-property rights can do so in practice," observes Geoff Taylor, IFPI director of litigation and regulatory affairs. "IFPI will continue its work with IRMA in making the program as robust as possible, and we strongly encourage reputable plants to adhere to it, in their own interest and in the common interest of maintaining thriving replication and intellectual-property industries." In the U.S., SoundScan estimates for 2002 indicate a sharp 11% drop in unit sales for CD albums and singles—to 661.7 million from 743.4 million in 2001—and an estimated dip in retail dollars, to $11.7 billion from $13 billion the prior year.

Frank Creighton, RIAA executive VP anti-piracy, says, "IRMA has initiated an important anti-piracy program, and we encourage all CD-replication plants to join. The program, if followed properly, imposes a minimal burden while offering plants the opportunity to save a lot more by eliminating or reducing legal exposure. This potential legal exposure should be a strong incentive for CD-replication plants to be vigilant about preventing copyright infringement. Regardless of whether a plant's operators knowingly infringe upon a copyright or trademark, U.S. law can still hold them liable for significant monetary damages."

RIAA 2002 year-end anti-piracy seizures included 246,451 counterfeit/pirate CDs (more than double the prior year's 121,939) and nearly 5.3 million CD-Rs, an 89% increase from the nearly 2.8 million in 2001.

Video: In 2002, U.S. DVD sales increased 61% to $58.7 billion, with more than 686 million unit shipments, surpassing the previous five years combined, according to the DVD Entertainment Group (Billboard, Jan. 18 issue). Ken Jacobsen, MPA senior VP and director, worldwide anti-piracy, notes, "One of the priorities of the MPA worldwide anti-piracy program is protecting the movies owned by our member companies [and their home-video divisions] against unauthorized duplication into optical-disc format, with our primary focus on DVD." MPA estimates that more than 75 million pirated DVDs were replicated worldwide in 2002, about 96% in the Asia Pacific region, representing over $1 billion in losses to its members.

Continued on page 45
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PHYSICAL GOODS

Continued from page 39

and complex have moved over to DVDs. And the industry is maturing. It's not a happy situation."

PAINFUL CONTRACTIONS

Like the beleaguered audio recording industry, replicators have responded to a contracting market by offering a greater array of services to attract and retain clients. "Lower general demand for CDs has led to overcapacity and strong price pressure," says Sonopress' Save. "We have increased our focus on customer service and operations, offering clients shorter turn times and more automated packaging solutions of the highest quality. We are also seeing an increased demand for our digital services, such as electronic master transfer and archiving."

"We've diversified and offer a variety of value-added services," explains Smith. "Distribution, assembly, print procurement, print design. Once you dump a master, we have the capability to do everything under one roof, where you're not having to send it to another place for distribution."

In addition to bundling DVDs with music-CD releases, labels are eager to add value to music software with elaborate packaging content that can't be obtained via downloading, Richard Roth, executive VP of sales and marketing at AGI Media Packaging, points to his company's limited-edition package of Bruce Springsteen's The Rising to illustrate the value of special packaging to physical media as file sharing and piracy continue to depress music sales. "The interesting thing there," says Roth, "was that there was a really decent, six-figure number on the special edition, which had more pages, a higher retail, a different size and was just a more exciting package. It was going to be a single-shot, custom release, and it sold so well that they came back and went for another round of it. You could argue that Springsteen has a certain core following that will probably want to buy anything unique that he comes up with, but, in a way, that's the challenge of the business: finding ways to appeal to people so that whatever is out there is something that they perceive they want. That package was, as far as I can see, a complete success that exceeded the expectations of Sony."

"The music industry obviously has a lot of issues to work out," Roth adds, "and they really came to the fore last year. The music industry could, in some ways, benefit by taking a lesson from the packaging approaches the video and DVD-Video producers have adopted."

Beyond DVD-Video's market success, there are signs that the SACD and DVD-Audio formats, characterized as an "underground hit" by IRMA president Charles Van Horn at the annual marketing summit, will finally emerge in the mainstream as hard-and software providers continue to promote high-resolution and multichannel formats. "We see new formats invigorating the industry," says Ronald Stein, president/CEO of Crest National.

REPURPOSING MEDIA

In December, Crest became the first replicator in North America to install a hybrid SACD line. "With any new, viable format, whether it's DVD-Video or now, hopefully, SACD, it gives you the ability to resell existing media once again to a new marketplace in a new format, potentially at a greatly enhanced quality," says Stein. "I think it's important that the formats provide something to consumers, besides providing content owners with another way of getting their content out into the marketplace. That's where SACD really shines—the opportunity to enjoy this at a much higher level than you've ever been able to enjoy music before is awesome. Really, for the first time, you're immersed into this 'mastering suite' environment in your home, where you can appreciate the subtleties and what really goes into making a recording."

With the January announcement by EMI of Pink Floyd's Dark Side of the Moon would be released, with a new 5.1-channel mix, on SACD, the format gained substantial visibility. "If ever there was an evergreen title," says Stein, "certainly Dark Side of The Moon is it. It's great to have the ability to take those old library titles, remix them and introduce a whole new sound that you've never heard in that same music you've loved all your life."

Sonopress also replicates SACD, as well as DVD-Audio. "We see a slowly increasing demand for SACD," says Save, "and are confident that the format will become significant in the future."

The major that has made, to date, the strongest commitment to DVD-Audio, the Warner Music Group, has been silent with regard to its future plans for the format. However, forthcoming major announcements are likely. Along with the Band's Music From Big Pink and the Beach Boys' Pet Sounds, both slated for DVD-Video release, supporters of the format have been discussing development of a dual-layer, CD/DVD-Audio hybrid. With that, DVD-Audio would enjoy the same backward compatibility as the SACD, almost surely reaching consumers who have yet to purchase home-theater equipment.

DVD-VIDEO STRENGTH

In the absence of a solution to file-sharing and piracy and no clear front-runner among the competing next-generation formats of SACD and DVD-Audio, replicators can at least depend on another strong year for DVD-Video, though few expect growth to continue at quite the same pace. "A lot of capacity was installed over this past year," says JVC's Smith. "I think that you're not going to see the growth in DVD that you've seen prior to this point. A lot of catalog, at this point, is transferred to DVD."

"For the optical-replication industry," says Disc Makers' Balian, "there are two salient situations. It's contracting, and capacity is contracting, but, on the other hand, the format is a lot longer-lived than anyone anticipated."

"Every year is different," concludes Sony's Frische. "We don't know how different it's going to be until we talk about it as history, but it would appear that media has a long life."
PIRACY FIGHT
Continued from page 42

"MPA has been involved with IRMA in its anti-piracy plant-certification program from the inception," says Jacobsen. "We fully support the goals of the program, believing that any steps taken by plants to prevent illegal replication benefit our members."

Games: The U.S. video and computer game industry had a record year in 2002, with optical (CD-ROM and DVD-ROM) disc sales at retail up 6% to 169 million units, and dollars up 20% to nearly $6.6 billion, based on tracking by the NPD Group.

Doug Lowenstein, president of the IDSA, whose members represent about 85% of U.S. video and computer-game sales, observes, "Although we have not formally endorsed the IRMA program, to the extent it seeks to instill, on a voluntary basis, a greater degree of accountability among replicators, that's obviously positive. In the end, the most decisive steps that can be taken against the rampant [illegal game] factory overproduction we see throughout Southeast Asia and in Russia is [the] enactment of strong optical-media laws, backed by an effective system of inspections and enforcement and containing meaningful criminal penalties for violations."

Although IDSA has no estimate of entertainment-software industry losses due to illegal replication in U.S. plants, the staggering estimates of U.S. trade losses due to copyright piracy are based on figures from each country submitted annually to the International Intellectual Property Alliance (IIPA). For 2001, the most recent data available, biggest losses from illegal plant replication were estimated at $487.7 million from South Korea, 63% pirate production; $119.7 million from Russian Federation, 90%; $119.7 million, Taiwan, 70%; and $173.6 million, Russian Federation, 69.7 million, 70%.

Business: Bob Kruger, VP of enforcement for BSA, whose members cross all sectors of CD-ROM and DVD-ROM productivity, education and entertainment titles, notes that, "Industry and law-enforcement findings indicate that illegal replication of software takes a tremendous toll on the software industry." In 2001, the U.S. had an estimated retail revenue loss of $1.8 billion to piracy, a 25% rate, according to the global study conducted for BSA by International Planning and Research Corp. "The IRMA plant-certification program's standards help provide a base for protecting the technology used to deliver digital content," he observes. "They also provide another barrier to criminals who produce high-quality counterfeits that can fool consumers."
Galdston Is Focused On Theater Work, Activism

BY JIM BESSMAN

NEW YORK—Heavily involved politically as president of the New York chapter of the National Academy of Recording Arts and Sciences (NARAS), Phil Galdston nevertheless remains an active songwriter.

But Galdston—who clued Vanessa Williams’ “Save the Best for Last” which was nominated for a Grammy Award for song of the year in 1993, as well as cuts that appeared on Grammy-cited albums, including Celine Dion’s “Fly,” Brandi’s “The Voice,” Regina Belle’s “From Now On,” and Nikki Howard’s “Nobody”—is pursuing new songwriting opportunities, particularly musical theater.

“For a little kid, I’ve wanted to take a shot at writing a musical,” Galdston says, recalling how his parents took him to such Broadway musicals as Oklahoma!, Annie Get Your Gun, and The Music Man starting at age 6. His goal now, he states, is to “resynthesize” Broadway and pop music.

“Pop music and Broadway evolved in different directions,” Galdston explains. “Those of us who pursued pop music—as I did—came to look at Broadway as an entirely different animal. But when I go back and look at it historically, I see that wasn’t the case—that Broadway and pop used to be related, if they weren’t the same: Big songs from the hit broadway shows, like ‘People’ from Funny Girl or ‘Maria’ from West Side Story. With very few alternatives since then, it hasn’t happened in a long time. But imagine if it could. If you can have a hit song from a movie, why not a show?”

ENTERTAINING STORYTELLING

Using a hit movie as a source, Galdston—in collaboration with fellow songwriter Brock Walsh—has completed the score to a musical based on the 2001 film Save the Last Dance, which concerned an interracial high-school romance and boasted a multi-platinum urban album soundtrack. The score, to a book by playwrights Paul Blake and Hunt Holman, combines hip-hop and Broadway sensibilities, according to Galdston.

“Certainly, the songs have to serve the story,” Galdston notes. “But Brock and I both grew up in a hit-driven world, and we don’t see any reason to turn away from that just because this is a theater piece. The best hit songs simulta-

neously entertain and move an audience, while telling a great story. That’s what we’ve tried to do in our score.”

What Galdston likes best in pop music, he adds, are “songs that take you on a trip—that start in one place and end in another while moving your heart and head and feet with great emotion. These qualities should be in theatrical music as well, and that’s what a pop songwriter can bring to Broadway work. Our goal is not to leave our pop sensibilities at the theater door.”

Galdston says the team is currently in discussions with major theatrical producers. Meanwhile, he has been testing new types of traditional songwriting collaborations. “I always write both music and lyrics in my song collaborations, but I just wrote a lyric for a song on an album by Kurt Elling and the lyric to a piece of music by Ennio Morricone for the new album by Portuguese singer Dulce Pontes,” he says. “All of this helps me keep growing as a songwriter.”

POLITICALLY CONCERNED

As for Galdston’s political activities, his chief concern is that songwriters must speak out for their rights. Last September, he testified before a House subcommittee on intellectual property.

“I reminded the congresspeople that the songwriter’s role and economic position is not only unique, it’s almost always misunderstood—to everyone’s detriment,” he says. “Many of those who indulge in unauthorized downloading believe that they’re punishing what they think of as greedy record companies or rich performers. But every download hurts a songwriter: We not only lose the right to control our work—an essential part of the concept of private property.”

Galdston made the case in a recent CBS-TV network news broadcast; at last year’s Future of Music Conference in Washington, D.C.; and in statements posted all over the Internet. “Publishing/poetry/recorded music, Galdston is an active ASCAP member and a current candidate for a writer’s seat on the ASCAP board. “In these challenging times, the most important for the owner members of ASCAP can [take] is let their voice be heard,” he says. “If we don’t speak out now, it may be too late.”

As president of NARAS’ New York chapter, Galdston recently led the planning and production of Songs of the City, the free concert across the street from Ground Zero that was led by the first New York GRAMMYFest and starred Shawn Colvin, Living Colour, Julie Gold, the Sugar Hill Gang, Hugh Masekela, Chris Botti, Amel Larrieux, and others. “The concept was to create a broadcast; it’s-cited the concept of a city, the city of New York, and the city of the American Songwriters Hall of Fame, with a program for the remaining members of ASCAP can [take] is let their voice be heard,” he says. “If we don’t speak out now, it may be too late.”

His NARAS involvement also aids Galdston in understanding the connection between songwriters and the other sectors of the music business. “Songwriting tends to be a pretty solitary and insular existence,” Galdston says. “By meeting colleagues from all different walks of music, I’m much better informed.”

Clearly, then, Galdston is well positioned to assess the precarious present state of songwriters. “These are really challenging times for songwriting because of the general contraction of the music business,” he says. “I’ve always said that songwriters are people who are at the top of the food chain creatively—because records do not exist without our work—and at the bottom, we often get the smallest percentage of the credit and the royalties. So any time there are diminished opportunities within the industry, the people at the bottom suffer the most.”

“Certainly, the songs have to serve the story,” Galdston notes. “But Brock and I both grew up in a hit-driven world, and we don’t see any reason to turn away from that just because this is a theater piece. The best hit songs simulta-

They were connected,” says Vega, who recounted the experience on tape. “They also used an interview I did with Philip Glass in 1989 for NPR.”

Meanwhile, the Warner/Chappell (ASCAP) writer has completed the 21-track retrospective: The Best of Suzanne Vega, which A&M/UME issues April 22. The set covers her entire catalog, from her 1985 debut to her 2001 album Songs in Red and Grey. It includes rare material, as well as liner notes from Lenny Kravitz, who produced her first two albums. The disc ends her contract at A&M, which has spanned her entire career so far.

“I’ve enjoyed working with a large record company, Sony Music, as A&M co-founder Jerry Moss’ original vision when she signed there. “I felt very sheltered—that I could make the music I wanted and still be sure of getting it played. But now that myAutomatic thinker stock of future moves in the fall, after touring in support of retrospective: “It was a matter of me,” she says. “I’d like to write more, but it’s hard to write when you’re on the road. I think I’d put a little time in and put down some roots in the fall.”

CHSF SELECTS SCOTCHER: The Canaan Songwriters Hall of Fame (CHSF) has named Jody Santsen, a former executive director. She joins the Toronto-based organization after serving as a communications consultant for Coron Entertainment and Red Apple Entertainment.

“Most Canadians don’t realize that behind some of the greatest hits recordings in popular music are Canadian songwriters,” says CHSF founder and chairman Frank Davies. “He cites Scotchers’ communications and marketing background when noting, ‘She will help the CHSF ensure that the public is aware of the incredible wealth of songwriting artistry that this country has produced over many generations.’

The nonprofit CHSF, created to commemorate the accomplishments of Canadian popular music songwriters, was launched in 1999 by two member organizations, the Canadian Music Publishers Assn. and the Songwriters Assn. of Canada, with funding from Canada’s music publishers. BMG Music Canada, EMI Music Canada, the Foundation to Assist Canadian Talent on Records, Sony Music Canada, Vivendi Universal Music, and Warner Music Canada recently boarded as founding patrons.

CHSF now looks to create a significant Web presence,” Scotchters says, “but it will be vital and first valuable find the search engine for the prominent physical space to house Canada’s songwriting archives.
Sanremo Survives Amid Controversy
Though Still High-Profile, Event Attracts Lower Ratings And Criticism

BY MARK WORDEN
MILAN—At the age of 53, the annual Sanremo Festival of the Italian Song has been accused of showing its age. But the latest edition proved that it is still capable of attracting TV viewers—and no small amount of controversy—as the key event in the Italian musical calendar.

The same at this year's event, which ran March 4-8, centered on allegations made by a satirical TV program here that the identity of the festival's winner was known several months before it was revealed for the first time March 8. The judging process at Sanremo combines votes from the public, with those from a jury of industry professionals during the five nights of the competition.

One claim that the show's winner was known ahead of the final voting was made on Striscia la Notizia (Slippery News), on the national Canale 5 TV channel. Although the rumor swiftly died down, it may still be the subject of legal action by Sanremo's veteran presenter/artistic director, Pippo Baudo, and all parties concerned are accordingly wary of commenting on the matter. But the hefty media attention the claim generated emphasizes the event's perceived importance here, and a nightly TV audience that can attract 10 million viewers on state-owned channel Rai Uno gives it enduring appeal for the music industry.

The main competition's winner was Alexa (Epic/Sony), who sang a gospel-gospel song, "I'm Thinking of You" (To Say So). Alex Briti (Universal) won second place with the bluesy "7000 Cafe" (7000 Cups of Coffee); jazz pianist Giorgio Giannini (EMI) took third place, with "Tutto Quello Che Un Uomo" (All That a Man). A total of 20 artists were featured in the main competition.

The 16-artist "Youngsters' competition for new acts was won by BMG Ricordi's Dolcenera, with "Smio Tutti la Fuori" (We're All Out There). But many insiders judged the standard of entries in this year's competition to be below par.

French Export Office Opens In Sydney

BY CHRISTIE ELLEZER
SYDNEY—The French Export Office, a nonprofit organization set up 10 years ago as a joint initiative by the French government and the French music industry to increase overseas sales, opened its seventh international office March 9 in Sydney.

The Paris-based organization already has offices in London, Los Angeles, Tokyo, Barcelona, and Mexico City. The Sydney office will work with labels, retailers, media, and concert promoters and will issue a promotional compilation of new tracks every two months.

"We definitely interest in French music here," Sydney office manager Juliette Bouquerel says, "but we need to add getting wider distribution and making people aware of its diversity."

The local tour circuit has long been healthy for French dance, world music, and jazz acts, while St. Germaine, Air, Deep Forest, and Daft Punk have all been chart acts in recent years. Such French dance/electronic acts as Dimitri From Paris, Laurent Garnier, Bob Sinclair, and Cassius found early international success on club tours here, and Rachid Taha and Sally Jalo were recognized as being among the highlights of the WOMADelaide world music festival held March 7-9 in Adelaide.

Labels and distributors report that the language barrier is unlikely to be a problem when it comes to selling French music Down Under; the French Embassy estimates that 500,000 of Australia's 20 million-strong population speak the language. "Australians see the French as taste-makers; they appreciate the style even if they don't always know what the artists are singing," says Hervé Ellis, head of promotions at Sydney-based Creative Vibes, which distributes French labels F Communications and Vaigra.

Meeting of McDonald's. Universal Music International's (UMI) Asia-Pacific music conference in Tokyo saw company execs from across the region and beyond gathered in the Japanese capital. Pictured following a March 5 showcase by Michael McDonald at the city's Club Cay venue, from left, are Universal Music K.K. president Kei Ishizaka, UMI senior VP of marketing and A&R Max Hole, McDonald, UMI VP of marketing for international record exec Kate Farmer, and Universal Music K.K. international VP Kazu Kojima.
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**HITS OF THE WORLD**

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ABOUT A MOVER: Danish duo Junior Senior is on a roll with debut single “Move Your Feet.” The track has been in the top 10 of the U.K. singles chart for a month, logging 100,000 units since its Feb. 24 release. The week of March 12, the duo were invited to the U.S. market via an appearance at the South by Southwest Music Conference in Austin. “We haven’t rushed things, and everything seems to be going perfectly,” Universal Denmark international exploitation manager Gareth Carter says. Debut album D-don’t Stop the Beat was released in the U.K. this month. Other territories are also showing interest, Carter reports. “Move Your Feet” goes to retail April 15 in France and is already garnering radio play there. Universal Spain is planning an Easter release, and the track is played at most Italian stations. This month, Junior Senior also makes its first live appearance in Germany, where a top 10 chart placing is anticipated. Carter notes, “It’s the biggest Danish hit since Aquan.”

CHARLES FERRO

ARID BUT NOT LIFELESS: “This single has found a life of its own based on public demand,” Jasper Stevenerink says of his acoustic rendition of David Bowie’s “Life on Mars” (PIAS), on which he is backed by pianists Steven and Stijn Kolaczyk. Stevenerink, singer with Belgian rockers Arid, met the Kolaczyk brothers at the 2001 Wech- ter Festival, where he performed the song with his band and a children’s choir. Almost two years later, the Kolaczyks and Stevenerink united to re-record the song in a stripped-down voice-and-piano version for the soundtrack to Belgian movie Science Fiction. Arid’s label, Columbia, was not interested in releasing the song as a single. But it entered the airplay charts without a commercial release, and PIAS Belgium swiftly picked it up. It topped the Belgian sales chart for seven weeks. Stevenerink says, “The fact that the song went to No. 1 with minimal effort from the record company is a rare phenomenon in today’s market.”

CHRISTIE EILEER

HEART OF JAZZ: The champagne was flowing at Paris jazz venue Le Duc des Lombards for the international launch of Motema Music, a new independent focusing on jazz and world beat. Showcasing Motema’s first releases was the Lynne Arriale Trio playing from its eighth album, Arse. The piano trio’s previous release, Inspiration, achieved considerable success on U.S. jazz radio stations. Also promoting new double-CD Soul Pops was percussionist/Composer Tim Rogers says, “You’ve gotta think it was a concept...” Motema founder and CEO Jana Herzen explains that the label’s name comes from a central African word meaning “heart.” He says, “The label name is based on a life philosophy which gets to the heart of the matter and is bound to be transformative.” Motema is distributed in the U.S. and Canada by City Hall Records and in Europe through U.K.-based New Note Distribution.
Cottars Build On Folk Foundations
Cape Breton Musical Teens Gain Support At Home And Abroad

BY LARRY LEBLANC
TORONTO—Eastern Canadian act the Cottars—two sets of teenage siblings from musical families—is making significant strides seven months after the release of its debut album, Made in Cape Breton.

Released Sept. 24, 2002, in Canada on Canadian singer John McDermott’s Toronto-based independent label Bunnybee Music and distributed nationally by Warner Music Canada, the album is anchored in traditional Cape Breton and contemporary Celtic music.

To sizable industry surprise, the Cottars waltzed away with best new artist honors Feb. 16 at the annual East Coast Music Awards (ECMA) in Halifax, Nova Scotia, beating out a competitive field including regional bluesman Charlie A’Court, as well as highly touted singer/songwriters Mark Bragg and Nathan Wiley.

The Cottars stole the show by performing Tom Waits’ “The Brar and the Rose.” Highlighted by the affecting lead vocal of 13-year-old Fiona MacGillivray, it drew a standing ovation from the audience.

“Sales picked up following the show,” Warner Music Canada president/CEO Garry Newman says. “We’re up to 7,000 units and building slowly. We’re now servicing the video of the ECMA show to all radio programmers to put pressure on them to play the song.”

RAISED ON TRADITIONAL MUSIC
The Cottars comprise two brothers/sister duos from the island of Cape Breton in Nova Scotia: Fiona and her 15-year-old brother, Cianan, on vocals/piano and bodhran, both hailing from Marion Bridge; and 14-year-old sister, Roseanne MacKenzie and her guitarist brother, Jimmy, 16, from nearby Bedeck.

Both sets of siblings have grown up immersed in traditional Cape Breton music, with their performing repertoires from the 18th and 19th centuries; their families continue to host informal ceilidhs, where neighbors and musicians of all ages play and sing. “There are a lot of house parties, with Gaelic singing,” Jimmy says. “You grow up with that kind of atmosphere in Cape Breton.”

The band’s name evolved from a history project that Fiona worked on which dealt with the arrival in Canada—particularly in Nova Scotia—of 30,000 Scots between 1713 and the 1840s. They had been forced to leave the Highlands and Western Isles of Scotland en masse as a result of the Highland Clearances. In Scots dialect, “cottar” is the archaic term for a peasant or laborer who lives in a cottage as a tenant; the people of Nova Scotia called the new arrivals “cottars.”

The quartet is guided by songwriter/folklorist Allister MacGillivray, Cianan and Fiona’s father. An acclaimed folk music figure for three decades and the author of folk classic “Song for the Mira,” Allister has worked as an accompanist for Cape Breton’s John Allan Cameron, Irish duo Tommy Makem & Liam Clancy, and Canada-residing Irish act Ryan’s Fancy.

The two families met while the duos were performing on the same bill at a festival in Iona in Cape Breton in 2000. When Allister MacGillivray heard Roseanne play, he recalls saying to his wife, “Mother of God, listen to that young vocalist. That is possibly the best 16-year-old Cape Breton fiddler I’ve ever heard. She’s magnificent.”

Six months later, the two acts were performing at a club in Iona, and Daidi suggested they jam. “That’s where they made the real bond,” Allister says. “We then worked up a show I wrote in December 2000 called ‘A Child’s Celtic Christmas,’ which included readings of Dylan Thomas and the kids playing. It was a huge success.

A few weeks later, the two acts were invited to join renowned Cape Breton fiddler Natalie MacMaster and others on a festival-style bill nearby Sydney and perform in front of 3,000 people. “We don’t think anybody was too scared about doing that show,” Jimmy says. “We knew what to expect onstage.”

A TIME TO RECORD
The Cottars caught McDermott’s attention in summer 2001, while he was in Cape Breton filming for the PBS TV special A Time to Remember (Billboard, March 2, 2002). He was performing “Song for the Mira” and wanted some local kids to join him; Allister suggested the Cottars.

“Within a second of hearing them play, I knew I wanted to help them,” McDermott says. “I had a tour in the U.S. coming up and asked them to come out for three shows. They stole the show every night.”

Made in Cape Breton was recorded at Lakewind Sound in Port Alconi in Cape Breton in February 2002 and co-produced by Allister MacGillivray and Bright Curb and McDermott’s longtime engineer. Much of the album’s repertoire was drawn from Allister’s library of traditional music, which occupies every corner of his home.

“We looked forward to recording, because we had never been in a recording studio before,” Jimmy says. “We had a really good time.”

Phillips says, “We didn’t have to do a lot of work with them. Allister knew exactly what he wanted. He knew Fiona’s voice better than I did. If I thought she’d done a great take, he’d say, ‘There’s a little dirt in her voice. She’ll need to come back.’”

The act is managed by Pamela McDermott of McDermott Entertainment in Boston, and live bookings are handled by Cottar’s Music International in Charlottesville, Prince Edward Island. “The group is going to tour heavily this summer,” Newman says. “They are being invited to all kinds of festivals. Their off-stage sales are going through the roof.”

The International Federation of the Phonographic Industry’s Platinum Europe Awards welcomed a lower-profile but critical favorite to February’s list of winners when the late Jeff Buckley received a posthumous award for his 1995 debut album, Grace (Columbia). That was not the only award given to a departed rock musician: John Lennon’s Lennon Legend (Parlophone) ascended to 2 million shipments; Mariah Carey’s Glitter (Curb Records) reached 2 million shipments, while still charting releases by Pink, Kylie, Minogue, and Red Hot Chili Peppers moved up to 3 million.

Robbie Williams’ Escapology (EMI) was the top winner, reaching a European shipment total of 4 million.

Universal Music Malaysia (UMM) has announced a distribution deal with Kuala Lumpur, Malaysia-based label Broadway Entertainment (BE). Female vocalist Dayang Nurfaizah is the highest-selling act on the label, which was previously distributed by EMI Malaysia. Her song “Serambang Masih Ada Cinta” (“If There Is Still Love”) won for song of the year at Malaysia’s 5th annual music awards, while charting releases by Sandy Montero describes the two-year deal as “a distribution deal with a likelihood of becoming more. We intend to develop a local marketing department by year-end, where we will be able to market Broadway Entertainment’s acts, among others.” Montero says he expects EBE to boost UMM’s annual revenue by 3% by the end of 2003.

The Russian parliament (the Duma) has agreed to changes in the country’s copyright and neighboring-rights legislation. The existing Criminal Code had long presented a problem regarding enforceability because it required injured parties to prove in court that damage caused to them as rights-holders was “substantial.” But the code failed to provide a definition of what would be considered substantial damage. The proposed changes had been a major focus of attention for the International Federation of the Phonographic Industry’s regional office in Russia. The amended law bases its definition of substantial damages upon a multiple of Russia’s statutory monthly wage. At current levels, that means that incurred damages of $1,500 or more would lead to minimum fines of $3,000-$6,000, or up to two years’ imprisonment. Repeat offenders face prison terms of between two and five years and possible confiscation of property.

Veteran male vocalist Keisuke Kuwata’s hit single “Tokyo” (Taishita/Victor Entertainment) won the video of the year award during the seventh annual Space Shower Music Video Awards March 8 at the Nippon Budokan Hall in central Tokyo. Some 10,000 people attended the 2½-hour show, broadcast live on the Tokyo-based Space Shower channel, which reaches some 3 million Japanese households, mainly via cable. Awards are decided by Space Shower staff, based on the number of listener requests received in the past year. The one exception is the viewers’ choice award; that award went to the video for Organon/Warner Music Japan rap group RHP Smythe’s “Rainy Choo By” (Paradise Baby). Best international video was Red Hot Chili Peppers’ “By the Way” (Warner Music Japan). A total of 22 awards were presented; music videos released in Japan during calendar year 2002 were eligible for consideration.

STEVE MCCLENCE

Female singer/songwriter Utada Hikaru (Eastworld/Toshiba-EMI) was named domestic artist of the year at the annual Recording Industry Assn. of Japan Gold Disc Awards ceremony March 12 in Tokyo. The awards were based on net shipments for the period of Feb. 1, 2002-Jan. 31, 2003; Utada shipped 6.4 million units (albums and singles) in that time frame. Avril Lavigne (Arista/BMG Funhouse) won international artist of the year for her Japanese work, the Cottars’ Deep River, male singer/songwriter Keisuke Kwan’s Rock and Roll Hero and Top of the Pops (both on Taishita/Victor Entertainment), and Lavigne’s Let Go. The ceremony was broadcast live nationwide on satellite TV channel NHK.

STEVE McLURE

Lavigne’s European March. On the German leg of her European tour this month before she headed back across the Atlantic for 30 North American dates, Arista artist Avril Lavigne played Munich’s Zenith venue. After the show, Lavigne collected a platinum disc marking 400,000 units shipped in Germany of her album Let Go. But Germany, Austria and resident Thomas Stein left, and BMG Germany senior VP of International Franks Bieglmich, right, were on hand to present the award to Lavigne.
Soundbuzz Hopes Switch To Wireless Content Heralds Break-Even Year

BY STEVEN PATRICK
SINGAPORE—Singapore-based digital-music service provider Soundbuzz hopes to move out of the red for the first time by the end of 2003, with the help of such wireless content as ring tones and streaming video or audio clips.

Soundbuzz CEO Sudhanshu Sarronwala says, “We expect this to be the company’s break-even year. We’re not totally abandoning the digital distribution of music, but ring tones will now be our main focus. Digital music providing a retail model is still in question.”

Although Sarronwala declines to give revenue figures, he says he expects wireless content to contribute 60% of Soundbuzz’s revenue this year, up 10% on 2002. The ring tones on offer feature music by international and domestic acts.

In February, Soundbuzz launched a new service with the Channel V music channel in Malaysia. When the channel plays a music video of a track for which a particular ring tone is available, an on-screen message directs viewers to a Web site from which they can download the ring tone. Sarronwala says that downloads resulting from the Channel V initiative were “well into four-digit numbers” during its first month of operation.

World Music Labels Meet At Strictly Mundial

BY GARY SMITH
MARSEILLES, France—The Mediterranean basin’s status as a culturally rich, musically varied region was emphasized during the Strictly Mundial trade fair, which attracted some 2,100 professionals from the world-music community to the southern French city of Marseilles for four days of seminars, concerts, and deal-making.

Strictly Mundial is an initiative of the Brussels-based European Forum of Worldwide Music Festivals, which groups 40 music festivals or organizations from around the globe. The 2003 installment, which ran Feb. 26-March 1, was the third edition of the peripatetic trade fair; it launched in 2001 in the Spanish city of Zaragoza and took place in Salvador de Bahia, Brazil, last year. Delegates from 50 countries and a 260-strong press contingent attended this year’s event. This year’s seminars and trade fair, organized by Marseilles-based festival organizer Latinissimo, was held in the city’s Dock des Suds conference center/concert space, while the associated concert element saw 550 artists performing at 70 concerts in four city venues. All the concerts were open to the public. Latinissimo event coordinator Lucie Taurines says that most delegates agreed that the majority of the stand-out performances were by acts drawn from around the Mediterranean region.

“Probably the best-received concert was by Massilia Sound System (signed to World Village/Wagram),” says Taurines, “and Lucie Taurines suggests, “but that was to be expected, as they were [playing] in front of a home crowd. Strictly Mundial 2003 did confirm that [different] ethnic music [styles] drawn from around the Mediterranean are a rich and relatively untapped source in world music.”

Delegates Jutta Jaakkola, Helsinki-based head of popular music at the Finnish Music Information Centre, agrees that Marseilles was an ideal place to focus on Mediterranean music because of its rich ethnic mix. “I’ll regionally, it has not had much attention,” she says, “so from that point of view it was a good idea, although it did mean that the programming favored singer/songwriters or groups.”

Strictly Mundial moves to Istanbul, Turkey, in 2004; it will be held in Canada in 2005. Taurines says Latinissimo has proposed that the event return to the French city of Nantes in 2006. She adds, “I believe that this type of highly focused, specialized event is increasingly relevant to the business of music. We would like to do more events like this.”

MTV Pacts With OD2 In Downloads Deal

BY LARS BRANDLE
LONDON—European online music company OD2 has followed its recent digital-delivery deal with Pan-European Internet service provider Tiscali (Billboard, March 1) by collaborating with MTV Networks Europe (MTVNE) in a move that sees the broadcaster enter the digital download arena for the first time.

MTVNE claims that the deal with U.K.-based OD2—to forge the MTV Digital Downloads service—is the first music subscription initiative anywhere in the TV network. It plans a staggered rollout across the network’s European Web sites starting in late March.

For a monthly fee of 6.99 euros ($7.80), subscribers will be able to access up to 70 downloads, 500 streams, or five tracks to burn to CD. The service will go live initially on MTV’s Web site in France, followed by Italy and the Netherlands, the U.K., Germany, and Spain. Once registered, users can choose from OD2’s catalog of more than 150,000 tracks from some 7,000 acts, Universal, EMI, BMG, Warner, and indies Mushroom, Telstar, and V2 are among the record companies supplying content to the service.

“We are fully aware of the devastating effect illegal downloading has had on the labels,” MTVNE president/CEO Brent Hansen says. “We are committed to supporting the industry by working with OD2 and the labels to offer a solution that will benefit both our users and the industry.”

APM Show Unites Malay Markets In SE Asia

BY STEVEN PATRICK
KUALA LUMPUR, Malaysia—The third annual Planet Muzik Awards (APM) show, held here March 15, has been hailed as a major step in encouraging artists from the Malay-language music industry to work across Asia.

The APMs were conceived to honor and consolidate the three Malay-language markets, in Malaysia, Singapore, and Indonesia; it has been staged in Singapore for the past two years. This year’s event, which lasted nearly three hours, took place at the Putra Stadium in Kuala Lumpur. The event’s big winners were rock band Sheila on 7 (Sony Music Indonesia) and pop singers Siti Nurhaliza (SRC Malaysia) and Jai (Jam Records Singapore), who walked away with three major awards each.

Sheila on 7 won big group, most popular group, and best album awards for its 07 Des release. Nurhaliza was named best female artist and most popular female artist and collected a special achievement award. Jai won in the best new male artist category and picked up two out of three Singapore-specific awards—best album for Bintu (Blue) and best song for the album’s title track. There were no specific Malaysia or Indonesian awards.

Prolific singer/songwriter Melly (PT Aquarius Musikindo Indonesia) took both the best song and most popular song honors for “Ada Apa Dengan Cinta” (“What’s Up With Love”). Although the singer was unable to attend the ceremony, her award was accepted by singer Ramayu, managing director of Indonesian label Forte Records. His joint venture with PT Aquarius Musikindo. Ramayu anticipated the APM awards in Malay, saying that the awards show would speed up the progress of Malay music regionally.

Aza Bakar, chairman of Akademi Industri Muzik Malaysia (the judging body of Malaysia’s premier APM music industry awards), attended the APM. He says that the concept of the APMs is solid and that the show “will encourage collaboration between artists in these three separate markets. It will [help] bring trade barriers down.”

The APMs are organized by Mediacorp Radio Singapore, the largest radio broadcaster in the city state. More than 200 nominations were received from across the region for 16 categories. A panel of industry professionals from the three countries judged the majority of the categories. The four “most popular” categories were voted for by the public, through magazines in Malaysia, Singapore, and Indonesia.

The APM show was broadcast live via satellite channel RIA in Malaysia only. Mediacorp is in talks with Indonesian and Singapore TV stations about screening delayed telecasts of the show.
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DAHL'S CAREER TURNS 25: Steve Dahl is a Chicago radio legend who found a way to balance strong personality radio with music. The 1979 Disco Demolition stunt turned-riot put Dahl on the map nationally, but he got just as much attention among radio people for his apparent disregard for format rules and his need to wedge in 10 songs per hour between hits. Bram Teitelman, rock managing editor of Billboard sister publication Airplay Monitor, spoke with Dahl on the occasion of his 25th anniversary in radio.

Although now a host on talk WCGR, Dahl still has plenty of opinions on music radio. “You see the whole music side kind of shutting down and becoming ultra-conservative,” he says. “They seem to be afraid of their own shadow. There are fewer risk-takers, because once these people get into this corporate mentality...they just want to go along and not be noticed, it seems.”

Dahl says radio consolidation has engendered this conservatism. “When we were at [WLUW Chicago] the Loop [Junior owner] Cecil Heftel in the late 70s, it was important to do new things, and you would do whatever you could to attract an audience. These days, it seems to me that people go out of their way to over-research things and give themselves a ton of ways out of it, like, ‘It’s not me, it’s the research.’ It’s kind of ridiculous, you don’t hear anything new anymore. You could blame the record companies for that, partly, too. Everyone has gone into this ‘duck and cover’ mentality. They don’t want to be the guy that comes up with the next big back-up, so they keep passing things along.”

It is at the point that while in the car, Dahl doesn’t get his music fix from traditional radio. “There aren’t many stations that are playing what I want to hear in the right sequence,” he says. “A few years ago, when the modern AC format first got big, I liked it, but as those hands dried up, the format dried up. It’s probably here, but I do end up listening to XM a lot.” Dahl says he prefers the satellite’s progressive station the Loft, which he calls “Triple-A Moon.” And while Chicago triple-A WXRT is on his radio presets, his alma mater WLUP—now a classic rocker—is not. “I can’t hear [Rush]! ‘The Spirit of Radio’ again,” he says. “Every once in a while, it’s fun to hear Lynyrd Skynyrd, but a steady diet of it is not for me.”

WHERE ARE WOMEN PDs? Only 10% of radio programmers are women, barely up from 8% eight years ago, according to a new study conducted by trade group the Most Influential Women in Radio. Women are much less represented in the programming roles, although they are among GMs, where 17% are women. Among the companies that own 50 or more stations, Entercom has the highest percentage of female PDs, at 20%. Of ABC Radio’s 41 PDs, 14% are female. The study was based on data from Clear Channel-owned M Street Publications. Most station groups with 50 or more stations, however, are below the norm. Only 8% of Clear Channel’s 821 PDs are women, according to the study. Seven percent of Cumulus’ 175 PDs are women. At Infinity, 8% of its 146 PDs are female. Among companies with fewer than 50 stations, Multicultural has one of the highest percentages of female PDs, with 17%, followed by Emmis (14%), HBC (13%), and Greater Media (13%).

COX INDIE DEALS LAPE: Last full, Cox Radio announced it was ending its handful of deals with indie promoters. Those deals include rhythmic-top 40 WHZR (Hot 98.1) Greenville, S.C., where PD Fisher reports that station’s deal with Jeff McClusky & Associates ended March 15. R&B WBHH (95.7 Jamz) Birmingham, Ala., also ended its indie deal last month.

NEWSONLINE: Former KIIS Los Angeles PD Dan Kielley returns to top 40 programming at the helm of KRQV (Wild 100) Dallas. Top 40 KPWR (Power 106) Los Angeles regional VP of programming Jim Stein becomes VP of programming for all of parent Emmis’ 21 stations...Infinity top 40 KMWV/KSMB Kansas City operations manager Jon Zellner becomes VP of programming of the cluster...R&B consultant Tony Gray, who had been working with WLZS New York, is now consulting at WRKS...New L.A. dance outlet KDLD-RDL (103.1) KDLG gets a new operations manager in Robert Isaac, who had been imaging director, mixer, and morning producer at the group.
AND ALL THAT JAZZ: The Chicago soundtrack grows for the second consecutive week, earning the Greatest Gainer award (9-6, up 11,000), mostly as a result the Oscar buzz surrounding the film. Also aiding sales is an hour-long VH1 Behind the Movie special that began airing March 12 and has been repeated on an almost-daily basis. The network is also playing the “All That Jazz” music video, which essentially serves as a highlight reel of the film. VH1 aired the clip 18 times during the tracking week. And “Jazz” is getting radio airplay; KFMB San Diego and KLLC San Francisco both spun the track more than 10 times last week.

The New Broadway Cast Recording of Chicago debuts on the Top Pop Catalog chart (No. 34, 4,500). Its sales have steadily increased since the December 2002 release of the new film. Previously it had been selling less than 500 units per week. The album last charted in February 1997, when it reached No. 131 on The Billboard 200, selling 7,000.

ANOTHER WEEK IN THE PENTHOUSE: Make it a fourth week at No. 1 on The Billboard 200 for rapper 50 Cent. His 22% drop from the prior week in his sixth chart stanza yields a still-healthy 279,000 units, enough to maintain a 15% lead over Grammy queen Norah Jones at No. 2 (243,000, down 28%). The chart-topper’s first major-label album has now piled up a Nielsen SoundScan tally of almost 3.3 million albums in less than two months.

The 8 Mile soundtrack, featuring both 50 Cent and his mentor and the film’s star, Eminem, also rebounds, thanks to prerelease promotion on the part of that movie’s home-video bow (34-29, up 6%). Hip-hop’s vitality is further underscored by two of the big chart’s top three debuts, with rapper Killer Mike entering at No. 10 (79,500 units) and vocal group Blackstreet opening at No. 14 (53,000). The latter’s previous album started at No. 9 with 80,000 in April 1999. Its Billboard 200 peaks occurred with second album Another Level, which rose to No. 3 in September 1996 and sold 134,000 in its fastest week.

The biggest of the new arrivals, though, is the major-label debut of rock band AFI, which digs in at No. 5 with 96,000 units—a larger sum than its first-day sales had suggested.

STANDARD TIME: Pop vocalist Michael Bublé snare the Pacesetter trophy, climbing to No. 89 (up from No. 121 last issue, a 43% gain). Concurrently, he earns the Heatseeker Impact award and graduates from that chart, because his album moves into the top 100. His 4,000-unit gain was driven by tracking-week performances on Extra and Entertainment Tonight.

Singer/pianist Peter Cincotti is the Hot Shot Debut on Heatseekers (No. 5, 6,000; No. 175 on the big chart) and opens at No. 2 on Top Jazz Albums. The 19-year-old’s success in making the media rounds: He has appeared on CNN, A&E, and NPR, and he performed on The Caroline Thwaite Show on the album’s street date, March 11. Later that day, he did an in-store at a New York Virgin Megastore. On March 31, he’ll perform and chat on The Today Show.

BENNY AND THE BRITFS: Ben Harper earns career-high sales this week, with the debut of his Diamonds on the Inside (No. 19, 46,000). His previous biggest week was with his Live From Mars album in 2001, which sold 25,100 at its peak. Diamonds is also his highest-charting album—his previous high rank was with 1999’s Burn to Shine, which debuted and peaked at No. 67. TV helped Harper’s banner week, as the singer/songwriter performed March 10 on Late Show With David Letterman.

U.K. garage hip hop act the Streets (skips 23-19 up 16%) on Top Independent Albums, mostly thanks to a March 12 performance of The Tonight Show With Jay Leno. Fellow Brit Ms. Dynamite debuts at No. 8 on Heatseekers (No. 179 on The Billboard 200; 6,000 units). The critically adored artist was the musical guest on the March 8 edition of Saturday Night Live.

POLICE RAID: The Police’s Every Breath You Take: The Classics is the Greatest Gainer on the Top Pop Catalog chart (45-27, up 1,000). The album is part of Universal’s revisited series for the group, and this particular set is a Super Audio CD Hybrid disc. Its sales are not being merged with the album’s previous CD album incarnation, which has been discontinued.

This column was prepared by Keith Caulfield with additional reporting by Geoff Mayfield in Orlando, Fla.

EXCHANGE RATE: “In Da Club” by 50 Cent breaks the Hot 100 audience record, as it rises to 170.2 million listener impressions in its fourth week atop the chart. “Club” bests the mark set by Nelly Featuring Kelly Rowland’s “Dilemma,” which hit 167.7 million listeners in the Sept. 7, 2002, issue. “Club” also set the Hot R&B/Hip-Hop Singles & Tracks record in the Feb. 22 issue, topping Missy Elliott’s “Work It.” “Club” went on to peak at 88.6 million on that chart two weeks later and continues to hold at No. 1 (for a seventh week) this issue.

JUKE JOINT JOE: Newcomer Joe Nichols lands his first No. 1 on Hot Country Singles & Tracks with “Brokenheartsville,” a beer-can-crushing, honky-tonk lament of lost love that replaces Dixie Chicks’ “Travelin’ Soldier” atop the chart. The trio’s song dips 967 detections (15%) and falls 1-3 amid the controversy surrounding lead singer Natalie Maines’ anti-war comments (see story, page 7). “Soldier” also loses 35% of its overall audience and falls 25-32 on the Hot 100.

Nichols’ single gains 542 spins to finish with 5,711 detections, but he will need to fortify his lead next issue to fend off Darryl Worley’s pro-war song “Have You Forgotten?” which takes the chart’s biggest gain of 1,074 spins and shoots 9-2. Worley’s single lags 620 detections behind “Brokenheartsville” this issue but has gained an average of 1,277 plays during its four chart weeks. With the country on the brink of war with Iraq at press time, Worley is likely to top this chart next issue.

Meanwhile, Craig Morgan’s “Almost Home” re-enters Hot Country Singles & Tracks at No. 25. Under the chart’s current rules, that removes songs after 20 weeks below No. 20. Morgan’s song was shifted to the recurrent chart in the March 8 issue. Subsequent to its removal, “Home” posted three consecutive weeks of airplay increases (gaining 283 this week) and rose above its prior peak of No. 33, thus prompting us to relax the policy and allow it to reappear.

MAC ATTACK: Last issue we mentioned that Madonna’s upcoming “American Life” was poised to become the first paid download track to debut on Hot 100 Singles Sales when transmissions are sent to customers via her Web site later this month. We overlooked the popularity of Madonna’s labelmate Fleetwood Mac, which has been offering downloads for “Peacekeeper” at fleetwoodmac.com for $1.99. The digital transmissions were sent out last week, and the final tally is 1,500 paid downloads—good enough for a No. 11 debut on the sales chart. “Peacekeeper” also debuts at No. 93 on the Hot 100 with an additional audience of 10.8 million listener impressions.

Elsewhere in the singles sales chart, Arista’s DVD releases, mentioned here last issue, bow at Nos. 14, 43, and 50. Avril Lavigne’s “I’m With You/Sk8er Boi” leads the way, with 1,100 units scanned.

KNOW HOW: Norah Jones’ “Don’t Know Why” moves 11-10 on the Adult Contemporary chart, reaching the top 10 for the first time in its 31st chart week. Only two songs needed longer to reach the top 10 at AC—Sarah McLachlan’s “I Will Remember You” got there in 32 weeks, and Train’s “Drops of Jupiter (Tell Me)” patiently waited for 49 weeks. Of the three tracks, only “Jupiter” logged all of its weeks in one chart run. It debuted in July 2001 and finally made the top 10 in June 2002. The first chart run of “Remember” spanned 1995 and 1996, peaking at No. 21 during its 26 weeks on the chart. It re-entered in 1999 as a live version that had its detections and chart history combined with the original studio recording. Jones’ “Know,” in contrast, was only absent from the chart for four weeks before it returned.

Billboard amended its policy on live versions shortly after the run of “Remember”; we now exclude a rerecorded track from being merged with a previously charted studio version.

SEPARATE WAYS: Two weeks ago, the original and remixed versions of Common’s “Come Close to Me” were merged, and the artist listing on the charts was changed to reflect this pairing. Although the songs are similar enough to warrant a merge under Billboard policy, the tracks were split this issue at the discretion of the label and artist management. “Come Close to Me” by Common Featuring Mary J. Blige slips 27-41 on Hot R&B/Hip-Hop Singles & Tracks, losing slightly more than 500,000 in audience, as “Come Close (Closer)” by Common Featuring Erykah Badu, Pharrell & Q-Tip picks up the slack, with 1.9 million listeners in its first week as its own entity.
<p>| ARTIST                     | SONG                  | WEEKS AT #1 | GREATEST GAINER: 3 | NEW 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 | ARTIST                     | SONG                  | WEEKS AT #1 | GREATEST GAINER: 3 | NEW 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 |</p>
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<tr>
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<tr>
<td><strong>NEW</strong></td>
<td>MARRIAGE CAREY</td>
<td>The Essential Mash 99</td>
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<td><strong>NEW</strong></td>
<td>DIANA CARLTON</td>
<td>SWEET CELEBRATION 12-98</td>
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<td>VINCE GILL</td>
<td>NEXT BIG THING 12-98</td>
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<td><strong>NEW</strong></td>
<td>BUSTA RHYMES</td>
<td>IT AIN'T SAFE NO MORE 12-98</td>
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<td>SPEND THE NIGHT 12-98</td>
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<td>FLEETWOOD MAC</td>
<td>THE VERY BEST OF FLEETWOOD MAC 12-98</td>
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<td>SALIVA</td>
<td>BACK INTO YOUR SYSTEM 12-98</td>
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<td>CELINE DION</td>
<td>A NEW DAY HAS COME 12-98</td>
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<td>INDIA.ARIE</td>
<td>VOYAGE TO INDIA 12-98</td>
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<td>WORSHIP: A TOTAL WORSHIP EXPERIENCE 12-98</td>
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<td>ASHANTI</td>
<td>AMERICAN RHYTHM 12-98</td>
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<td>CHAPTER 2: THE VOICE 12-98</td>
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<td><strong>NEW</strong></td>
<td>SOUNDTRACK</td>
<td>HOW TO LOSE A GUY IN 10 DAYS 12-98</td>
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<td>RUSH</td>
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<td>DIRTY</td>
<td>KEEP IT PUMP &amp; GANGSTA 12-98</td>
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<td>BOWLING FOR SOUP</td>
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<td><strong>NEW</strong></td>
<td>WHITNEY HOUSTON</td>
<td>JUST WHITNEY... 12-98</td>
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<td>RODNEY CARRINGTON</td>
<td>NUT SACK 12-98</td>
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<td><strong>NEW</strong></td>
<td>DIANA KRALL</td>
<td>LIVE IN PARIS 12-98</td>
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### Catalog Albums

Weeks At Number

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### Greatest Gainer

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<td>The Police</td>
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<td>2</td>
<td>John Lennon</td>
<td><strong>Imagine</strong></td>
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<tr>
<td>3</td>
<td>Kenney Chesney</td>
<td><strong>Greatest Hits</strong></td>
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<td>4</td>
<td>Rascal Flatts</td>
<td><strong>Greatest Hits</strong></td>
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<td>Marilyn Manson</td>
<td><strong>Smells Like Teen Spirit</strong></td>
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<td>6</td>
<td>Simon &amp; Garfunkel</td>
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<td>7</td>
<td>Bob Marley &amp; The Wailers</td>
<td><strong>Legend</strong></td>
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### Hot Shot Debut

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<td>Enya</td>
<td><strong>Paint The Sky With Stars - The Best Of Enya</strong></td>
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<td>2</td>
<td>HANK WILLIAMS JR.</td>
<td><strong>Greatest Hits</strong></td>
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### Heatseekers

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<td>FINCH</td>
<td><strong>It's What It Is</strong></td>
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<td>BOWLING FOR SOUP</td>
<td><strong>Drunk Enough To Dance</strong></td>
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<td>DAR WILLIAMS</td>
<td><strong>The Beauty Of The Rain</strong></td>
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<td>5</td>
<td>JOHNNY VICIOUS</td>
<td><strong>Ultrax Dance</strong>*</td>
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### Top Pop Albums

Weeks At Number

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<td>John Lennon</td>
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<td>3</td>
<td>Kenney Chesney</td>
<td><strong>Greatest Hits</strong></td>
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<td><strong>Greatest Hits</strong></td>
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<tr>
<td>5</td>
<td>Marilyn Manson</td>
<td><strong>Smells Like Teen Spirit</strong></td>
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### Top Independent Albums

Weeks At Number

<table>
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<tr>
<th>Number</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>B.G.</td>
<td><strong>Livin' Legend</strong></td>
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<td>2</td>
<td>LIL JOHNSON &amp; THE EAST SIDE BOYZ</td>
<td><strong>Kings Of Crunk</strong></td>
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<td>3</td>
<td>JOHNNY VICIOUS</td>
<td><strong>Ultrax Dance</strong>*</td>
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<td>Peter Cincotti</td>
<td><strong>Peter Cincotti</strong></td>
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<td>5</td>
<td>DARYL HALL</td>
<td><strong>Do It For Love</strong></td>
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<td>CAP POWER</td>
<td><strong>You Are Free</strong></td>
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<td>JOE JACKSON</td>
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<td>Transplants</td>
<td><strong>Transplants</strong></td>
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<td>Duff McKagan's Loaded</td>
<td><strong>Takin Back Sunday</strong></td>
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<td>10</td>
<td>Curly</td>
<td><strong>Tell All Your Friends</strong></td>
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<td>11</td>
<td>Nickels Creek</td>
<td><strong>This Side</strong></td>
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<td>12</td>
<td>Will</td>
<td><strong>Who's Back?</strong></td>
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<td>13</td>
<td>The Streets</td>
<td><strong>Original Pirate Material</strong></td>
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<td>14</td>
<td>DADDY YANKEE</td>
<td><strong>Loteria: Es Vol. 1</strong></td>
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<tr>
<td>15</td>
<td>Interpol</td>
<td><strong>Turn On The Bright Lights</strong></td>
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<td>16</td>
<td>Mannheim Steamroller</td>
<td><strong>Romantic Melodies</strong></td>
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<td>17</td>
<td>Walter Beasley</td>
<td><strong>Go With The Flow</strong></td>
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<td>18</td>
<td>Louie Devito</td>
<td><strong>N.Y.C. Underdog Party 5</strong></td>
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<td>21</td>
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<td>Sugar Cult</td>
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<td>Daniel O'Donnell</td>
<td><strong>The Daniel O'Donnell Show</strong></td>
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<td>Eva Cassidy</td>
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<td>Tosca</td>
<td><strong>Deh9</strong></td>
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<td>Thievery Corporation</td>
<td><strong>The Riches Man In Babylon</strong></td>
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<td><strong>Global</strong></td>
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<td>34</td>
<td>Juanita Bynum</td>
<td><strong>Behind The Veil: Morning Glory 2</strong></td>
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<td>35</td>
<td>DASHARO</td>
<td><strong>MTV Unplugged V.20</strong></td>
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<td>36</td>
<td>Insane Clown Posse</td>
<td><strong>The Wraith: Shangri-La</strong></td>
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<td>37</td>
<td>Anthony Santos</td>
<td><strong>Give Up</strong></td>
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<td>38</td>
<td>Georgia Mass Choir</td>
<td><strong>I Owe It To You</strong></td>
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<td>39</td>
<td>Flogging Molly</td>
<td><strong>Drunken Lullabies</strong></td>
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<td><strong>Los Romanticos De Pacho Barraza</strong></td>
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<td>42</td>
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<td>43</td>
<td>Jody Watley</td>
<td><strong>Midnight Lounge</strong></td>
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<td>Nick Cave &amp; The Bad Seeds</td>
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<tr>
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<td>Norah Jones</td>
<td>Keep OnTrying</td>
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<td>Dixie Chicks</td>
<td>Come On Over</td>
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<td>Hollywood</td>
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<td>Josh Groban</td>
<td>Closer</td>
<td>Reprise</td>
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<td>Buck Howdy</td>
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<td>John Mayer</td>
<td>Room For Squares</td>
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<td>Evanescence</td>
<td>Fallen</td>
<td>Wind-Up</td>
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<td>Ben Harper</td>
<td>Diamonds On The Inside</td>
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<td>Cody Chesnutt</td>
<td>Ready Set Go!</td>
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<td>Fairweather John</td>
<td>Epic</td>
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<td>Greatest Hits: The Very Best Of The Eagles</td>
<td>Warner Bros.</td>
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<td>Dar Williams</td>
<td>The Beauty Of The Ruin</td>
<td>Rounder</td>
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<td>Rob Stewart</td>
<td>In The Shadow Of Everything (Encore Edition)</td>
<td>RCA</td>
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<tr>
<td>Lyle Lovett</td>
<td>Smile: Songs From The Movies</td>
<td>Vanguard</td>
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*Top Internet Album Sales includes physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike radio airplay, these albums are not tracked by Nielsen SoundScan.*
### Billboard Modern Rock Tracks

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<thead>
<tr>
<th>TITLE IMPACT/PROMOTION LABEL</th>
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<tr>
<td>1</td>
<td><strong>BRING ME TO LIFE</strong></td>
<td>Evanescence Featuring Paul McCoy</td>
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<td><strong>SOMEBODY'S BELONGING</strong></td>
<td>David Paín</td>
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<td><strong>CANT STOP</strong></td>
<td>Smashing Pumpkins</td>
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<td>4</td>
<td><strong>LIKE A STONE</strong></td>
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<td><strong>TIMELESS</strong></td>
<td>Faithless</td>
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<td>7</td>
<td><strong>HEADSTRONG</strong></td>
<td>Opeth</td>
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<td>8</td>
<td><strong>SWING SWING FIRE</strong></td>
<td>The All-American Rejects</td>
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<td><strong>WHEN IM GONE</strong></td>
<td>Red Hot Chili Peppers</td>
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<td><strong>HEADSTRONG</strong></td>
<td>Trapt</td>
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<td>Foo Fighters</td>
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<td><strong>REMEMBER</strong></td>
<td>Theory of a Deadman</td>
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<td>14</td>
<td><strong>DOWN</strong></td>
<td>Linkin Park</td>
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<td>15</td>
<td><strong>NOT FALLING</strong></td>
<td>Mudvayne</td>
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<td><strong>HANDS OFF THE WHEEL</strong></td>
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<td>Brokenheartsville 777</td>
<td>韓国: MINHO, MR.WEEDEE MainLine</td>
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<td>Have You Forgotten? 777</td>
<td>韓国: TAEYANG, WINNER Artist Label</td>
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<td>Don't Stop Loving Her 777</td>
<td>韓国: BAEKHYUN, EXO-M Label</td>
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<td>I'm W/You, Skillet Be! 777</td>
<td>韓国: LEE HI, SEO JUNIPER Label</td>
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<td>T Jay's Mixtape 777</td>
<td>韓国: T JAY, SEVENTEEN Label</td>
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<td>The Game Of Love 777</td>
<td>韩国: 정성, A.JAX Label</td>
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<td>The Rhythm 777</td>
<td>李鍾赫, BLOOD LABEL</td>
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<td>Little Robin 777</td>
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<td>I'll Be Okay 777</td>
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<td>Get Up 777</td>
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<td>How I Feel 777</td>
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<td>U Don't Have To Call 777</td>
<td>BENZ, BLACK Label</td>
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<th>TITLE</th>
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<tr>
<td>Billboard's 2003 International Latin Music Buyer's Guide</td>
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A SXSW, A&R Reps Adjust to Tough Times

Continued from page 1

jobs, and [travel and entertainment]. It's a new reality that we have to live in.

In today's depressed music economy, A&R execs say they are looking for musicians who can find the artistic equivalent of the needle in the haystack. "We're trying to be as aggressive as possible in the scouting process," Epic Records senior VP Jon Lattman says. "We want to listen to as many acts as we can, because you don't want to miss out on the acts that are going to help turn the downturn cycle around."

Similarly, Lost Highway senior VP of A&R Artistic development Frank Callari says, "You cast a wider net when looking for talent. You look under every rock you can find."

Laffitte says Capitol has been rebuilding its roster since Andy Slater's arrival as CEO/president two years ago. "The message to us is to sign fewer acts ... Make sure you sign the right shit."

Increasingly, A&R execs say that this means finding acts that already have a story to tell before they sign on the dotted line. Good chops are essential, but so is a matching work ethic.

"We are absolutely looking for bands that are further along," Roadrunner Records VP of A&R Ron Burman says. "Some own their own vehi- cles, they've handled touring; they know how to play the game. They're little cottage industries of their own. It's so hard to have success, you at least want a band that will work as hard as you do, as well, and stay with you."

V2 A&R senior executive Jon Sidel agrees. "What we've moved into in the last nine months—things have become more dramatic for the industry—is we feel that we really need bands that can get on the road, I look for a band that is already working on their career actively; they're still young, but they have experience. They can handle touring; they're undeniably great live; they're leaders in an undeniable rock star."

Virgin senior director of A&R David Wolter says he just inhaled an act that perfectly fits into the new reality. "I just signed a Boston band called the Explosion, which has released an EP and album [independently]. They've been to Europe, done national tours, and are getting ready to do a tour with AFI. They did that on all their own," he says. "Now, they're about to release an EP on their own label that they started with part of our money from us."

Aware Records founder and CEO Gregg Lattman says the ideal is "to look at if a band can go out and build a following without costing a lot of money, because they might not get the chance to get to radio. We didn't have to have radio to build a following for John Mayer. Radio caught up to John Mayer. And he's never taken any tour support money. He toured solo and added band members as he could afford it."

"DEVELOPMENT IS NOT A BAD WORD"

Then again, with A&R, there will always be exceptions. Watts-Russell says he has just signed two acts that are in the early stages of their development: He plucked the Sun after the band had played only one show and signed 19-year-old singer/songwriter Johnathan Rice right out of high school.

But instead of throwing a lot of money into a Sun album, Watts-Russell says WB is spending modest amounts to develop the band, including advancing the group $20,000 to make an EP. He adds, "I said, 'We'll put out this EP and buy you a van, and I don't want to hear from you for six months.' " The EP came out Feb. 4 and was serviced only to college radio, press, and street teams. The band is now set to open for the Flaming Lips.

Watts-Russell didn't want to put pressure on the band by pushing out an album. "I didn't want the EP to be seen as their debut on a major label," he says. "They weren't ready. I didn't want anyone thinking the EP has to sell 100,000 copies. Our goal is to sell 10,000."!

A big change Watts-Russell sees since he was a manager is that labels give artists money to live on as they develop: "Now living expenses are built into a contract to keep an act alive while they make a record and while they're on the road."

While the label may invest more time and effort in an act before the first full album is released, virtually every executive interviewed for this story complained that artists do not have the luxury to develop during the course of several albums. "Everyone talks about Springsteen and R.E.M., both of whom took time to develop," Ganbarg says. "Everyone has a shorter shelf life to prove themselves now. Maybe you do two albums to do it instead of four."

But execs say there is no magic sales figure that determines when a band will get to make another album. "You might have someone sell 75,000, but they're acclaimed by the press and you know they're a career artist," Watts-Russell says. "And then you hear stories about labels getting rid of every act that hasn't gone gold."

"THINK BEFORE YOU SPEND"

Many A&R execs say the days of runaway spending are over and that they often find themselves shopping for the best studio deal when it comes to where the act will record.

"Spending money on an album is not equal to success. [That] is one of the things the White Stripes have taught us," Sidel says (see story, page 9). "Most of our bands have done an album on their own for $3,000-$6,000. All of a sudden you give a band $250,000, and it's too much."

It almost seems to be a contest for who can make the cheapest album. "Look at Ryan Adams' Heartbreaker," says Callari, who managed Adams before becoming an executive at Lost Highway. "All inclusive, that album was under $30,000, full-tit boogie."

Watts-Russell says he trims costs where he can, even to the level of "let's not bring in expensive food to the studio or even if we're going to do basic tracks in a more expensive studio, let's do the overdubs as inexpensively as we can, but one's not going to sacrifice the quality of a fine record."

Because hard times have also hit recording studios, A&R execs often find that bands and managers are a bit more open to deals that put less money in their pocket immediately for more money down the road, so we can work in a less cost-prohibitive environment."

Motorcycle Club's eponymous 2001 U.S. debut sold were definitely enough to ensure it would make another album. The band's foot- ing at Virgin was greatly solidified by the fact that the album sold another 300,000 units in the U.K.

Burman adds, "How an act will do in the rest of the world is crucial to us. We have some bands that will do OK in America but will do great in other territories. Since we sign bands [to worldwide deals], we can take that risk."

THE NORAH JONES EFFECT

Much of the talk at this year's con- vention centered on Norah Jones, whose performance created a buzz at SXSW 2002. Multiple Grammys and millions of albums sales later, Jones has A&R execs thinking about what they can do differently.

Jones' success, which was largely driven by press and word-of-mouth before mainstream radio played in, proved that little acts beyond the coveted teen demo are thriving for music that stretches past the confines of top 40.

Norah Jones' success tells me that a miracle could happen," Watts-Russell says. "There is a yearning out there among music-loving people for something that's not tarter up, that's not hits and ass, but it's not easy to break those kinds of artists."

Ganbarg agrees: "You aren't going to see people signing clones of Norah like they did Britney. but you are going to see smart A&R people sign- ing music that will appeal to an older demo. An added bonus is that you have less concerns with downloads with that demo."

Laffitte describes Jones' tale as an "anomalous time in a great story, it's an inspiring story, but I don't think that means people are going to be allowed to sign acts they can't get on the radio. If you're an A&R guy saying, 'I don't need radio play,' look at Norah Jones,' the boss is probably going to say, 'Get the fuck out of my office."

As execs tell Billboard they are all acutely aware of the financial demands upon their labels, but they say at some point that they have to quit thinking about the numbers and just listen to the music. "I understand Vivendi's bottom line of numbers," Callari says, "but ulti- mately, if you play by that game and look for a short-term fix, you're going to do nothing but hurt your- self in the long run."
Retailers A NARM Ask For Relief
Continued from page 1

first.” In what probably was her last speech at a NARM convention—she will retire at the end of the year—Rosen spoke of addressing customers’ demands for more formats, deeper catalog, and even “a way to make compilations without feeling guilty or like criminals.” In short, they said, “we want you to find a way to solve our piracy problems without encroaching on—or even talking about—their personal-use flexibility.”

Meanwhile, consumers’ changing migration to discount chains is forcing music stores to diversify into other product lines, including DVDs, computer games, used CDs, and non-music trend or gift merchandise. But even as that occurs, stores that still offer a breadth of selection and are instrumental in helping to break new artists are asking for better terms from their suppliers as an acknowledgment of those contributions.

Len Cimmaro, VP of multimedia at Borders Books & Music in Ann Arbor, Mich., told Billboard that the majors must reconsider their “one-size-fits-all model.” He suggested that labels should gear their business terms toward rewarding retailers depending on their specialty, whether it is selling hits, carrying catalog, or breaking new artists.

With deep-catalog stores becoming scarce, another merchant made the same point, but with a different attitude. “Why shouldn’t a pure-play, deep-catalog music retailer be rewarded?” asked. He complained that currently, those merchants pay the same $12.02 wholesale price as a discount department store that carries 800 SKUs.

Arnold, who recently returned to head Best Buy’s entertainment software department after running its Redline label for three years, said the merchandising mix had changed dramatically since his first stint, when music was the chain’s largest component, followed by movies and games.

Today, it’s the opposite. “The customer is talking loudly that there are other forms of entertainment,” Arnold said. “If you want me to keep [deep music catalog] in our stores, you can’t rationalize what we do unless there is a co-investment in the inventory.”

While the labels don’t like to see music inventory shrinking inside stores, they understand the dynamic. Universal Music & Video Distribution (UMVD) president Jim Urie said that while he would be sorry to see that happen, “if retailers feel the need to change to stay in business, I’d rather they change and survive than go out of business.”

With labels dropping from their plans that he recognizes music SKUs are shrinking and being replaced with higher-margin inventory, which he views as an “horrible event with huge consequences.”

But “those are the days when [retailers] can look to the labels for margin relief,” he said. “If the expectation is to look for us to help them carry catalog, what do we get in return? How many more SKUs are out there, and does the frequency of catalog promotions get increased?”

Trans World Entertainment chairman/CEO Bob Higgins said that in addition to failing to acknowledge his chain’s investment in catalog, labels tend to overlook how costly it is to support artist-development efforts. Another merchant agreed that such efforts take a lot of work and time, and, in some cases, only a small percentage of artists make it. Retailers said that while in the past 18 months labels have aggressively used a lower price level for developing artists, as a band starts to get traction, the labels often raise prices without allowing the merchants to share some of the upside.

Best Buy’s Arnold suggested that retailers share in the upside when artists become more valuable assets to their labels through artist development.

While merchants look for ways to increase their margin, the major labels are looking to reduce their outlay in cooperative advertising funds. UMVD’s Urie said that his company has asked merchants to reconsider the terms of their promotional programs. Some make sense, Urie said, but most don’t consider the 10% decline in business last year and the reduced number of stores. Much like the merchants, Urie said the labels need to get “our return on investment back in line” when it comes to cooperative advertising expenditures.

But showing that the labels are willing to work with retailers, Urie and other executives from the majors reiterated a commitment to try and revive the singles configuration.

Meanwhile, the talk of the town—other than Tuesday’s keynote address, Recording Assn. of America (RIAA) chairman/CEO Hilary Rosen spoke of the need to find a way to make compilations without feeling guilty or like criminals.”

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Meanwhile, major-label executives from Warner Music Group and EMI—pushing for retail adoption of a new physical format—were speaking of the need for the CD to “go to sleep.”

While the talk may be tougher than the reality—the CD business still accounts for the overwhelming majority of revenue for the prerecorded music business and by all accounts will continue to do so for the foreseeable future—such sentiments provoke sobering thoughts about the CD’s role moving forward.

A study from research firm Ipsos-Reid presented at NARM indicates that U.S. consumers are not interested in paying more than $15 for a CD and expect prices for albums to decrease the longer they are on the market.

Looking beyond protecting the format and toward new revenue streams to complement it, major retailers have started experimenting with digital subscription concepts, labels are making more content available online as digital singles, and the beating of the drum for DVD-audio adoption grows louder.

Echoes, the upbeat digital-music subscription service backed by a group of leading retailers, announced March 19 that it has received an equity investment from Borders Inc., which joins Best Buy, Hastings Entertainment, Tower Records, Trans World Entertainment, Virgin Entertainment, and Wharehouse Music in the consortium. Best Buy has also started a limited test of subscription packages for a range of Internet entertainment services, including listen.com’s Rhapsody.

Meanwhile, the majors are moving to increase their content available online for download. Universal Music Group plans to expand its a la carte download through Liquid Audio with the addition of 50,000 tracks within the next 45 days, according to Universal Music & Video Distribution chairman Jim Urie. That will bring the number of UMG tracks available for purchase as digital singles to more than 120,000,

Attendees Appear Keen To Move On From CD Format

BY BRIAN GARRITY

ORLANDO, Fla.—After holding new technology at arm’s length for years in an effort to protect the CD and the economic and distribution models that have developed around it, retailers and labels appear to be softening their loyalty to the aging configuration.

Besieged by slumping sales, store closings, layoffs, and consolidation, attendees of the National Assn. of Recording Merchandisers (NARM) confab here expressed a willingness to embrace unheard-of past conferences—to experiment with everything from emerging digital distribution systems to copy protection and replacement formats for the CD.

NARM president Pamela Horowitz suggested that the industry needs to “build a model based on ubiquity, one in which unlimited files can travel as both streams and downloads anywhere, through any number of middlemen, at the same time.”

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Sources say that Liquid is also finalizing agreements that will dramatically boost its content selection from three of the other majors.

The company has completed an expanded agreement with Warner Music Group that gives the download distributor access to upwards of 40,000 tracks; the figure was previously in the hundreds. Additionally, it is in the process of wrapping similar expanded downloading agreements with EMI and BMG Entertainment; those pacts are expected to be completed in the coming months.

And in an effort to spur development, the DVD-audio consortium of labels and technology companies backing the format are stepping up education efforts about the product. Additionally, a hybrid version of the product that can play on either CD or DVD hardware is expected to hit the market within the next six months.

The format’s supporters are attempting to move away from the notion that DVD-A is an audiophile experience and create a brand identity for it as a mass-market product that fuses audio and video and can play in any standard DVD player.

While the industry attempts to lay the groundwork for the future, it’s concerned about alienating consumers by limiting usage rights via CD copy protection and litigation against individuals engaging in online piracy at abating.

While Rosen noted that the industry is not after the “casual downloader,” she pointed out that it must “take a stand against egregious copyright infringement.” As has been reported, the RIAA is putting significantly increased resources behind its enforcement efforts.

Additional reporting by Carolyn Horowitz in Orlando, Fla.
Events Calendar

MARCH
March 22-25, 114th AES Convention, Miami Convention Center, Amsterdam. 212-661-5733.
March 27, 19th Annual Communication Awards Dinner, presented by the National Assn. of Black-Owned Broadcasters, Marriott Wardman Park Centre, Amsterdam. 382-33221 or email: bbld@billboard.com.

APRIL
April 2, Northwest Impact Awards, presented by the Pacific Northwest chapter of NARAS. Westin Grand Ballroom, Seattle. 206-934-1000.
April 2, Second Annual Songs of Hope Silent Auction, benefiting the City of Hope, at the private residence of Tracey and Kenneth “Babycakes” Edmonds, Los Angeles. 213-202-5735.

Life Lines

BIRTHS
Twins, Lillian Margaret and Gabriel James, to Sarah and Howard Petruzielo, March 1 in Livingston, N.J. Father is national director of promotion for Virgin Records.

DEATHS
Ed Rushbaum, 70, of cancer, March 2 in Easton, Pa. A trumpet player and father of Bon Jovi keyboard player David Bryan, Rushbaum toured Europe with Oran “Hot Lips” Page in the 1950s and was a member of the musicians’ union. He is also survived by his wife, daughter, and three grandchildren. In lieu of flowers, memorial contributions may be made to the IFPI Eddie Rushbaum Trumpet Memorial Fund, c/o VH1 Save the Music Foundation, 1515 Broadway, 20th Floor, New York, N.Y. 10036.

Scott Richards, 59, of a heart attack, March 8 in Sutton, Ontario, Richards was a bassist for Toronto-based RB band David Clayton Thomas & the Fabulous Shays, which recorded such Canadian hits as “Boom Boom,” “Walk That Walk,” and “Out of the Sunshine” for Red Leaf Records and Roman Records in the 1960s. While with the band, Richards began working as a regional promotional representative for Apex Records in 1966, which later became MCA Records Canada, where he served as GM. Richards taught at Toronto’s Harris Institute for the Arts where, at the time of his death, he served as chair of its recording arts/management program. He is survived by his wife, son, and stepson.

Additional obituaries on page 53.

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Bilboard Magazine. Introducing New Look, Fresh Features

Billboard.com, the online home of Billboard magazine, is being relaunched with an entirely new design. It is the first total revamp of the site since its original launch in 1996.

In addition to a new look, the redesigned Billboard.com is easier to navigate and includes several new departments. Among the new features:

• The Tangled Web: Our consumers’ guide to online music events, premieres, and promotions.
• Breaking & Entering: A weekly look at the latest acts that are breaking at radio and retail and entering the Billboard charts.
• Fine Tuning: A daily preview of must-see television music programs and appearances.

Billboard.com will continue to provide all of the features that have made the site one of the most popular music information destinations on the Web. These include news updates throughout each day, new-release listings, exclusive album and concert reviews, a searchable database of tour dates, and previews of the Billboard charts.

Additionally, the Billboard.com premium services section provides subscribers with electronic access to the current Billboard, the daily Billboard Bulletin, and the Billboard editorial and chart archives. Visit the site for our convenient billing plans.

Book of the Week

ILLUSTRATED ENCYCLOPEDIA OF ROCK

The newly revised, updated, and expanded edition of The Billboard illustrated Encyclopedia of Rock has just been issued by Watson-Guptill/BookLists.

Delivering 600 dramatic full-color photographs, The Encyclopedia of Rock features a range of artists that includes every notable rock performer and pop personality from Elvis Presley to Shakira. This latest edition contains more than 200 new entries on such current stars as Eminem, Britney Spears, and Alicia Keys, and features a comprehensive end-of-book discography for every artist covered.

The Billboard Illustrated Encyclopedia of Rock (ISBN: 9-8230-77012, $35) is available wherever books are sold. For more information, visit www.watson-guptill.com.

UPCOMING EVENTS

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS
May 8-9 • The Eden Roc Resort • Miami Beach
BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 5-6 • Roney Palace • Miami Beach

For more information: Michele Jaconiglo 646.654.8460/bbевent@billboard.com

BILDBOARD MAGAZINE MARCH 29, 2003 www.billboard.com
HAILING A TAXI: They're pacing paradise and putting up another parking lot. 'Big Yellow Taxi,' written by 1985 Billboard Century Award honoree Joni Mitchell, is back on The Billboard Hot 100, 33 years after the song's original debut. The version by Counting Crows Featuring Vanessa Carlton on Geffen/Interscope enters at No. 63 and is the fourth rendition of "Taxi" to chart.

In 1976 there was a battle between Mitchell's original and a version by pop group Neighborhood. The latter won, peaking at No. 29, while the composer's own single only reached No. 67. Five years later, Mitchell's "Taxi" re-entered and rode to No. 24. Amy Grant remade "Taxi" in 1995, and it went to No. 67. That represented Mitchell's most recent appearance on the Hot 100 as a songwriter until this issue.

The first song Mitchell wrote that charted was "Both Sides Now." Judy Collins' version entered the Hot 100 the week of Nov. 9, 1968, ultimately peaking at No. 8. That gives Mitchell a songwriting chart span of 34 years, three months, and three weeks.

AND AWAY WE GO: Another song from the 1970s returns to the Hot 100 but with the original artist along for the ride. "Drift Away" (Lavay by Uncle Kracker Featuring Debrah Gray) is new at No. 75. That means Gray is back on the chart after an absence of 24 years, dating back to 1979, when "You Can Do It" peaked at No. 37. "Drift Away" remains Gray's biggest hit. His single peaked at No. 5 the week of May 12, 1973. Thirty years ago this week, "Drift Away" was No. 36 and climbing on the Hot 100.

Most people first became aware of Gray when he recorded "The In Crowd" in 1965, but he made his debut with "Look at Me" the week of Jan. 12, 1963, giving him a chart span of 40 years, two months, and two weeks.

LIFE IS A ROCK: A 3.1 move takes Evanscence Featuring Paul McCoy to the top of Modern Rock Tracks. "Bring Me to Life" (Wind-up) is the first No. 1 song on this chart by a female-led act since Hole's "Celebrity Skin" was in pole position for four weeks starting with the Oct. 2, 1998, issue. It's the first time an artist has taken their initial charting song to No. 1 on the modern chart since Crazy Town led the week with "Butterfly" the week of Feb. 9, 2001, and its 10-week trip to the summit marks the fastest climb to No. 1 by a debut song since 3 Doors Down's "Kryptonite" needed just nine weeks to reach the top the issue of May 12, 2000.


Mothers' B.I.G. Night Out

Six years after his untimely death, the spirit of the Notorious B.I.G. (aka Christopher Wallace) still looms large over the R&B/hip-hop community, as evidenced by the artists, executives, and friends who showed their support for the rapper March 11 at the annual B.I.G. Night Out.

The annual dinner, which benefits the Christopher Wallace Memorial Foundation (CWMF), pays homage to those who have served their communities by presenting them with the B.I.G. Heart Award. This year's event paid special tribute to the mothers of fallen R&B/hip-hop stars, specifically, Diane Haughton (who lost her daughter Aaliyah), Wanda Lopez (TLC's Lisa "Left Eye" Lopes), Connie Mizell (Jam Master Jay), Hermia Rogers (Freaky Tah of the Lost Boys), Aeni Shakur (2Pac), Gilda Terry (Big L), and Gail Tirado (Big Pun).

"The focus of the evening will be to raise money for the foundation as well as [to] honor these mothers," B.I.G. Night Out event chair CWMF founder Voletta Wallace—the mother of Notorious B.I.G.—said in an interview prior to the event. "This year, we're shifting the focus to honor the mothers of these artists we've lost. They gave us their sons and daughters.

Hosted by WWPR New York (Power 105.1) on-air personalities Ed Lover and Doctor Dre and BET on-air personality Free (106.1)/WNYC, this year's gathering also featured a performance by Patti LaBelle, hip-hop violinist Miki Ben-Ari, and B.I.G.'s widows, Faith Evans. Attendees included Sean "P. Diddy" Combs, Foxy Brown, Rev. Al Sharpton, the surviving members of Run-DMC, Jay-Z, and Mike Tyson, among others.

Held at New York's Metropolitan Pavilion, the event was co-sponsored by Ari斯塔 Records; the Artist Empowerment Coalition, Bad Boy Entertainment, PIBU, Golshah Artists, the Hip Hop Has Heart Foundation, Pelle Pelle, Sean John, Vanguarde Media, and Vibe magazine.

The gala is scheduled to coincide with the anniversary of the Notorious B.I.G.'s death. The rapper was shot and killed March 9, 1997, in Los Angeles following the Soul Train Music Awards. Voletta Wallace founded CWMF in October 1997, B.I.G. Night Out, the organization's signature event, launched in 1999. The organization provides scholarships, grants, books, computer hardware/software, and other learning tools to children.

"Initially, I was hoping to get some funds to help schools," Wallace said of the foundation's beginnings. "We wanted to provide books and computers to the schools, as well as to create summer programs for kids from being idlers.

For more information, log on to cwmfonline.org.

RASHAUN HALL

Keeping Up With The Joneses

The day before his appearance at the Brit Awards to accept the Outstanding Contribution Award, legendary entertainer Tom Jones visited the Brit School in Croydon, south of London—which is the main beneficiary of funds from the Brit Trust, the U.K. record industry's charity—to give a master class to 30 music students. When asked why his career has endured, Jones said it was in part because of his eagerness to experiment with different musical styles.

Smooth Operator

Arista artist Carlos Santana enjoyed a day on the set for his new video clip for "Nothing at All" with Joy Bryant, who co-starred in the recent Denzel Washington vehicle Antwone Fisher. The video, shot by director Mark Webb in San Francisco, features Musiq.
Announcing This Month's Recipients of BDSCertified Spin Awards

700,000 SPINS
How You Remind Me / Nickelback / ROADRUNNER/ISLAND DEF JAM
Breathe / Faith Hill / WARNER BROS.
Semi-Charmed Life / Third Eye Blind / ELEKTRA

600,000 SPINS
If You Could Only See / Tonic / POLYDOR
Walkin' On The Sun / Smash Mouth / INTERSCOPE

500,000 SPINS
Wherever You Will Go / RCA

400,000 SPINS
Superman / Five For Fighting / AWARE/COLUMBIA
Hero / Heroe / Enrique Iglesias / INTERSCOPE/UNIVERSAL LATINO
Man! I Feel Like A Woman! / Shania Twain / MERCURY
She's So High / Tal Bachman / COLUMBIA

300,000 SPINS
Where The Green Grass Grows / Tim McGraw / CURB
Bailamos / Enrique Iglesias / INTERSCOPE/FONOVISA
Mambo No. 5 / Lou Bega / RCA

200,000 SPINS
The Game Of Love / Santana Feat. Michelle Branch / ARISTA
She Hates Me / Puddle Of Mudd / FLAWLESS/GEFFEN
Landslide / Dixie Chicks / MONUMENT
Can't Fight The Moonlight / LeAnn Rimes / CURB
Everywhere / Michelle Branch / MAVERICK
I Need A Girl (Remix - Part 2) / R Diddy Feat. Ginuwine, Loon & Mario Winans / BAD BOY
She's All I Ever Had / Bella / Ricky Martin / C2/COLUMBIA

100,000 SPINS
I'm With You / Avril Lavigne / ARISTA
All I Have / Jennifer Lopez Feat. LL Cool J / EPIC
Picture / Kid Rock / ATLANTIC/LAVA/UNIVERSAL SOUTH
Cry Me A River / Justin Timberlake / JIVE
Family Portrait / Pink / ARISTA
Lifestyles Of The Rich And Famous / Good Charlotte / EPIC
Miss You / Aaliyah / BLACKGROUND/UNIVERSAL
Mesmerize / Ja Rule Feat. Ashanti / DEF JAM
Fall Into Me / Emerson Drive / DREAMWORKS
Always / Saliva / DEF JAM
Silent / Mark Wills / MERCURY
My Town / Montgomery Gentry / COLUMBIA
I Just Wanna Be Mad / Terri Clark / MERCURY
A Moment Like This / Kelly Clarkson / RCA
You Know You're Right / Nirvana / GEFFEN
Outside / Staind / ELEKTRA

50,000 SPINS
In Da Club / 50 Cent / INTERSCOPE
Gossip Folks / Missy Elliot / ELEKTRA
Ignition / R. Kelly / JIVE
All The Things She Said / T.A.T.U. / INTERSCOPE
Wanksta / 50 Cent / INTERSCOPE
Sick Of Being Lonely / Field Mob / MCA
How You Gonna Act Like That / Tyrese / J RECORDS
Can't Stop Loving You / Phil Collins / ATLANTIC
Satisfaction / Eve / RUFF RYDERS
Superman / Eminem / INTERSCOPE
I Should Be / Dru Hill / DEF SOUL/DEF JAM/IDJMG
Chrome / Trace Adkins / CAPITOL
Angel / Amanda Perez / VIRGIN/POWERHOUSE
Clacks / Coldplay / CAPITOL
Gets Me Through / Ozzy Osbourne / EPIC
For All Time/Par La Eternidad / Soluna / DREAMWORKS

TO EVERY SPIN AWARD WINNER

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