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5 Apple's iTunes Opens Windows
Will Apple's first-week success with sales of downloads ripen the digital music marketplace for PC owners?

6 Keeping Up With Jones
Paramount/Lucasfilm hope for a green holiday season with the DVD release of the Indiana Jones trilogy in November.

56 The World Of Hip-Hop
With Sean Paul (pictured) and Wayne Wonder riding high at R&B radio, format borders are opening to world beat.

Latin Sizzles
Chayanne, Pilar Top Billboard Awards

By Leila Cobo

MIAMI—The old mingled with the new May 8 at the 2003 Billboard Latin Music Awards. Veteran Puerto Rican singer Chayanne and rising Mexican star Pilar Montenegro were the big winners, each taking home three honors. Chayanne won Hot Latin (Continued on page 71)

Developing Acts Still Top Priority

By Judy Cantor

MIAMI BEACH—For today's Latin music executives, the job has increasingly become a juggling act, with artist development, anti-piracy initiatives, and new distribution strategies fighting for their attention.

Gathering May 5-8 at the Eden Roc Resort here for the 14th annual Billboard Latin Music Conference, the industry's top executives reported that the Latin business had stabilized but still faced the same (Continued on page 71)

Promoters Fear New Drug Law
Are They Liable For Abuse At Shows?

By Ray Waddell

NASHVILLE—A new law that is supposed to establish an early alert system for missing children could also hold concert promoters and venue owners criminally liable for illegal drug use at their events.

The American Civil Liberties Union (ACLU) and critics of the measure again raised that concern after President George W. Bush signed the so-called Amber Alert legislation into law April 30.

"You could have hotels prosecuted, you could have sporting events prosecuted—basically anything or anywhere you could expect someone to try and use drugs," ACLU lawyer Marvin Johnson told The Associated Press.

Although the law's principal thrust is child safety, a provision that evolved out of the debate over the (Continued on page 58)

Small Labels Jarred By Indie Promo Ban

By Phyllis Stark

Clear Channel Radio's decision to slam the door on independent promoters at its radio stations did more than put an end to what many criticized as "payola" at the largest U.S. chain.

Smaller, independent-label executives say the move also has left them out in the cold.

As a result, some are scrambling to find new ways of doing business to circumvent the Clear Channel edict, including beefing up their staff or taking their indies in-house.

Particularly concerned are label executives who were using indies instead of a local promotion staff (Continued on page 70)

BILLBOARD'S "HOT LATIN TRACK ARTIST OF THE YEAR"

ALEXANDRE PIRES

Over 9 million albums sold worldwide during his career.
Current Hit single "Amame" # 2 on Billboard's Hot Latin Track Chart for 5 consecutive weeks.

"ALEXANDRE PIRES" A WORLDWIDE SUPERSTAR.

New album "Estrella Guia" available now!!!
congratulates
our labels & their artists

UNIVISION MUSIC GROUP
Top Latin Albums Label of the Year

JENNIFER PEÑA
"Libre"
Regional Mexican Album of the Year
Female Group or Female Solo Artist - Univision / UG

PILAR MONTENEGRO
"Quitame Ese Hombre"
Latin Pop Airplay Track of the Year
Female - Univision

PILAR MONTENEGRO
"Quitame Ese Hombre" (versión norteña)
Regional Mexican Airplay Track of the Year
Female Group or Female Solo Artist - Univision

PILAR MONTENEGRO
"Quitame Ese Hombre" (versión norteña)
Regional Mexican Airplay Track of the Year
New Artist - Univision

LAS 30 CUMBIA MAS PEGADAS
Latin Compilation Album of the Year - Disa / UG

UNIVISION MUSIC GROUP
Regional Mexican Album Label of the Year

FONOVISA
Regional Mexican Airplay Label of the Year

LOS TEMERARIOS
Top Latin Artist of the Year - Fonovisa / UG

LOS TEMERARIOS
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CONJUNTO PRIMAVERA
"Perdóname Mi Amor"
Regional Mexican Airplay Track of the Year
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Special Congratulations to
Rudy Perez
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6 Today's kids are not accustomed to going into a store to purchase music. That's too old school.
KELLY SCHWEINSBERG
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**Grady New Sony Nashville Prez**

**BY PHILLIS STARK**

**NASHVILLE**—“After almost 27 years in this business, I’ve been lucky enough to be around some great hit records,” said Steve Grady. “I should be able to recognize one by now.”

Grady will get a chance to back up those words as the new president of Sony Music Nashville.

Sony Music U.S. president Don Jenner picked Grady to be one of the key parts of the job May 5, plucking him from Nashville-based DMZ Records, where he also served as an executive. His plans for the Nashville division are straightforward. “If I had a goal, it would be to restore Sony Music Nashville to its rightful place as a dominant player in country music,” Grady says. “I’d like to win, and I like to win with quality. I felt a legacy, that’s what I’d like to [fit into].”

Grady’s appointment came in the wake of Jenner’s May 2 dismissals of three key Sony Music Nashville executives—longtime president, executive Allen Butler, executive VP/GM Mike Raddi, and executive VP of A&R Blake Chancy.

Grady has known Jenner for 21 years and says he has Jenner’s trust. He credits Jenner with teaching him how to “walk through walls” if he believed in a project strongly enough.

Most recently, Grady and Jenner worked together closely on DMZ’s joint venture with Columbia Records in New York. Columbia partnered with producer T Bone Burnett and filmmakers Joel and Ethan Coen to launch the label last year.

Grady will continue to be involved with DMZ in what he calls an “entitled executive and consulting role and a decision-making role.”

Although his involvement with the label will not be day-to-day, Grady says DMZ “is alive and well and I will remain involved with DMZ hopefully forever.”

At Sony, Grady says his immediate goal is to meet the staff and artists. He explains, “Short term, that’s what I need to do to make any decisions long term.”

(Continued on page 72)

**Live CDs Test-Marked: Concert Recordings Seen As New Merch Line**

**BY RAY WADDELL**

**NASHVILLE**—Clear Channel Entertainment (CCE) and DiscLive may be in the live CD business, but their respective new concert CD recording ventures (Billboard, Feb. 22), but company executives insist they’re not in the record business.

Instead, CCE’s Instant Live, along with their conceptual rival DiscLive, are seen internally as additional revenue producers for the concert business—much like T-shirts and other merchandise.

Already test-marketed at small venues in the New York area by CCE and in Nashville by DiscLive, the programs offer concert-goers the opportunity to buy CD recordings of a show minutes after it.

“We don’t want to be perceived as entering the record business,” said Don Simon, CCE executive VP and director of Instant Live program. “Instead, this is just one initiative of an ongoing effort to help artists use our footprint to grow revenue share and opportunities.”

(Continued on page 58)

**U.K. Industry Wants Music Addressed in Broadcast Bill**

**BY GORDON MASSON**

**LONDON**—Up by the current proposal to reform U.K. radio rules, the music industry here is lobbying hard to have music copyright reflected in the new law.

The draft legislation would radically change the rules governing the ownership and operation of independent U.K. local radio stations and would set the content criteria to be used by the Office of Communications (Ofcom) in reviewing license applications.

However, the word “music” is nowhere to be found in the act. “There is no indication that the government has given any thought to the impact of this legislation on the health of the music industry or the health of popular music on the radio,” said Peter Jenner, chairman of the International Music Manager’s Federation.

Frances Lowe, chair of music publishers’ body British Music Rights, adds, “What we would like to see is just one clause that makes mention of music so that Ofcom has a duty to look at its impact on the policies on music.”

The Communications Bill is due to be introduced in the House of Commons this summer, and it will be up to the House of Lords (where the British Music Rights acts) to make any changes to the responsibility of the U.K.’s Department of Culture, Media and Sport (DCMS) and the Department of Trade and Industry—where broadcast law falls.

(Continued on page 72)
Carey Aims To Charm World On Global Tour

BY RAY WADDELL

NASHVILLE—Mariah Carey will work the road harder than ever on the most extensive trek of her career, beginning June 21 in Seoul, South Korea. The 5-date Chamborduette World Tour (Billboard Bulletin, April 25), Carey's first in more than three years, could have been even more global in nature, if not for concerns over the SARS outbreak that prompted dates in China to be dropped from the schedule. As it stands, the tour will play Asia, North America, Europe, and the U.K. before wrapping Nov. 7 in Milan at the Palalottomi. Ashanti opens most dates.

The North American leg, produced by Concerts West, begins July 18 at the Sullivan Arena in Anchorage, Alaska, and concludes Sept. 23 at the Verizon Wireless Arena in Manchester, N.H. Carey's last outing, also produced by Concerts West, was in 2000, when she grossed $7.1 million from just nine dates reported to Billboard Boxscore.

The tour comes in support of Carey's Island Def Jam/Monarch album, Chamborduette, and the artist says her affinity for the record has much to do with the scope of the tour. "I really feel close to this album," she tells Billboard. "It's such a personal statement from me. I felt it was the perfect time to go out and play some dates." Carey also wanted to play some markets she previously had not been to in response to feedback from fans who have traveled long distances for live Mariah. "Music fans are everywhere," she points out.

Concerts West's history with Carey was a key factor in it nailing down the North American dates, according to John Marx, worldwide agent for Carey at William Morris Agency. "Concerts West did a good job for her last time, and she wanted to work with them again."

The top record-selling female artist of all time, Carey has never been known as a heavy touring act, which tour producers see as untapped potential. "This is more than she's ever done," says Randy Phillips, CEO of Concerts West parent AEG Live. "This is the opposite of a farewell tour. It's 'Hello, I'm here tour.'"

Paul Gongaware, co-CEO of Concerts West, also believes there is an underserved concert market for Carey. "There has always been a career there for her live, it has just not been on her frontburner," says Gongaware, who will be point man for Concerts West on the tour, as he was in 2000.

Production will move on 10-12 trucks. Randy Jackson of American Idol Fame is musical director, and Chris Lamb and Tom Hudak are production managers. The gross potential for the North American run is about $16 million, with an average net ticket price of $60.

Internationally, the tour will work with different promoters in each market. Key international dates include Sept. 27 and 29 performances in Moscow at the Kremlin Palace. Perhaps more noteworthy are the dates that won't be played, at least this year: "Shows in China, Singapore, Bangkok, and Hong Kong were dropped from the forward part of the tour," Marx says. "We're disappointed we had to cancel some important dates."

Carey had been booked to play stadium dates in Beijing and Shanghai; Marx adds that an Aug. 7 Toronto date is on. While disappointed about the missed opportunities, Carey says, "I'm more disappointed about what's going on in the world; the tour comes second. I'm praying for the people being affected."

Dates are routed to give Carey maximum vocal recuperation time, with two consecutive days off on jumps and at least one off day when multiple shows in one market are booked. "This is not a 'great hits show: This is mostly about songs the fans connect with," Carey says. "I have such a wealth of material, if I feel like I can go into different songs than two nights before."

Chamborduette debuted last December at No. 3 on The Billboard 200 and has sold 1 million copies in the U.S., according to Nielsen SoundScan. Carey's collaboration with Busta Rhymes, "I Know What You Want," is No. 6 on The Billboard Hot 100.

Carey says she is "pretty sure" there will be some sort of record of the tour, be it a DVD, live album, or TV special.

‘Jones’ Trilogy To Raid Retail

BY JILL KIPNIS

LOS ANGELES—Overdue at Indiana Jones' long-awaited arrival on DVD, retailers say the adventure trilogy will drive droves of customers into stores and give hardware sales a boost just in time for the holiday buying season.

SESAC Names Award Winners

BY JIM BESSMAN

NEW YORK—R&B songwriter Bryan-Michael Cox made it a three-peat with his third straight SESAC songwriter of the year award at the organization's seventh annual SESAC Music Awards, held May 7 at Manhattan's Supper Club.

Cox, who also took song of the year honors last year for penning Jagged Edge's hit "Where The Party At," nabbed the song of the year trophy this year, too, with Nixon's "Don't Mess With My Man." And he again made it a triple-crown win when his publishers—Babyboy's Little Publishing Co., Noontime South, and W.B.M. Music Group—repeated as 2003 publisher of the year honorees.

Cox's sweep prompted SESAC president/CEO Bill Vezoli to suggest a wheelbarrow to transport his latest batch of SESAC awards. "I started writing songs when I was 12, and this is more than what I ever imagined," he said in accepting the award.

The festivities were attended by more than 250 songwriters, publishers, and industry professionals. Besides the awards presentations, event highlights included Nixon's live rendition of Cox's winning "Don't Mess With My Man" and performances by SESAC rapt artist Jim and jazz artist Cindy Blackman, who is lemon Kwan's drumme. A complete list of winners is on page 54.

Paramount Home Entertainment and Lucasfilm will release the third and final DVD package that is expected to retail for $49.95. "These are the types of titles that can make people buy hardware," says Bob Cummings, senior buyer for the Eden Prairie, Minn.-based Best Buy chain. "We can sell all sorts of items around this," from DVD players to high-definition TVs.

Paramount is the second studio to stake its claim on the holiday season: Buena Vista Home Entertainment will release The Lion King Oct. 7. "It is a competitive time frame, and we want our retail partners to know we are committed to that date," says Jim Wood, VP of marketing for Lucasfilm.

The three Indiana Jones films—Raiders of the Last Ark (1981), Indiana Jones and the Temple of Doom (1984), and Indiana Jones and the Last Crusade (1989)—have consistently been among the most requested DVDs since they first arrived in the market.

Retailers say only George Lucas' original Star Wars trilogy is more requested than Indiana Jones.

According to Lucasfilm, Luke Skywalker and friends will not arrive on DVD until after the last theatrical installment in the series is released in 2005.

Paramount says its marketing campaign for Indiana Jones will be the largest it has undertaken, although it would not give a dollar figure. Retailers applaud Paramount's move to announce the titles' release so far in advance and expect studios to avoid the No. 4 release date.

"It really allows retailers to give the product the attention it deserves," says Dave Alder, senior VP of product and marketing for the Los Angeles-based Virgin Megastore chain. Ward says each film has been digitally restored frame by frame and that the fourth DVD's bonus features will include a mix of archival footage and new materials.
U.K. Group To Pay Performance Royalties

BY PAUL SEXTON
LONDON—Royalties Reunited, a campaign by U.K. collecting society Phonographic Performance Ltd. (PPL), has brought about some happy reunions between musicians and their performance royalties.

A joint initiative between PPL and performers’ organizations AURA, Equity, MPG, MU, and PAMRA, the program endeavors to establish official contact with some 5,000 musicians, from well-known celebrities to unknown session players, owed money from public performance of records on which they played.

PPL public relations manager Hill Drew says that since the February launch “we’ve had over 1,600 performers come forward and register their details with us to claim their royalties. Many performers have now been paid, and we’re making monthly payment runs.”

Most writers are aware of the fees that accrue for musical composition, administered in the U.K. by the Performing Rights Society (PRS). But the fees from any public broadcast of a record on which they appear, be it on radio or in a club or retail outlet, is a secondary income stream of which many musicians are unaware.

The “missing” musicians are listed on a so-called “lost list” at a dedicated Web site, royaltiesreunited.co.uk.

PPL chairman/CEO Fran Nevil stresses that performers simply need to verify their identity and provide an address, and any money owed will be sent to them.

“In a full year, when your singles have been played daily, day out (on radio), to earn £100,000–£200,000 (£161,900–$323,800) just from PPL’s repertoire, it is perfectly achievable, and even a modest success can earn you £20,000–£30,000 ($32,000–$48,000). Even a session musician who’s played on several tracks, it’s at least into hundreds of pounds, so it’s not money to be ignored.”

Drew explains that while there is no performance royalty in the U.S., except for writers and publishers, “if an American performer has recorded a track in a quality recording studio such as Europe, Canada, Japan, or Australia, or it was commissioned in a quality recording studio, then the performer do qualify.”

“The beauty of the performer income is it’s never lost,” Nevilka says.

“The interest is also earned and comes back in that performer pot.”

Artists who have benefited include Joe Jackson—who met with PPL representatives in March at the South by Southwest Music Conference in Austin to receive his royalty check—ex-Clash member Paul Simonon, Julian Cope, DJ Shadow, and John Lydon.

From the U.S., Frankie Valli, Will Downing, Freda Payne, and Angie Stone are among those whose records have come forward, but PPL is still looking to make contact with such well-known names as Neil Sedaka, Donna Summer, and Iggy Pop.

Award In TVT Suit Will Likely Be Reduced

BY ERIK GRUENWEDEL

The $132 million in damages Island Def Jam Music Group chairman Lyor Cohen and Def Jam Records were ordered to pay TVT Records will likely be substantially reduced on appeal, according to sources familiar with the case.

The damages awarded May 6 by the New York federal jury include $24 million in compensatory damages and $52 million in punitive damages against Def Jam, plus $56 million in punitive damages against Cohen personally.

In March, a separate jury found Cohen and Def Jam Records guilty of fraud, copyright infringement, and breach of contract regarding the release by TVT of a hip-hop album featuring Ja Rule and Cash Money Click, among others. It also found that Def Jam had illegally used other TVT material.

A lawyer representing Def Jam says the facts and the law do not support the verdict.

“We will immediately and vigorously appeal the verdict,” Matthew Dountzis says. “We are confident that the verdict will not withstand the scrutiny of an appellate court.”

Nonetheless, the amount of damages awarded “will be respected loudly within the music industry.”

“It’s a unique decision, and I don’t know if it’s applicable to anything else in particular,” says music attorney Jay Cooper, who with Greenberg Traurig “obviously something went down in that trial that made that jury angry.”

Cooper says the judge in the appeal will determine whether the damages were purely an emotional decision by the jury, and if so, probably set a substantial part of it aside.

“It’s very difficult to get punitive damages,” he says. “You have to inflame the jury in some fashion that this matter was so horrendous, what this person did was so egregious”, he says. “It should be penalized for it.”

According to a source familiar with the trial, Def Jam’s urban image might have reverberated negatively with the jury’s composition of primarily white adults over the age of 40.

“If Def Jam is the place where you get the majors are more interested in expanding the scope of spoofing to include more catalog and international titles rather than engaging in potentially illegal anti-piracy methods.”

Overpeer CEO Marc Morgenstern says his company is not involved in any activity that affects the computer desktop or beyond.

He notes that spoofing efforts “do not have to go across the line” to be effective.

Morgenstern maintains that current practices—which center on injecting slow-downs, silent, and fragmented files into P2P systems—work well enough and do not require more aggressive technological methods.

Rep. Howard Berman, D-Calif., last year introduced a bill in the House that would remove liability from copyright holders that employ technological measures to address piracy.

SPOOFING CONTINUES TO GROW

Tactic Helps The Majors Battle P2P-Based Piracy

BY BRIAN GARRITY

NEW YORK—In recent months, the major labels have been stepping up the practice of spoofing—popular peer-to-peer (P2P) networks with deconessed music files—in an effort to discourage illegal file sharing.

Providing spoofed services, like New York-based Overpeer, say their business has increased as much as 20 times in less than a year.

Finding ways to make the P2P experience less palatable is viewed by the labels as a key to creating new consumer interest in commercial digital music services as music like Apple Computer’s iTune Music Store begin to take root (see story, page 5).

Alternatives to litigation also figure to play an increasingly important role in the recording industry’s fight against digital piracy. A recent federal court ruling that P2P networks like Grokster and StreamCast are not breaking copyright law by distributing their software has clouded the effectiveness of pursuing such services in court.

Labels are so far stopping short of engaging in technological sabotage, recording industry sources tell Billboard.

A recent report in The New York Times said that the major labels are financing the development of covert anti-piracy software programs—some of them potentially illegal—that affect the performance of computers engaging in downloading activity, divert downloaders to other sites, and, in some cases, delete files from the user’s hard drive.

Major-label representatives maintain that they are only engaging in “legal technical measures.”

Sources familiar with the situation say the majors are more interested in expanding the scope of spoofing to include more catalog and international titles rather than engaging in potentially illegal anti-piracy methods.

Executive Turntable

RECORD COMPANIES: Steve Bar- tels is promoted to executive VP of promotion for Arista Records in New York. He was senior VP of promotion.

John Rotella is named VP of sales for Shout Factory in Los Angeles. He was GM of ARK21.

PUBLISHING: Kathy Botich-Alatan is promoted to VP of copyright for Famous Music in Los Angeles. She was director of copyright.

Mara Schwartz is named director of film, TV, and new media for Bug Music in Los Angeles. She was editor in chief of Circuit magazine.

Julio Bague is promoted to East Coast creative director for Peermu-

cic U.S. Latin in Miami. He was creative manager for Peermusic Miami.

BROADCASTING: Angie Diehl-Jacobs is named VP of national artist relations for Clear Channel Entertainment in Houston. She was VP of marketing for Universal Concerts.

Shari Rosen Ascher is named corporate underwriting representa-
tive for WFUV New York. She was co-founder and partner of Share Offers.

MUSIC FOUNDATIONS: Jay Siele- man is named director of administra-
tion for the Blues Foundation in Memphis. He was assistant general counsel for the Panamia Campion Commission.

TRIO, QUARTET CATALOG SOLD

BY MATTHEW BENZ

NEW YORK—The field of attractive independent music catalogs narrowed further this week, as Windswept Classics teamed with Japanese conglomerate Itochu Corp. to purchase Trio Music and Quartet Music from Jerry Leiber and Mike Stoller.

A source familiar with the deal puts the price tag at approximately $60 million. Windswept says only that it is paying “a mid-eight figure” sum for the nearly 20,000 titles, including “What a Wonderful World” and “Under the Boardwalk,” and “Twist.”

Attention now turns to Arc Music, a catalog stocked with similar revered titles that is also on the roster. According to John Frankenheimer—who as co-chairman of law firm Loeb & Loeb advised Leiber and Stoller on the Trio and Quartet deal and is involved in the Arc sale process—Arc will soon resume discussions with “parties they believe

Executive Turntable
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BY CATHERINE APPLEFELD OLSON

After enduring a four-year wait between recordings, the patience of Third Eye Blind loyalists will be rewarded with a limited-edition DVD that aims to explain what the band has been up to.

The DVD is packaged with the initial pressing of their new Elektra CD Out of the Vein, released May 13. Directed by singer Stephan Jenkins, it offers a slice-of-life view into Third Eye Blind’s activities in the studio and on the road.

It is one part of a marketing strategy that Elektra’s Dane Venable believes will seal an impenetrable bond between Jenkins, guitarist Tony Fredianelli, bassist Arion Salazar, and drummer Brad Hargreaves and their fans.

Additionally, Venable, the label’s VP of marketing/artist development, hired a street promotion team to distribute promotional postcards to anyone who attended Third Eye Blind’s co-headlining amphitheater tour with Goo Goo Dolls last summer.

With all the touring that they’ve done, there hasn’t been a lot of down time,” he says. “There’s definitely a strong awareness out there.”

In addition to playing material from Out of the Vein, the band’s live set offered the rock-radio staples “Semi-Charmed Life” and “Jump” from Third Eye Blind’s 1997 self-titled debut, as well as “Never Let You Go” from the 1999 follow-up, Blue. Those albums have respectively sold 3.5 million and 1.25 million copies in the U.S., according to Nielsen SoundScan.

METHODS OF REACHING FANS

Beyond concert previews, listeners got to hear “Blinded (When I See You),” the first single from Out of the Vein, when it shipped to rock- and pop-radio programmers April 14. Immediately following, songs from the album became available for listening via the band’s Web site (3eb.com).

“The online component is important to this project,” Venable says, adding that the Internet has continued to be a vital means of fans exercising their interest in Third Eye Blind. “If you go to fan sites, they often know more about the band than we do—which we just love.”

Third Eye Blind filmed a Sessions@AOL segment for America Online. Additionally, the band did a “first-listen” party for the Internet service in March, where the single was played via streaming audio 300,000 times, according to the label.

Also, Third Eye Blind scored a promotional coup with a May 4 for ticket sales on MTV2.

To further promote the record during the tour, Elektra partnered with local radio stations to offer tour information and host band member drop-bys.

“Promo Elektra, it’s giving us six weeks of touring to build greater consumer awareness,” Venable says. “Meanwhile, the band is having a blast, because they’re playing for their hardcore fans.”

Jenkins notes that the 1,000-seat rooms allowed Third Eye Blind to “seriously drive home” how important the diehards are to keeping the band alive—particularly during a lengthy break between records.

“Every night we literally reach out and grab people, which you don’t commonly get to do,” he says. “It’s a good way to introduce them to the new songs in a close, sweaty way.”

A DIY RECORD

The 14-track Out of the Vein is an emotionally charged rock collection that came to life in a studio the foursome literally built themselves in their hometown of San Francisco. Cementing the band’s do-it-yourself mentality, Jenkins again took on production duties. (He had produced the previous two albums.) This time, he was joined by Salazar at the studio boards.

“My dad’s a furniture maker, so I know my way around a router,” Jenkins says. “We got involved in building the studio because there was a lot of vintage recording gear we wanted to house, a sound we wanted to get out of it.”

The studio yielded Third Eye Blind’s most prolific recording sessions, spawning enough material for an EP, live album, and an un-plugged acoustic album, which Venable says will be considered for release once Out of the Vein is established.

“This album is going to be the beginning of a very productive, creative time for us. The first two albums were like two parts of the same piece. This is a new beginning.”

—STEPHAN JENKINS

‘This album is going to be the beginning of a very productive, creative time for us. The first two albums were like two parts of the same piece. This is a new beginning.’

sweeps-week appearance on NBC’s America’s Dreams in which the band portrayed seminal rockers the Kinks and performed a cover of “All Day and All of the Night.”

Further massaging the core fan base, a unique deal was struck with Internet auction site eBay. Tickets for a small-market club tour, which ended May 12, were available exclusively from the site. eBay ran three weeks of advertising

BROADWAY BOUND: Elton John and Bernie Taupin have already completed four songs for their team debut on Broadway: a musical version of Anne Rice’s vampire novels tentatively titled The Vampire Lestat.

Although this is lyricist Taupin’s first entry to the Great White Way, John is no stranger to Broadway: He wrote the music for Aida and The Lion King, which started as a movie before moving to Broadway. “The songs are very classic, Broadway-type songs, as opposed to pop songs,” a source says. “This is not a rock album.”

The pair will continue writing for the play in September after John concludes his summer tour with Billy Joel. In late fall, John and Taupin are expected to start work on a new John album.

In its first foray into the theatrical market, Warner Bros. will produce The Vampire Lestat, which is slated to open in 2005.

A FAST START: She’s only 21, but Kiley Dean has been preparing for stardom for a very long time.

“My mom just pulled out a videotape of me in my crib bed: I’m singing ‘Tomorrow,” the Alma, Ark., native says. “I can barely talk, and I’m singing from Annie.”

Now she’s singing for more than her mother. “Make Me a Song,” the first single from her debut album, Simple Girl, is getting play on 109 stations out of the box, according to Nielsen Broadcast Data Systems, and it was the second-most-added track at rhythmic top 40 radio for the week ending May 4, according to Billboard sister publication Airplay Monitor (see review, page 42).

The chugging, beat-heavy song is on Beat Club Records, the Interscope imprint helmed by producer Timbaland, whom Dean met when she was touring as a background singer for Britney Spears. “I met him two or three years ago, and we just knew we wanted to work together,” she says. “He didn’t have a label [yet], so I went on writing and doing demos, and about a year or two later, he called and said he had a deal at Interscope.”

KISS ME: Kiss has launched its own imprint, Kiss Records, in conjunction with Sanctuary Records. The move ends the group’s long affiliation with Mercury Records.

Its first release will be July 22’s The Kiss Symphony: Alive IV. The two-disc live set captures the band’s performance earlier this year with the Melbourne Orchestra.

Founder/guitarist Ace Frehley is replaced on the record by the band’s former tour manager, Tommy Thayer, an ex-member of ’80s metal act Black & Blue. Thayer will also replace Frehley on the road this summer.

Vocalist/bassist Gene Simmons has also partnered with Sanctuary for his recently resurrected Simmons Records.

HIGH FLYING: The Eagles debuted their new single, “Hole in the World,” at a May 2 dress rehearsal in Los Angeles for their Farewell 1 tour, which kicks off May 9 in Richmond, Va.

The midtempo song, written by Don Henley and Glenn Frey, features beautiful four-part harmonies similar to “Seven Bridges Road” and is a gentle call to love each other or “we’ll never reach the promised land.”

A radio date has not been set. A performance video for the tune was shot May 6 and directed by Martin Atkins.

STUFF: After 12 years with the Left Bank Organization (now 10th Street Management), Carol Peters has started Los Angeles-based Peters Management Syndicate, a management and marketing company. ...
‘Sphere’ Finds Harcourt Splitting Critics, Pleased With Label Move

BY CRAIG ROSEN

With the May 20 release of From Every Sphere, Ed Harcourt moves from Capitol to the smaller Astralwerks label. It is a move that comes with an album that shows Harcourt’s artistic reach expanding, following his acclaimed 2001 debut, Here Be Monsters.

The release of that album in the U.K. had the 25-year-old British singer/songwriter facing theickle music press in his homeland. Yet Here Be Monsters was greeted with a prestigious Mercury Music Prize nomination and glowing reviews almost across the board.

From Every Sphere, however, has “kind of divided people in England,” Harcourt says. As proof, one need look no further than two U.K. music monthslies, Uncut named From Every Sphere album of the month, while Mojo gave it a mere two stars, dismissing it in a short review.

The latter has certainly raised the ire of Harcourt.

“The Mojo review was something like 40 words,” he says. “You’ve got to listen to it, you’ve got to live with it. You can’t just write a review of an album in 40 words after listening to it once. ‘Oh, grow up, Ed Harcourt,’ Fuck you. Maybe I don’t want to fucking grow up.”

Harcourt does in fact show more maturity on From Every Sphere. For one, Harcourt says this album is more focused than his debut, in part because “he didn’t drink as much.” Also helping him reach new heights was producer Tchad Blake, known for his work with such Harcourt faves as Tom Waits and the American Music Club.

TEMPERED DARKNESS

On From Every Sphere, Harcourt has tempered the darkness of his music with some optimism, most notably in “The Birds Will Sing for Us,” an upbeat song about death that has garnered comparisons to the Flaming Lips, a band that Harcourt loves.

“A lot of people have said that, but there is a difference, because the Flaming Lips are saying, ‘Do you realize one day we’re all going to die?’ I’m saying, ‘Everything is going to be OK while you’re alive, it’s not that bad, life in general, so you might as well just do as much as you can. It’s going to creep up on you much faster than you think. It’s hopeful, but it’s also sad as well.”

While recording the album, Harcourt was trying to save a five-year relationship—or as he puts it, “trying to salvage a sinking ship.” The relationship came to an end while Harcourt was mixing the album.

“It’s easier to write sad songs than it is to write happy ones,” he says. “I don’t always write sad songs, but when you’re on your own, you can get quite melancholy. I’m just a stupid romantic at the end of the day. I think it was Jeff Buckley who said he was like an ultra-violent romantic. I’m kind of like that.”

A SENSIBLE LABEL SHIFT

Although some may worry the move from EMI’s Capitol to Astralwerks as a demotion of sorts, Harcourt reasons that it makes sense.

“Capitol is too big for someone like me,” he says. “They’ve got Coldplay, the Vines, and Radiohead to worry about. Astralwerks is a small company with a lot of dance music, but I feel safer in their hands.”

Astralwerks president Errol Kolsine agrees, but he notes “that Astralwerks is very much part of the EMI organization. As such, it was decided that a cooperative effort on Ed would be a terrific idea.”

He adds that the label had a similar arrangement with Capitol on Beth Orton, and it has worked on such deals with artists on Virgin as well.

Astralwerks drummed up advance buzz on the album with March showcase dates in Seattle, San Francisco, Los Angeles, Austin (for the South by Southwest music conference), and New York. A full tour is in the planning stages for summer.

Kolsine adds that the Internet is a “crucial” component of Astralwerks’ campaign for Harcourt.

“As we’ve seen with so many of our acts, Ed inspires loyalty and passion from his fans. Giving those fans access to Ed and his personality via the Web makes total sense. The Web is also a great place to give new fans a chance to get to know Ed and his music even before they make a purchase.”

Aside from offering fans a chance to watch Harcourt’s videos, get the latest updates, and sample album tracks, the label also plans to hold contests at the artist’s official site, edharcourt.com.

While followers may get to know Harcourt via his Web site, the artist says that he will remain a mystery to the press. “I like the fact that journalists think they sort of know me, but they really don’t. There is so much to do and give as far as making music is concerned, and I will be doing this until I’m John Lee Hooker’s age.”
CONGRATULATIONS!

Jackson Browne

Musicians: Mark Goldenberg, Amanda Homi, Mauricio Lewak, Val McCallum, Kevin McCormick, Catherine Russell, Jeff Young

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Thompson Smiles Through Adversity On ‘Trio Recording’

BY JIM BESSMAN

For his new CD, The Old Kit Bag, veteran troubadour Richard Thompson has taken a sidestep away from his signature sound. “It’s basically a trio recording,” he says. In addition to his own revered guitar work, Thompson contributed accordion, dulcimer, mandolin, and harmonium to the set’s lean arrangements.

His “fairly minimal” backup was longtime accompanist Danny Thompson on double bass and drummer Michael Jerome, with Jerome and Judith Owen adding backup vocals.

The album’s title is derived from “Pack Up Your Troubles,” a popular English World War I song that also provides the disc’s general mood of “smiling through adversity.”

Thompson’s backup vocals

He extends that theme specifically to the lyrics of The Old Kit Bag’s last song, “Happy Days and Auld Lang Syne.” “A woman’s husband or boyfriend leaves in the middle of a party, as she wears a smile as a mask to hide the disintegration within.”

CHANGING LABELS
Meanwhile, Thompson is genuinely smiling over his new label affiliation. After a decade with Capitol Records, he has moved to Cooking Vinyl/SpinArt. (His final CD for Capitol was 1999’s Mock Tudor.)

“It’s nice to feel that there’s some kind of partnership—as opposed to being a ‘sharecropper,’ as Courtney Love says,” Thompson notes. “I’ve had a great time on major labels, but they’re less and less able to market the way they used to—and that’s always the point of them, really. And recording deals are increasingly archaic.”

Thompson describes his Cooking Vinyl/SpinArt deal as a “one album at a time” situation and a profit-sharing partnership. It is part of a joint venture between the U.K.-based Cooking Vinyl and the U.S.-indie SpinArt. The former label is handling Thompson’s recording for the world outside North America, while SpinArt has issued The Old Kit Bag in the States. The CD went to retail May 6.

BRINGING ‘BAG’ TO THE WORLD
Channelling the hit, “huge fan” and SpinArt GM Jeff Price cites “synergy” as the key in a comprehensive marketing plan.

For radio, the label is targeting the song “I’ll Tag Along” for triple-A radio, though the full disc has been serviced to programmers.

Price says the label will offer a limited-edition bonus CD containing two exclusive tracks from Thompson’s 1,000 Years of Music project—a series of 2002 concerts during which the artist performed songs spanning the second millennium. Thompson plans to release a compilation of cuts from those concerts via his Web site.

The limited-edition bonus CD packaged with The Old Kit Bag will also include video from a BBC documentary on the artist.

Additionally, SpinArt has offered small indie retailers a five-song EP of new and live Thompson music to sell alongside the album.

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In terms of Internet promotion, Amazon.com has an e-mail blast promotion offering full-album streams, while America Online’s Box Office feature is plugging the set.

An MP3 strategy involving downloads of “I’ll Tag Along” includes Kazaa, and Thompson’s Web site will blanket its list with e-cards.

“This is one of our biggest records,” Price notes. “The industry needs to know that a dedicated, well-distributed, focused, and intelligent 12-year-old record label is spending the money and putting everything behind a living legend who’s made one of his best albums in years.”
Collaborations, Time Off Prove Key To The Cardigans’ Return

BY CHRISTOPHER BARRETT

After a four year hiatus, the members of Sweden’s Cardigans have returned with Long Gone Before Daylight—and a radically different sound.

It is a recording that offers fresh, stripped-down songs that mark a departure from the band’s more lush previous efforts, including its last recording, 1998’s Gran Turismo.

The change comes after a break that was triggered by near exhaustion and deteriorating relationships within the group.

After touring in support of Gran Turismo for a year, the band made no firm decision about its future, and its members went their separate ways. During time away from the band, singer/lyricist Nina Persson released an album under the name A Camp. It was a collaboration with musician Niclas Frisk and Sparklehorse’s Mark Linkous.

“I learned more about what music could be about,” Persson says. “Without that project, I would probably have not gone back to the Cardigans.”

RECONNECTING IN L.A.

According to songwriter/guitarist Peter Svensson, the band naturally drifted back together during a sojourn to Los Angeles.

“After a while, everyone got their desire back,” he explains, “and we started enjoying each other’s company again.”

Recorded during the past 2 1/2 years, Long Gone Before Daylight marks a distinct change in the way the band works.

“Previously, it was mainly the producer and me,” Svensson admits. “I was tired of the situation, and the other guys didn’t feel involved. It was easy to change.

Great to discover the band again after 10 years together.”

Mixing uplifting, guitar-based melodies with darkly emotive lyrics that recount tales of frustrated romances and the fragility of relationships, the Cardigans’ juxtaposition between music and lyrics has never been wider.

But Persson is quick to point out that her lyrics are far from autobiographical.

“My life is good,” she asserts. “I am not a depressed person at all. The songs are not really based on my own experiences. I like to watch people around me. It’s a mystery to me that people have such huge problems with relationships. It’s a never-ending source of inspiration.”

“For What It’s Worth,” the album’s first single, is a brooding dramatic love song that has already won the hearts of many European radio programmers.

“For What It’s Worth” is a music programmer’s dream,” notes Colin Martin, head of music at U.K. top 40 station BBC Radio-2. “You know that you’ll still be playing it years from now.

Long Gone Before Daylight is available throughout Europe on the Universal Music International-distributed label Stockholm Records. A release date in the U.S. is still to be confirmed.

For Gillian Kinnersley-Hill, marketing manager of international repertoire at Universal Music International, the wait has been worthwhile.

“They have put their heart and soul into this album,” Kinnersley-Hill says, “and the initial reaction to it has been just superb.

TARGETING A YOUNG AUDIENCE

Despite the band’s extended hiatus, Kinnersley-Hill believes that Long Gone Before Daylight will attract new listeners, as well as the Cardigans’ existing fan base.

Currently on an extensive European promotional tour involving TV appearances, industry showcases, and radio sessions, the band is set to concentrate its live efforts on the summer festivals.

Already confirmed are performances during Germany’s Rock am Ring, Rock im Park, as well as the Dutch event Pinkpop.

MTV is helping the Cardigans reach a younger target audience; the network has given active airplay to the “For What It’s Worth” video clip. The network’s Web sites in Europe, Japan, Asia, and Latin America have also offered the entire album on a streaming basis.

Regardless of the future, Persson is understandably relaxed, despite all of the current activity.

“There will be some kind of break,” she says. “We are spoiled, as we don’t have any pressure put on us. We kind of freak out if we do.”

THE CARDIGANS

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THE CARDIGANS
Persistent Weigle Building Upon Indie Success In The Gay Community

BY LARRY FLICK

With Different & the Same, Mark Weigle is making a statement: Do not pigeonhole him as an artist. Ironically, the singer/songwriter is using the work of other tunsmiths to drive his point home.

For the past five years, Weigle has built a solid reputation as one of the gay music community's more respected indie artists. Besides earning critical praise, previous albums The Truth Is (1998), All That Matters (2000), and Out of the Loop (2002) have generated an ardent fan base that has kept him active on the grassroots club circuit. Along the way, something unexpected happened: His audience and bookings have become increasingly diverse with each recording.

 "I have this big gay audience, but I now also walk in the mainstream songwriting world at folk festivals," he says. "It's been an interesting line to walk. I'm grateful that non-gay people are open to my work, while my core gay audience continues to be pretty loyal.

SONGS FOR BOTH SIDES

The widening scope of Weigle's audience is part of what triggered Different & the Same, a collection of cover songs that will be released May 13 on Pet-A-Luma Records. The set places a handful of songs by unsigned heroes of the gay music world alongside familiar fare by heterosexual artists.

Weigle says, "It felt like it was a good way of exposing incredible songs to both sides of my audience."

Among the tunsmiths represented on the 15-cut album are Dave Carter ("When I Go"), Rosanne Cash ("The Truth About You"), Peggy Bertsch ("Hiding in the Stone"), David Wilcox ("East Asheville Hardware"), and Steve August ("A Good Man").

Weigle produced Different & the Same, which features a guest vocal by Veronica Klaus on the Diane Jones/Michael Nevin composition "Jo & Libby." The artist is supported throughout the set by musicians Pat Ennis, Spacecorder, Kevin Harris, and Rusty Gauthier.

Although much of the material is framed with Weigle's signature acoustic-pop strumming, he dips his toe in pop waters by tackling "AZT," Maurice Kelly's acerbic, AIDS-conscious lyrical revision of the Jackson 5's 'ABC.' He also gets playful on a twangy, hit-worthy take on the Tommy Tutone chestnut "867-5309"—with the subject of the song, Jenny, replaced by a man named Jim.

Weigle says he enjoyed how the latter song took on a fresh new tone with a gender switch.

"Making it 'Jimmy' and not 'Jenny' added a new tension and twist to the lyric," he notes. "After all, Jenny didn't write her number on the men's room wall. But there's a pretty good chance that Jimmy did; we do that sometimes."

There is also a twist of adding a nervous sigh and the whispered words "I've never done this before," over a guitar solo.

Weigle says, "That part of the song plays into the notion of a young man coming to grips with his sexual urges—and finding the courage to act on them."

Different & the Same also serves a practical purpose for the artist. It buys him time to write new original songs without disappearing from the public eye.

"There are two camps of songwriters," Weigle says. "There are the two-songs-before-breakfast types, and then there are those who are much, much slower. I'm in the latter camp. I'm completely at the mercy of my muse."

Shortly after finishing Different & the Same, he found himself "heavily inspired." He is already crafting songs for his next CD, which he will begin recording this fall.

PLAYING THE UNDERGROUND

In terms of promotion, Weigle will continue traveling a tried-and-true avenue—playing along the musical underground of the U.S. In June, Weigle begins a concert trek that will run through September.

"When I tour, I find myself in all kinds of scenarios—from clubs and bars to outdoor festivals and rodeos," he says. "There's a whole layer of this country that exists for artists who are doing it independently—and thank goodness for it."

Different & the Same is distributed by Minneapolis-based Orrin Records, which will put the disc in such major chains as Tower, Circuit City, and Best Buy, among others. It is also available via Goldenrod Music, which caters to indie retailers, and cubaby.com.
Jazz Notes

THE LOWDOWN: With much of the music industry geared toward the adolescent set, one has to wonder where new music targeting adults will come from in the future and what will become of the artists and fans who came of age during the past few decades.

One of those artists is Roy Scaggs, whose mid-'70s albums Slow Dancer (1974) and Silk Degrees (1976) placed jazz-influenced sophistication within the context of rock and blues. Now, the singer has fully expressed his jazz leanings on But Beautiful (May 6), a collection of standards that bows on Scaggs' own Gray Cat imprint.

Backed by a San Francisco-based quartet of pianist/arranger Paul Nagel, saxophonist Eric Crystals, bassist John Shiflett, and drummer Jason Lewis, Scaggs adds his stylish delivery to material that includes Duke Ellington's "Sophisticated Lady" and Rodgers & Hart's "Bewitched, Bothered, and Bewildered." It is not hard to see the audience the singer attracted 25 years ago being drawn to these classics, just as Scaggs found his own tastes returning to the music he heard early in his life.

"Perhaps the audience I have cultivated has matured along with me," Scaggs muses. "I've had a flirtation with this music since my earliest years, because it's something I grew up in a household where my parents listened to jazz. I am not necessarily a jazz singer, but the people I am working with are true jazz musicians, and they allowed me to approach this project with confidence and respect for the style.

Scaggs felt that his change in direction made for a perfect opportunity to put out his music on his own label. (Gray Cat is distributed domestically by Mailboat Records, a full-service label formed by singer/songwriter Jimmy Buffett.) "At this point, I know I have my own following, and I can make my own decisions in my own studio," he says. "That allows me to become involved in every decision leading up to getting the music in stores. After that, it's just a matter of letting people know that it is there."

To reach Scaggs' longtime fans, Mailboat has engaged in retail campaigns with Best Buy, Target, Borders Books & Music, and Circuit City and is providing downloads at major retail sites, label president Harold Sulman says. To attract a wider consumer base, the full CD has been serviced to traditional jazz radio, and portions will be streamed at Music.com and AOL.com. Scaggs will perform at the Playboy Jazz and Jazz Aspen festivals in June, followed by a tour of European jazz dates.

EVERYTHING, EVERYONE: If it seems as if the jazz community's been buzzing about trumpeter Roy Hargrove's long-anticipated hip-hop project for at least two years, it has indeed been that long. The disc, Hard Groove (Verve), finally sees the light of day May 20.

While Hargrove is reluctant to discuss Hard Groove's extended incubation period, he says that bringing Erykah Badu, Common, and D'Angelo to the jazz world while balancing his own playing to the R&B arena was an important move. "These days, a recording has to be an event, so people will remember it and hold on to it for more than a month," he says. "I've been working with these artists for a while, playing on their records or in their live bands, and we all have our roots in classic R&B and soul. I felt it was important to take a stand and say that it is all just music."

Unlike similar projects that find an artist's jazz quotient severely diminished, Hard Groove finds Hargrove blossoming as forcefully as ever and fully expressing his abilities as a composer and arranger. It also avoids programmed rhythms. Instead, Hargrove opt for rhythm and horns sections, which form the bed for instrumental solos that intertwine with raps from Q-Tip and Common and vocals that reference classic '70s soul.

"It was important for me to get a lot of playing in there, to show how the different styles can work together," Hargrove says. "This is for jazz people and hip-hop people. It's an everything record, and it knows no categories."

AND: Joel Dorn's Hyena label has signed guitarist James "Blood" Ulmer, who will release the second entry in his Memphis Blood series in August. Ulmer's Memphis Blood: The Sun Sessions, released by Label M in 2001, will be reissued by Hyena... Los Angeles-based pianist Mike Melvoin was tapped by arranger Johnny Mandel to record two tracks for Barbra Streisand's upcoming release of songs from films.
When you Think Kids, Think KOCH!

Wiggles Wiggles Bay
Bob The Builder The Album
Barney Run, Jump, Skip & Sing
Barney I Love To Sing With Barney

Madeline Sing Along With Madeline
Pokemon 3 The Ultimate Soundtrack
Strawberry Shortcake Strawberry Jam

Brum is a super brave action hero!

Brummm!

Coming Fall 2003 on VHS & DVD
Like an ice-cream shop in summertime, the children's music market is tempting youngsters with product in a wide variety of flavors.

Walt Disney Records is trumpeting the release of Finding Nemo with a soundtrack that includes a score by Thomas Newman and the end-title song by Robbie Williams, plus a Finding Nemo Deluxe Read Along, both slated for release May 20. In June, the hip-hop-inspired Disney's Party Beats hits retail with new renditions of radio hits plus a few original songs.

On July 1, Disney will release the soundtrack to Disney Channel's Kim Possible, with licensed tracks plus a new song by Christy Romano, the voice of Kim Possible, and Christina Millian's "Call Me Beeep Me." Also in July, Disney will debut Baby Einstein's Baby Galileo, featuring music inspired by things in the sky, with a focus on classical selections by such composers as Beethoven, Chopin, Mozart and Tchaikovsky.

On Sept. 23, The Lion King Special Edition soundtrack bows to complement the first-time release of the movie on DVD. The soundtrack contains the song "The Morning Report" from a sequence added to the film, plus a remix of Elton John's "Can You Feel the Love Tonight?"

Koch International will propel its new undertaking of releasing CD companions to various HIT Entertainment video properties, with four Barney, Ben, Skip & Fun titles, four I Love to Sing With Barney sing-alongs and The Wiggles: Wiggle Boy albums all due by year's end. In October, the company will release a holiday-themed Strawberry Shortcake CD.

Putumayo World Music on May 22 augments its growing Putumayo Kids division with Dreamland: World Lullabies & Soothing Songs, a collection that features Angélique Kidjo and Carlos Santana, among others. Hear Diagonally Records is promoting Not Now! The latest CD from perennial favorite Justin Roberts, which is chock-full of catchy rhymes about the everyday joys, trials and tribulations of being a kid.

Rounder Kids is promoting In This Elephant Tea Time, a collection of reworked nursery rhymes, folk songs and other classics by Nashville's Skip Ewing and his Big Kidz Band. Also new from Rounder is Ron Appel's Musical Food Fun, a whimsical look at healthy eating and lifestyle from Cathy & Mary.

In a sign of changing times in the general children's market, both of Rounder's spring titles are available on CD only. "We are not totally scraping the cassette, but we are looking at it on a case-by-case basis," says Rounder's Regina Kelkland. "Things are really starting to swing the other way." Due from Rounder in late July or early August is Sol Y Canto's Todo As Many Friends: El Doble de Amigos, a bilingual album of U.S. and Latin American dance songs created for 3- to 8-year-olds. In early September comes Here & Gone in 60 Seconds, a compilation of 60-second songs performed by a host of artists. Slated for February 2004 is Beethoven's Wig II—United! More Sing Along Symphonies, a follow-up album of easy lyrics set to classical music.

An as-yet-unlisted Power Puff Girls compilation is slated for July 22 from Kid Rhino. The album will feature contributions from such bands as Cherish, Apples in Stereo and MEM, as well as "Love Makes the World Go Round" from the Girls themselves.

Music for Little People will sprinkle the market with a handful of albums, beginning with the May 27 companion CDs That's What Little Girls Are Made Of! and That's What Little Boys Are Made Of! Geared for "the baby-shower crowd, toddlers and young children," according to MFLP's president/CEO, Sheron Sherman, the albums contain licensed music from the Mamas & the Papas, Raffi, Taj Mahal and Maria Muldaur.

June brings Favorite Friends, featuring original duets about friendship. On July 22, Hey Mr. Spaceman bows with an artist ranging from the Byrds to Smashmouth singing about space phenomena. The CD, which features a retro cover, includes the first time MFLP will package an album with a toy or gift certificate for a toy.

On Aug. 26, MFLP will release poet Cicely Mary Barker's Alphabet Fairy in conjunction with the U.K.'s Warner Publishing. Also in August, the label plans the sequel to Top Pop, an album of original songs geared toward the tween market.

MFLP's Sept. 23 release Blossoms on the Dime Tree, recorded in Israel, wraps an original story line around songs of peace and celebration sung by children of Israeli, Arab Muslim and Arab Christian descent. Also due Sept. 23, in conjunction with Larry Harmon Enterprises, is a retro-style album of songs by comedians and singers saluting Bozo the Clown.

Vegettible Tales creator Big Idea Entertainment is delving deeper into the children's music market with Veggie Rock, a compilation of songs from previous releases. The CD is being released on Disney's Daydreamin' Records and is being promoted with an interactive promotion targeting retailers.

Several relative newcomers are also blossoming this spring. Alexander-based DreamDog Productions offers sing-along CD companions to its books Monsters in Your Bed...Monsters in Your Head and Jerome's Jam, created, respectively, to empower children to face nighttime fears and concerns about big brother- and sisterhood.

Montreal-based educational media publisher Katz is creating the music market for its Seasons & Celebrations, a multicultural album that looks at holidays around the world, it comes packaged with a read-along cassette and activity book. And Arizona-based Laughing Pizza Productions, which comprises a husband, wife and their young daughter, has Feelin' Good, a compilation of original songs.
Live Shows For All Ages

Kids are eager to see their favorite characters in person, and family fare is packing theaters with young fans and their parents. Here is a guide to the major players.

BY RAY WADDELL

CLEAR CHANNEL ENTERTAINMENT

Blue's Clues, Dora the Explorer, Scooby Doo

Clear Channel Entertainment, a leading producer and marketer of live entertainment events, is a subsidiary of San Antonio, Texas-based Clear Channel Worldwide (NYSE: CCI), a global leader in the away-from-home advertising industry. CCE currently owns, operates, and/or exclusively books approximately 130 live-entertainment venues. In 2002, more than 65 million people attended approximately 20,000 events promoted and/or produced by the company, including live music events, Broadway, West End and touring theatrical shows; family-entertainment shows; and specialized sports and motor-sports events.

FELD ENTERTAINMENT, INC.

Ringling Bros. and Barnum & Bailey Circus, Disney On Ice

Feld Entertainment is the worldwide leader in producing and presenting family entertainment, with 25 million people in attendance at its shows each year. Feld Entertainment’s productions have appeared in 45 countries and on six continents to date and include Ringling Bros. and Barnum & Bailey® Circus, Disney on Ice, and Siegfried & Roy® at the Mirage in Las Vegas.

HIT ENTERTAINMENT

Bob the Builder, Barney

HIT Entertainment was formed in 1989 as a London-based producer of children’s television programs. The company now operates four divisions: sales and marketing, global creative product, global finance, and global legal and business affairs. HIT Entertainment creates, develops, owns and exploits rights to television programs. The successful catalog of HIT preschool characters includes Bob the Builder, Barney, Kipper, Angelina Ballerina, Percy the Park Keeper and the Magic Key. New projects in various stages of production include Oswald, Rubbadubbers, Pingu and Sheerpe.

VEE ENTERTAINMENT

Sesame Street Live, Bear in the Big Blue House, Dragon Tales

VEE Entertainment was founded in 1980, when Vincent Egan forged a unique licensing partnership with the Jim Henson Co. and Sesame Workshop. Sesame Street Live was born. Today, VEE Entertainment enjoys a reputation as one of the premier producers of family-entertainment attractions. In addition to its international touring productions, VEE’s scope extends to a broad spectrum of entertainment and promotional applications for a worldwide clientele.

On The Small Screen For The Little Ones

The Most Popular Titles And Characters Are Hits On Both VHS And DVD

BY CATHERINE APPLEFELD OLSON

he kids home-entertainment market will be shining brightly this summer on the strength of several hit movies and popular series, and the seemingly unstoppable power of DVD.

"DVD will have a penetration of 55 million households by the end of this year, and one-third of them will be multipayer households," says Mike Saksa, Warner Home Video senior VP of U.S. marketing, who notes the sales ratio of children’s VHS to DVD currently is about 50-50. "By getting that second player into the home, you will see that number tip closer to 75% originals geared to Halloween and Christmas, respectively, a holiday-themed Power Pull Girls movie and a new Scooby Doo feature. And it is keeping preschoolers in mind with new releases in its Bright Kids series, including new episodes of Galtors, Sogus and Telekubbies.

Many titles that have proven successful on the big screen are finding big audience on DVD. One award-winning video that is finding a new audience on DVD (and offering more features to its loyal video fans) is Beethoven Lives Upstairs, from the Children’s Group.

MG M Home Entertainment will release four waves of DIC Entertainment’s Movie Toons animated movies—12 in total, including My Fair MADELEINE—between May and September.

FoxVideo in the fall will release two holiday-themed Strawberry Shortcake titles.

Lightyear Entertainment is bringing back the popular Stories to Remember collection with the first-time-on-DVD release of the series including Beauty & The Beast, The Snow Queen and The Wild Swans.

Buena Vista Home Entertainment will bow several features during summer and fall, beginning with Atlantis: The Lost City 2 on June 6, Miramax’s live-action Pinochlo on July 15, Kim Possible: The Secret Files on Sept. 2 and The Santa Clause 2 on Nov. 18. Additionally, a two-disc collector’s edition DVD of A Bug’s Life will street May 27.

Several direct-to-video sequels—Atlantis: Milo’s Return on May 20, Stitch! on Aug 26 and the live-action George of the Jungle 2 on Oct 21—also will make their way to retail from BVHE, as will the June 6 direct-to-video movie Robo Polie Olive: Baby Bot Chase and the Sept. 16 direct-to-video Bionicle: Mask of Light, a CGI-animated movie based on LEGO’s successful Bionicle brand. The latest in Disney’s direct line of Air Bud titles surfaces June 24.

“We see a huge market for these [video sequels],” says Lori MacPherson, BVHE VP of brand marketing. “People love the original film, so there is a great built-in market that expands the franchise.”

For the youngest couch potatoes, BVHE offers Baby Einstein: Galileo on Aug. 5, the latest addition to the award-winning franchise.

Artisan is promoting the spring release of a Speed Racer collector’s DVD, and will debut a new Clifford: VHS and Clifford: Volumes.

Continued on page 22

(Continued on page 22)

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BILLBOARD SPOTLIGHT
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The Annual Check-Up On Charts

The chart recaps in the Kids Spotlight offer a year-to-date look at the Top Kid Audio and Top Kid Video categories. These recaps cover the period starting with the Dec. 7, 2002, issue (the start of the 2003 chart year) through the April 19 issue.

Recaps for Top Kid Video are based on point-of-sale data compiled by Nielsen VideoScan. Recaps for Top Kid Audio are based on point-of-sale information compiled by Nielsen SoundScan. Titles receive credit for unit sales for each week they appear on the pertinent Billboard chart.

Top Kid Audio Artists

1. Kidz Bop Kids (4) — Razor & Tie
2. Hilary Duff (1) — Buena Vista/Walt Disney
3. The Wiggles (1) — Lyric Studios
4. Jim Brickman (1) — Windham Hill/RCA Victor
5. The Chipmunks (1) — Capital

Pos. ARTIST (No. of Charted Titles) / Imprint/Label

1. Kidz Bop Kids (4) — Razor & Tie
2. Hilary Duff (1) — Buena Vista/Walt Disney
3. The Wiggles (1) — Lyric Studios
4. Jim Brickman (1) — Windham Hill/RCA Victor
5. The Chipmunks (1) — Capital

Top Kid Audio Titles

1. Disneymania: Superstar Artists Sing Disney...Their Way — Various Artists — Walt Disney
2. Kidz Bop 2 — Kidz Bop Kids — Razor & Tie
3. Kidz Bop 3 — Kidz Bop Kids — Razor & Tie
4. Kidz Bop — Kidz Bop Kids — Razor & Tie
5. Kidz Bop Christmas — Kidz Bop Kids — Razor & Tie
6. Radio Disney Jams: Vol. 5 — Various Artists — Walt Disney
7. Toddler Favorites — Various Artists — Music for Little People/Kid Rhino/Rhino
8. Bob and Lolly's Sunday School — Veggie Tunes — Big Idea/Walden/Lyric Studios
9. Santa Clause Lane — Hilary Duff/Buena Vista/Walt Disney
10. Yummy Yummy — The Wiggles — Lyric Studios

Pos. TITLE / Artist — Imprint/Label

1. DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY...THEIR WAY — Various Artists — Walt Disney
2. KIDZ BOP 2 — Kidz Bop Kids — Razor & Tie
3. KIDZ BOP 3 — Kidz Bop Kids — Razor & Tie
4. KIDZ BOP — Kidz Bop Kids — Razor & Tie
5. KIDZ BOP CHRISTMAS — Kidz Bop Kids — Razor & Tie
6. RADIO DISNEY JAMS: VOL. 5 — Various Artists — Walt Disney
7. TODDLER FAVORITES — Various Artists — Music for Little People/Kid Rhino/Rhino
8. BOB AND LARRY'S SUNDAY SCHOOL — Veggie Tunes — Big Idea/Walden/Lyric Studios
9. SANTA CLAUSE LANE — Hilary Duff/Buena Vista/Walt Disney
10. YUMMY YUMMY — The Wiggles — Lyric Studios

Top Kid Audio Imprints

Pos. IMPRINT (No. of Charted Titles)

1. WALT DISNEY (23)
2. RAZOR & TIE (4)
3. BIG IDEA (8)
4. BUENA VISTA (1)
5. LYRIC STUDIOS (1)

Top Kid Audio Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

1. UNIVERSAL (24)
2. BMG (9)
3. INDEPENDENTS (12)
4. WEA (3)
5. EMD (5)
6. SONY (2)

Top Kid Audio Series

Pos. SERIES (No. of Charted Titles) / Imprint/Label

1. VEGGIE TUNES (5) — Big Idea/Walden/Lyric Studios
2. ARTISTS SING THE HILL — Jim Hill
3. THE ARTIST — Martina McBrayer
4. THE ARTIST — Martina McBrayer
5. THE ARTIST — Martina McBrayer

Top Kid Video Titles

Pos. TITLE / Label/Distributing Label

1. 101 DALMATIANS II: PATCH'S LONDON ADVENTURE — Walt Disney Home Entertainment/Buena Vista Home Entertainment
2. THE LAND BEFORE TIME: JOURNEY TO BIG WATER — Universal Studios Home Video
3. RAPUNZEL — Artisan Home Entertainment
4. A VERY MERRY POOH YEAR — Walt Disney Home Entertainment/Buena Vista Home Entertainment
5. BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS — Walt Disney Home Entertainment/Buena Vista Home Entertainment
6. MARY-KATE & ASHLEY: WHEN IN ROME — DualStar Video/Warner Home Video
7. SEA STORIES — Nickeloedeon Video/Paramount Home Entertainment
8. RUBIN THE RED-NOSED REINDEER — Sony Wonder/Sony Music Entertainment
9. SCOOBY-DOO MEETS BATMAN — Warner Family Entertainment/Warner Home Video
10. CHRISTMAS — Nickeloedeon Video/Paramount Home Entertainment
11. MOVE TO THE MUSIC — Nickeloedeon Video/Paramount Home Entertainment
12. SCOOBY-DOO: WINTER WONDER-DOG — Warner Family Entertainment/Warner Home Video
14. VEGGIE TALES: STAR OF CHRISTMAS — Warner Home Video

Top Kid Video Labels

Pos. LABEL (No. of Charted Titles)

1. WALT DISNEY HOME ENTERTAINMENT (15)
2. NICKELOEDEN VIDEO (22)
3. UNIVERSAL STUDIOS HOME VIDEO (2)
4. ARTISAN HOME ENTERTAINMENT (3)
5. SONY WONDER (10)

Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

1. BUENA VISTA HOME ENTERTAINMENT (18)
2. PARAMOUNT HOME ENTERTAINMENT (25)
3. WARNER HOME VIDEO (9)
4. UNIVERSAL STUDIOS HOME VIDEO (2)
5. ARTISAN HOME ENTERTAINMENT (3)
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Crossing Generations

Savvy Labels Appeal To Both Kids And Parents With Tots Singing Pop And Grown-ups Grooving Lullabies

BY MARGO WHITMIRE

They’ll connect experience of being hearing of label’s history, highest-vocalists, covers explicit not quite ready “The sales. Tie’s pioneering genre marketing of top album is No. 1 on the Billboard Top Kid Audio chart and to date has sold 67,000 units, according to Nielsen SoundScan.

“There are a lot of interesting minds and spirits involved in children’s stuff that we’ve always related to, and we wanted to do something creative and successful on our own terms,” says Flansburgh. They Might Be Giants also plan to extend No! into a children’s book, with in-store appearances and NPR dates to promote its September release.

Jazz saxophonist Dave Koz got on the kids bandwagon last fall with Golden Slumbers. The collection of instrumental and cozily sung lullabies originated in response to his sister’s need for an album that would put her infant to sleep.

The foray into the children’s genre was challenging for Koz because “usually I try to keep people awake with my music. These tracks were so soothing it became hard not to get seduced into sleep,” he says. “So it was really about accessing a different part of my musical personality, and, once I got the hang of it, it was really fun and natural.

It’s exploring a different musical personality, adult contemporary artists Angelique Kidjo and Santana collaborated on “Naima” for Putumayo’s May 20 release of children’s songs from all over the world, Dreamland: World Lullabies & Soothing Songs.

AND VICE VERSA

Walt Disney Record’s Discovery: superstar artists sing Disney... Their Way! takes the counter approach to the ‘tween market, with Top 40 stars like ‘N Sync, Usher, Ashanti and Christina Aguilera covering the classic songs of Disney history. The fall 2002 album is currently just behind Kidz Bop 3 on the Top Kid Audio charts.

Conversely, a growing number of artists known for their adult audiences are sloughing pretense to entertain with fun and sometimes silly lyrics for children.

“Their approach is that of a concept that could start catching on with other labels,” says Sherman. “We see the ‘tween market filling a void for children to relate to their peers in a way that is positive and to establish new role models that aren’t sexually oriented.”

Music for Little People’s September 2002 release Top Pop features kids singing an edited version of the Baha Men’s “Who Let The Dogs Out?” and kid-friendly songs like Destiny Child’s “Survivor” and 3 Doors Down’s “Kryptonite.”

Lightyear Entertainment’s Hey! Mr. DJ! is another contender in the ‘tween market, with songs by artists like Madonna, Britney Spears and even John Lennon sung by the understars of Broadway.

WHAT KIND OF CAT ARE YOU?

The new award-winning family card game by BILLY JONAS

-

wildly imaginative humor and creative percussive rhythms...

...invites listeners to put on their thinking caps while having fun... a find! - L.A. Times

Winner! AFM 1st Place: Children’s Music Industry Gold Award

Winner! Parents’ Choice Gold Award

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A DIFFERENT KIND OF TOWN: Sometimes a record comes out that is much more than great music. It tells a story, expands on a tradition, and embodies a social relevance that transcends mere entertainment. Sandtown's Gotte debut, Based on a True Story, is such a record. Named for its community in Baltimore, Sandtown is a gifted children's choir that is carrying on a rich musical legacy. Its neighborhood is where Billie Holiday was born. It's where Cab Calloway went to school and such luminaries as Stevie Wonder, Diana Ross, Louis Armstrong, and James Brown performed. The once-thriving community fell victim to many of the same ills as other urban areas but is now enjoying a renaissance. "Sandtown has come a long way," says 14-year-old Anthony Gatlher, a member of the group for two years. "We started off singing after school for fun. Then we started a choir and changed the name to Sandtown. We started traveling around singing and got involved with Gotte. They liked Sandtown, so we signed on and started recording."

On Based on a True Story, the group features some special guests including TobyMac, Michael W. Smith, Lisa Kimmey, the Katinas, and Israel. "I think the album is an accurate reflection of Sandtown," says Steve Smallman, executive director of new song arts (a church program) where the 40-member group originated. "We captured a lot of the energy and enthusiasm, which is something very unique and special that the kids have."

"The thing that's different about this project is its story, as well as the music," Sandtown musical director Alvin Richardson says. "It's a story about a community and transformation and hope. The album is art from a community, community art that tells a story that's beyond just songs. It's about what's happening in their neighborhood and, for me, it's been pretty overwhelming. It's an example of authentic faith and it's an example of God really changing people. He's doing great things, and we all want to see that right now."

DREAM SIGNING: Deke Arlon, worldwide president/CEO of Sanctuary Music Publishing and president of Sanctuary Entertainment, was in Nashville recently to ink a deal for worldwide rights to Isle of Dreams, a musical penned by Robert White Johnson and Michael O'Hara with additional lyrics by Denise Rich. Johnson, whose credits include the Celine Dion hit "Where Do My Heart Beat Now?", says they entertained several offers, but "I played it for Deke, and the first time he heard it, I knew he was the guy."

Previously titled The Revelator, the musical is based on the life of John the Revelator, who wrote the last book of the Bible. "When you hear the music for this show, it's just so inspiring," Arlon says. "The people who wrote it are major songwriters."

This marks Sanctuary's first foray into the Christian market, and Arlon is in the process of negotiating with other key players to help launch the project, including a Christian label for the recorded product. "I also need to bring a world-class director, a choreographer, and a creative team around it, because I don't intend this to be entertainment for just the Christian community; I intend this to be entertainment for the world. At this troubled time, this is so relevant. It reminds us what the values of life are about."

MAGIC MOMENTS: They are too few and far between. Those moments of "right timing" when an act performs before just the right crowd (of industry power players) and evokes just the right response—everyone sits up and takes notice. Artists like Kirk Franklin, Hezekiah Walker, and most recently Smokie Norful, have all had them. Now, you can add Rizen to that short-list. The Detroit-based, all-girl vocal quartet—made up of sisters Adrienne and Aundrea Lewis, Kanika Trigg, and Ashley Jones—brought an SRK crowd of key industry players to its feet when it took center stage at a Light Records luncheon showcase held in conjunction with the Bobby Jones International Gospel Industry Retreat. The showcase drew more than 500 to Las Vegas May 4-6 for a three-day confab featuring seminars, TV tapings, and special musical presentations. Rizen is theK but act from the new label by award-winning producer Sanchez Harley. Chez Musique Records, which is partnered with Light Records/Compendia. "They are like the Clara Ward Singers of today," Harley says of the group whose self-titled CD will be released next month. "Risen and rooted in church, they bring an energy and youthfulness that is a little different. It's a freshness and genuine feeling toward real church stuff. We call it straight, contemporary church—new church."

The partnership is one of several that Light Records president Phillip White has forged in the past two months to gain key exposure and broaden market share.

White says, "Our vision is to champion a new business model in gospel music. There were a couple of rules broken. One is that we split the profits—he declines to give specifics—and the second is that they retain ownership of their masters."

It was those terms that caught the attention of Tehillah Records GM Jerry Paries. Tehillah's partnership with the label kicked off with the recent rerelease of the 2001 disc Daughters of Promise and shifts into high gear with the July release of Bishop Morton and the Full Gospel Baptist Church Fellowship Mass Choir, featuring Bishop Paul S. Morton on four tracks. The release is timed to coincide with the 10th annual Full Gospel Baptist Fellowship Convention in Atlanta. "Everything we asked for, they gave to us," Paries says of the unconventional, one-year deal with options that his company is enjoying with Light. "We still own 100% of our company," Morton, who owns Tehillah, couldn't be more pleased also: "I felt as though we have the right people in place at Tehillah, but distribution is the key to our success."

One artist sure to benefit from Light/Compendia's increased exposure is Tony Rich, who makes his debut on the label this summer with the release of Resurrected. The move to Light is one Rich says just made sense: "There's nothing threatening or secular about my music. It's always just been thought-provoking. Besides, God has a way of speaking to people through music, and I'm not about to limit myself."

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TOURING

Download Festival Offers ‘Legitimate’ Live Music

BY JULIANA KORANTEK

The European division of live-entertainment giant Clear Channel Entertainment (CCE) just might have the solution to easing the heavy revenue losses record labels have suffered because of digital-music piracy.

On the May 30-June 1 weekend in the U.K., CCE Europe launches its new live-music brand, Download Festival. Taking place at Donington Park in the U.K.'s Midlands region in front of 50,000 spectators, the headliners include rock heavyweights Limp Bizkit, Deftones, and Marilyn Manson.

The concept is to take digital music into the live-music arena. And its implementation has seen CCE Europe linking up with Wippit—the London-based, legitimate peer-to-peer (IP2P) song-sampling service—and 12snap, a Pan-European cell-phone marketing specialist.

The partnership will integrate PC-based Internet and wireless content to promote the festival, communicate with fans, and distribute music before, during, and after the show.

For CCE Europe senior VP of new media Nora Rothrock, the move will help counter the increase in unauthorized free downloads being supplied by P2P services as Morphus and Kazaa.

“For us, it’s a reflection of what’s happening. We know the future of music is digital distribution, and we want to give fans the chance to experience legitimate digital downloads,” says Rothrock, who was appointed to bring CCE’s concerts, events, and venues into the digital realm. “Because we’re the first to record music, people will always go to live events.”

She believes Download Festival is the first of its kind. To that end, her first move was to commission its official sponsor—an e-commerce Digital Dog—in March.

Commissioned from London-based digital-software company Skimni Communications, Download Dog is an animated canine that can be downloaded from downloadfestival.co.uk/downloads to sit on the user’s PC desktop.

Once the user logs on to the Internet, Download Dog will emit an ironic cat’s meow during scheduled times to inform fans of regularly updated news, music audio and videos, clips, competitions, artist interviews, and other pre- and post-festival information.

The tickets, sold via Ticketmaster, range from $111.30 for the weekend to $62.80 for one day. Each ticket gives the buyer a unique number, which can be used at the festival’s Web site to download copyrighted songs approved by the 50-plus acts that are performing.

The acts are being invited to contribute up to three songs each for downloading by ticket holders only. One will be a back-catalog track, the second will be a promotional pre-release that times out before going to retail, and the third will be a song recorded at the event and later encrypted for downloading.

Rothrock observes, “We feel that’s the ultimate marketing tool.”

There will also be a small Internet café nearby to give fans the option to download the selected songs during the event via the festival’s site and through Wippit.

Wippit, which only carries songs approved by labels for swapping, will handle the downloads’ back-end technology. Additionally, it is linking with the artists and other copyright owners, such as the record companies, for Download Festival.

Wippit CEO Paul Myers is confident of a positive response from most of the participating acts. “We’re doing something completely different: a live concert with music to take away,” he says. “With Download Festival, we’ve skipped a generation, giving ticket holders music included in their ticket price before the event and a souvenir of the day to download when they get home.” Participating fans can also subscribe to Wippit’s full service at a discount.

CCE, which has publicly announced plans to use cell phones to communicate with ticket holders with text messages, will start using that strategy at the festival. It has joined forces with wireless marketing company 12snap to communicate news and information about Download Festival via this method.

At the festival, CCE and 12snap will be offering text-to-screen chat services, where cell-phone owners can send text messages to the venue’s large video screens, especially if they have lost a friend among the crowd.

Rothrock explains, “In the future, during the downtime at these events, we’ll get people to play [mobile] games and interact with each other by using multimedia messaging and by taking photos of each other.”

The wireless marketing strategy is expected to be a hit in Europe, where cell-phone penetration ranges from more than 70% throughout the European Union, reaching more than 90% in Italy and the Nordic markets.

This compares with the estimated 50% penetration in the U.S. Moreover, the U.S. lags behind Europe in the introduction of 3G (third-generation) phones that can also take photographs and transmit multimedia messages in the form of text, photos, audio, and video.

The digital strategy is taken one step further since one of the festival’s sponsors is Snuz, a new interactive music TV channel launched by U.K. digital satellite TV operator BSkyB (a News Corp. subsidiary) to compete against MTV.

To complete the new-media experience for fans who cannot wait for their tickets to be mailed, they have the option to buy their tickets online and print them at home. It will feature a bar code that will be scanned at the venue.

Rothrock’s ambitions do not end in the U.K. She plans to take the event to other parts of Europe or include elements of it in CCE’s 20 other festivals in the U.K. and in continental Europe.

Rolling Rock Town Fair Moves From Latrobe To Pittsburgh

BY RAY WADDELL

NASHVILLE—After successfully brand- ing the event in the rock hotbed of Latrobe, Pa., producers of the fourth annual Rolling Rock Town Fair are moving the festival to Pittsburgh’s Heinz Field for this year’s July 28 concert.

On the bill for the festival—which is named for the much-loved brew that calls Latrobe home—are Blink-182, Puddle of Mudd, 311, Def Leppard, Sum 41, Saliva, and Trapt.

From the beginning, the mandate was to connect live rock music with the unique vibe of Rolling Rock. “Our objective the first year was to connect to our audience—a 1,000-square-foot marquee, or the brand message in the most turnkey way possible, and music is a great way to do that,” says Jon Genese, Labatt USA director of marketing for domestic specialty brands. (Labatt USA distributes Rolling Rock.) “We wanted consumers to experience the brand first-hand, in our hometown.”

Another goal was to be different and turn Concertmasters into concert con- trollers, and the “town fair” concept—with beer gardens, carnival attractions, and a full day of ancillary activities to augment the rock ‘n roll—proved effective.

For three years the event did well at the Westmoreland Fairgrounds in Latrobe, roughly 45 minutes outside of Pittsburgh. About 30,000 attended in 2000, and 25,000 came in 2001 and 2002, respectively.

Tickets were $33 the first year. They increased to $50 in following years, which is reasonable when compared to many of the major artists concerts now on the road.

Rolling Rock Town Fair has now become one of the most successful one-day music festivals out there. “We’ve also gotten better at maximiz ing our marketing efforts,” Genese admits. “We’ve become more sophisticated and tighter on production costs and more educated about what we need to do. The first year we spent a lot more than we needed to.”

Track Entertainment came on board in the festival’s second year as a producer, helping to bring off the event in a more cost-effective manner without sacrificing talent quality or market muscle. This year, Rolling Rock Town Fair will be promoted with national TV spots for the first time on VH1.

With a production budget in the $2 million range, Genese admits that, from a ticket-selling standpoint, the fair has never broken even. Rather, the event is viewed as a marketing expenditure as opposed to a revenue producer.

“We don’t need to break even,” he says. “This is an investment in the brand, and we don’t want to sacrifice the event to say we broke even,” Genese says. “We just need to be a good event-marketing professionals to make sure the event is produced so we can bear the costs.”

MAKING THE MOVE

Genese says that taking the festival to Heinz Field, home of the Pittsburgh Steelers, “was a big decision and not one taken lightly. The football grounds were a great site; it delivered the concept and allowed us to establish a successful event.”

But the risks and logistical prob- lems attached with a remote location like Latrobe, along with the space con- finements, led to the move to Heinz Field—where Rolling Rock is, not uncoincidentally, the official beer of the venue. Stadium infrastructure, logistics, parking and production capabilities, better concessions, and more local amenities were all consid- erations. “We had to actually build a venue the last three years in Latrobe,” Genese says. “We think, with the improved logistics of Heinz Field, people can experience a great festival, and Pittsburgh is a great city.”

THE TALENT

Over the years, Rolling Rock Town Fair has recruited an impressive array of talent, including Stone Temple Pilots, Red Hot Chili Peppers, Incubus, Godsmack, Staind, and OutKast. With so many multi-artist rock tours like Ozzfest, Lollapalooza, and Summer Sanitarium on the road this year, putting a powerful bill together was a challenge.

Track Entertainment president Leon Heiman says, “Every year, the pickings get a little slimmer. There are only so many modern rock bands out there, and it’s difficult to get a lineup that works. There are a lot of modern rock acts that draw 3,000 to 4,000 but not 20,000. You look for the total to be greater than the sum of the parts.”

The festival has become popular with bands. “Rolling Rock happens to be my favorite beer,” Deryck Whibley of Sum 41 notes. “So I’m looking forward to all the free Rolling Rock I can drink.”

Younger acts do not seem to attach a stigma to corporate sponsorships the way some bands of previous eras have. “I’ve never been in favor of that; I’ve got some sponsors,” says Deryck Whibley. “For me, it’s something we believe strongly in like beer or liquor.”

The talent budget this year is in the $750,000 range, not counting the festival’s independent production, which is about $750,000. Production includes a turntable stage that will keep set changes between bands to less than five minutes.

Heiman says they are also adding a second stage outside the stadium, with a couple of support acts and some local bands that won the chance to play at the festival. Other attractions include a Ferris wheel, contests, midway games, vendors, and the Fender Roadhouse beer garden.

“Moving to Heinz Field tightens up our budget a drop, but a stadium show is a stadium show,” Heiman says. “It still costs a lot. A key thing for us is the stadium is 140 feet high, so you have to have a lot of cabinets of sound to reach those top tiers.”

Stadium capacity is about 60,000, but the manifest for Town Fair will be limited to 45,000-50,000 because of site lines and areas designated for produc- tion. Ticket prices are $55.33 for the floor, $39.85 for the lower, and $40.33 for the upper. Gates open at 1 p.m., and the music lasts until after 11 p.m.
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MUCH ADO: Amid much hype and media focus, the Dixie Chicks arena tour is under way, with no problems reported at the May 1 opening show at the Bi-Lo Center in Greenville, S.C.

The circus has left town, Bi-Lo Center director Ed Rubinstein says, "We're fine now. The press has gone home, the Chicks have moved on, and everybody had a great time."

Press outnumbered protesters at the tour opener, which followed two days of rehearsals under tight security. "We had a bomb dog search the building on Monday (April 28), then we locked the building down and the Chicks came in on Tuesday," Rubinstein says. "Everybody that came in was wanded, including [Chicks singer] Natalie Maines."

Increased security expenses were absorbed by the Chicks' camp as an added rehearsal cost, and Rubinstein says they "paid it willingly." As it turned out, the show grossed more than $855,000, and drew more than 14,000 people, one of the top nights in the building's history. Merchandise sales were healthy, but an incomplete product line kept per caps at less than $5.

With the event now come and gone, Rubinstein says the end result is some good public relations for the building and the city. "We participated in the great American debate. And there were no issues. From that standpoint, everything came out great."

Concerts West promoted the Greenville show with Steve Moore of TBA Entertainment.

THE COMPASS IS JAMMED: MGM and Chicago-based Jam Productions have reached a joint booking agreement with the Alerus Center in Grand Forks, N.D., to bring concerts, family shows, and other presentations to the 22,000-seat arena. The Alerus Center is managed by Compass of Grand Forks, a subsidiary of Compass Faciltiy Management of Ames, Iowa. Compass is the third-largest manager of public assembly facilities in America with ongoing service contracts in 10 states.

Midwest facilities serviced by Compass include Swiftel Center in Brookings, S.D.; Midwest Wireless Civic Center in Mankato, Minn.; U.S. Cellular Center, Paramount Theatre, and Cedar Rapids Ice Arena in Cedar Rapids, Iowa; RiverCenter and the Adler Theatre in Davenport, Iowa; the Beardsley Theatre and Fraternal Center in Muskogee, Mich.; the Topper Performing Arts Center in Topeka, Kan.; and the Clay County Events Center in Spencer, Iowa. Compass produces Broadway shows with Jam in five markets.

SO LONG, SIDNEY: The April 23 death of venue industry pioneer Sidney Shlenker in Los Angeles—of heart failure, at age 65—many ways marks the end of an era. Controversial and ambitious, no one could ever accuse Shlenker of thinking small. A key player in the early development of the Houston Astrodome and the Pyramid in Memphis, Shlenker was also known for getting Pace Entertainment off the ground in 1965 with former partner Allen Becker. Pace was conceived to bring events to the then-new Astrodome and ended up being a good return on investment. "I think Sidney put in $15,000, and I put up $15,000, which I probably borrowed from Sidney," Becker told this writer in a 1998 interview when Pace was acquired by SPX (now Clear Channel Entertainment) for $130 million.

Of course, Becker is the father of Brian Becker, who is now CEO of Clear Channel Entertainment. Shlenker became CEO of Astrodome Corp. and president of the Houston Astros, then moved to the NBA after buying a share of the Houston Rockets. He bought the Denver Nuggets for $20 million, then sold the team for $65 million four years later.

Shlenker also helmed the 20,000-seat Pyramid in its conceptual and construction phases, then left amid financial troubles in 1991, before the building opened. A 1998 auto accident had left Shlenker paralyzed.
Dwele: An Interesting 'Subject'

After Guesting On Slum Village's 'Tainted,' Artist Is Ready For His Album Debut

BY RASAUNA HALL

The proverb "slow and steady wins the race" is not one generally heard in the halls at record labels. However, Virgin Records is taking that approach with its neo-soul newcomer Dwele (pronounced "dew-lay"). The singer/songwriter makes his debut May 20 with Subject.

The artist was first introduced to a national audience via Slum Village's 2002 single "Tainted." The song peaked at No. 31 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"That was important for the company, because it exposed Dwele to a large audience," Virgin senior VP/GM of urban music Jayson Jackson says. "The video was top five at BET, and it might have garnered over 2,500 radio spins at its peak. It brought his voice, name, and likeness to the masses on a mainstream level."

For Dwele, who has also written and produced for singer/rapper T-Love, collaborating with Slum Village was like working with family. "I met Slum Village when I was performing at Café Mahogany back in '97 or '98," the Detroit native recalls. "T3 and Baatin [of Slum Village] would occasionally come down. They wanted to put me on the road with them. That's how we all linked up. At the time, I was doing hip-hop, so I started bouncing songs off each other. We were pretty much in the same musical vein."

His relationship with the group not only allowed him to be featured on "Tainted" but also helped him secure a deal with Virgin. He released a demo album of which only made 100 copies, says Dwele, who is managed and booked by the trio's Maynard of Detroit-based Timmehow Entertainment. "I sold those copies, and Slum got one of them. They took it to Timmehow, their management, who stopped it to a few labels. Virgin offered the best deal at the time."

Dwele didn't really shooting for this from the jump," he adds. "But when the opportunity came along, I said, 'Let's do it.' I've done music my whole life, so it's an honor to be on Virgin and have survived the storm of the last few years there."

For Virgin, the aim now is to firmly plant Dwele in the marketplace. "We're going to grow this project organically, and look for our champions in the marketplace to be people truly love this artist and this music," Jackson says. "We hope to let their energy spread and go from there."

"We're also looking to partner with people to do interesting things," he continues. "We partnered with Giant Step on the initial World Tour to send out the Dwele 12-inch [vinyl single] both domestically and overseas. Gigastep and Virgin have already received a great response from "Find a Way," the album's first single. The midtempo, groove-driven soul track is what fans have come to expect from Dwele."

Jackson says there was buzz about Dwele even before Virgin put the record out. "His demo CD seemed to circulate from Detroit to New York, L.A., and London," he says. "From France, Germany, Sweden, and, in some cases, even Japan."

"Too Fly," his remake of Stevie Wonder's "Too High," had people asking, "Who is this new guy Dwele out of Detroit? Those who are in the know and are on the nu-soul music cusp already know about Dwele and have a while."

According to Jackson, the label plans to work with others. "We have the foundation of this genre to get Dwele's message out there."

That said, Dwele sees Subject as his work of art. "The title song is about me looking at music as a subject the way an artist would look at a subject," says the singer, who publishes his songs through Modul Music (ASCAP). "He was using the venue and the subject has to almost become one with it. In order for me to make a work of art, I have to study everything about the subject."
from 18 to 28. He says the Nappy Heads strive to "create a different sound. We're trying to get a West Coast sound, a down-South sound, and a Northern sound merged into one. We're trying to set a new standard."

Lead single "Roolin'," has received early support at WOLG-Philadelphia, WBLS-New York, WCMF-Atlanta, and WSTE-New York. The single reached number four in its first week on the Mainstream track and number two on the R&B/Urban track.

The second single, "Thinkin'," produced by Drumma Boy, has received early support at KQMV-Seattle and WIBB-Baton Rouge. The single reached number two in its first week on the Mainstream track and number one on the R&B/Urban track.

The third single, "Always," produced by The Outlawz, has received early support at WQOK-Detroit and WBBM-Chicago. The single reached number three in its first week on the Mainstream track and number two on the R&B/Urban track.

The fourth single, "So Much," produced by Timbaland, has received early support at WFMX-Orlando and WZAK-Cleveland. The single reached number four in its first week on the Mainstream track and number three on the R&B/Urban track.

The fifth single, "Just Like You," produced by The Outlawz, has received early support at WSKQ-Fort Lauderdale and WVEE-Miami. The single reached number five in its first week on the Mainstream track and number four on the R&B/Urban track.

The sixth single, "Get Busy," produced by The Outlawz, has received early support at WBCN-Boston and WQPS-Hartford. The single reached number six in its first week on the Mainstream track and number five on the R&B/Urban track.

The seventh single, "Like A Pimp," produced by The Outlawz, has received early support at WAKY-Louisville and WEOS-Atlanta. The single reached number seven in its first week on the Mainstream track and number six on the R&B/Urban track.

The eighth single, "One For Peedi Crack," produced by The Outlawz, has received early support at WAXY-Miami and WCFN-Atlanta. The single reached number eight in its first week on the Mainstream track and number seven on the R&B/Urban track.

The ninth single, "Billin,'" produced by The Outlawz, has received early support at WGTW-Philadelphia and W2KJ-Baltimore. The single reached number nine in its first week on the Mainstream track and number eight on the R&B/Urban track.

The tenth single, "Excuse Me Miss," produced by The Outlawz, has received early support at WLIB-New York and WZMP-Fort Myers. The single reached number ten in its first week on the Mainstream track and number nine on the R&B/Urban track.

The eleventh single, "Y'all Don't Know," produced by The Outlawz, has received early support at WINS-New York and WZPG-Atlanta. The single reached number eleven in its first week on the Mainstream track and number ten on the R&B/Urban track.

The twelfth single, "Blewin'," produced by The Outlawz, has received early support at WBTY-Boston and WJIL-Chicago. The single reached number twelve in its first week on the Mainstream track and number eleven on the R&B/Urban track.

The thirteenth single, "Bobby Dancer," produced by The Outlawz, has received early support at WQOK-Detroit and WBBM-Chicago. The single reached number thirteen in its first week on the Mainstream track and number twelve on the R&B/Urban track.

The fourteenth single, "You Don't Like Me (YDLMI)," produced by The Outlawz, has received early support at WZAK-Cleveland and WQXI-Atlanta. The single reached number fourteen in its first week on the Mainstream track and number thirteen on the R&B/Urban track.

The fifteenth single, "Vagabond," produced by The Outlawz, has received early support at WAKY-Louisville and WEOS-Atlanta. The single reached number fifteen in its first week on the Mainstream track and number fourteen on the R&B/Urban track.

The sixteenth single, "All I Know," produced by The Outlawz, has received early support at WAYS-Atlanta and WRQX-Washington, D.C. The single reached number sixteen in its first week on the Mainstream track and number fifteen on the R&B/Urban track.

The seventeenth single, "I Am A Man," produced by The Outlawz, has received early support at WAKY-Louisville and WEOS-Atlanta. The single reached number seventeen in its first week on the Mainstream track and number sixteen on the R&B/Urban track.

The eighteenth single, "Rollin'," produced by The Outlawz, has received early support at WBTY-Boston and WJIL-Chicago. The single reached number eighteen in its first week on the Mainstream track and number seventeen on the R&B/Urban track.

The nineteenth single, "Ain't No Fun," produced by The Outlawz, has received early support at W2KJ-Baltimore and WSBK-Boston. The single reached number nineteen in its first week on the Mainstream track and number eighteen on the R&B/Urban track.

The twentieth single, "It's Lit," produced by The Outlawz, has received early support at WBDW-Philadelphia and WZMP-Fort Myers. The single reached number twenty in its first week on the Mainstream track and number nineteen on the R&B/Urban track.

The twenty-first single, "Can't Hold Us," produced by The Outlawz, has received early support at WAKY-Louisville and WEOS-Atlanta. The single reached number twenty-one in its first week on the Mainstream track and number twenty on the R&B/Urban track.

The twenty-second single, "Pimp Roll," produced by The Outlawz, has received early support at WBCN-Boston and WQPS-Hartford. The single reached number twenty-two in its first week on the Mainstream track and number twenty-one on the R&B/Urban track.

The twenty-third single, "Right Thurr," produced by The Outlawz, has received early support at W2KJ-Baltimore and WSBK-Boston. The single reached number twenty-three in its first week on the Mainstream track and number twenty-two on the R&B/Urban track.

The twenty-fourth single, "Thug," produced by The Outlawz, has received early support at WQOK-Detroit and WBBM-Chicago. The single reached number twenty-four in its first week on the Mainstream track and number twenty-three on the R&B/Urban track.

The twenty-fifth single, "Get Busy," produced by The Outlawz, has received early support at WAKY-Louisville and WEOS-Atlanta. The single reached number twenty-five in its first week on the Mainstream track and number twenty-four on the R&B/Urban track.

The twenty-sixth single, "Like Me," produced by The Outlawz, has received early support at WQOK-Detroit and WBBM-Chicago. The single reached number twenty-six in its first week on the Mainstream track and number twenty-five on the R&B/Urban track.

The twenty-seventh single, "Thinkin'," produced by The Outlawz, has received early support at W2KJ-Baltimore and WSBK-Boston. The single reached number twenty-seven in its first week on the Mainstream track and number twenty-six on the R&B/Urban track.
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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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1.糖尿病的全糖是焦糖。
2.糖尿病的全糖是焦糖。
The show is over: In 1988, Logic Records opened its doors in Frankfurt. Five years later, the label—which had been acquired by MGM Germany (thanks to the international success of Snap)—opened its U.S. office in New York. Since then, the MGM Germany-owned imprint has treated club DJs, enthusiasts, and radio programmers to numerous chart-topping dance/pop jams.

Such acts as La Bouche, Le Click, Gloria Gaynor, Martha Wash, Jocelyn Brown, Jam & Spoon, Sparks, Alison Limerick, Njoi, Kira, Sasha, and Daniel Bedingfield made it a little easier for other dance acts to get heard, particularly on stations that might have never considered playing dance music a couple years ago. Still, I don’t think stations go looking for dance records.

Many in the industry view the Internet as the big, bad, evil. How do you see it? It’s a problem, but there are other reasons why sales are down. There aren’t enough superstar releases. A few years ago, there was a run of multimillion-selling acts: Backstreet Boys, Shania Twain, Britney Spears, and Santana. These types of records got people into stores, and once they were in the stores, they usually bought more than what they went for. When there is a hot, new record, like 50 Cent, people go to stores, and you see sales increases across the board from the previous week.

Also, the economy is not good right now. It’s a lot to spend $20 for one CD. The person must really want to own something for that money. That’s all it’s been the case. Even before the Internet, you could hear a song for free on the radio. If radio plays your favorite song every couple hours, why would you need to buy it? Because you can’t get enough of it. Similarly, if you can download everything off the Internet for free, which you basically can, why does anybody buy anything?
Fiddler Zonn’s ‘Life’ Puts Her In The Spotlight

BY JIM BESSMAN

A prolific accompanist, Andrea Zonn has long been visible next to such stars as Lyle Lovett, Pam Tillis, Trista Yearwood, Ronnie Milsap, and (especially for the past three years) Vince Gill. But with her Compass Records debut, Life Goes On, the bluegrass/country fiddler steps out on her own.

“It’s something I always wanted to do, but then you get into your life and start doing other things,” Zonn says. The Urbana, Ill., native cites “the road thing” and “the studio thing” as having consumed her time since she came to Nashville in 1986—a few years ahead of her friend and Champagne, Ill., neighbor Alison Krauss.

“We met at a fiddle contest at the Champagne County Fair,” Zonn recalls. “She was 8, and I was 10. She was in the novice category and I was a junior, and we both won.” Zonn’s father was head of the music theory and composition department at the University of Illinois, but when she transferred to Vanderbilt after completing two years there, Zonn wanted to pursue commercial music as well as classical. She toured in Gill’s band from 1990 to 1992, then returned to school to finish her degree. After touring and recording with the winner and other bluegrass luminaries, she rejoined Gill’s troupe three years ago. “It was like going home,” she says.

Gill has clearly made himself feel just as welcome on Zonn’s debut disc with his magnetic vocal on “In My Own Backyard.” Compass co-founder Garry West says that the album cut is an obvious focal point for radio promotion efforts. He notes, though, that “New Night Dawning” is making inroads with bluegrass radio programmers while Zonn’s Crowded House cover, “Weather With You,” is scoring at triple-A.

To facilitate a wider hearing, Compass has a summer listening-station program lined up at Borders & Books & Co. in Nashville. The winner of this contest (see www.americanradiohistory.com for details) and will be featured on the label’s upcoming release.”

Martin Keeps Trucking Tradition Alive

BY DEBORAH EVANS PRICE

NASHVILLE—With his new single, “Stone Cold Fingers,” and a partnership with Fikes Truck Lines, Leland Martin is on course to add a long-standing country tradition—the truck driving song.

“Truckers on the road don’t hear trucker songs anymore,” says Max Campbell, director of recruiting and contractor services for the Hope, Ark.-based Fikes Truck Lines. “There have not really been many written in the last few years. We’re hoping that he’s going to bring that back.” Martin’s music is advertising and we think that he is a very outstanding outlet for us.”

According to Campbell, the wheels are in motion for Martin to become the national spokesman for the 62-year-old trucking company. He appeared at trucking conventions and recently performed during an event sponsored by the Dave Nemo Radio Network, which is broadcast on XM Satellite Radio as well as on four clear channel AM stations.

Corporate sponsorship is providing a boost for Martin, a 45-year-old Missouri resident signed to IGO Records. IGO is a Nashville-based independent label owned by comedian Kacey Jones and distributed by Select O-Hits.

Martin’s IGO debut, Simply Traditional, is a well-rounded effort that includes much more than trucker’s fare. The project has garnered support from such Music Row veterans as former Warner Bros. Nashville VP Bob Saporito, who came out of retirement to work on the project. “I love the fact that his voice is so pure and genuine,” Jones says. “Le- land is the best thing to happen to Nashville since Randy Travis.”

“Music.” Any musical taste will like this record, because it covers so many bases,” says the chain’s music buyer, John Bronicki, citing additional appeal from the disc’s “big-name guests” including Gill, Krauss, Jerry Douglas, Amy Grant, Tim O’Brien, and Compass co-founder Alison Brown. Borders will augment listening stations by playing music overhead in its bookstores.

Compass, meanwhile, is utilizing its grassroots expertise in enlisting mom-and-pop retailers for prominent positioning and has a program with amazon.com targeting purchasers of product by Gill, Krauss, and Brown.

Zonn self-produced Life Goes On. “She did a fantastic job,” West says of the May 6 release, “and it was one of my favorite A&R experiences ever. She came in with some real gems, and songwriter and publishers were supportive in letting her get the first record on some of them.”

Zonn calls the experience a huge learning curve. “I’m not a writer, so I had to think long and hard about what I wanted to present as my first statement as an artist,” she says, naming Paul Brady’s “Love Goes On” and “Pages” by Tom Kimmel and Jenny Yates among the songs that particularly “spoke” to her.

As for producing herself, she adds, “I knew all the players and singers, and I’ve been thinking about becoming a producer for other people. So what better way than to experiment on myself? That way one thing can’t hurt.”

Zonn, who is self-managed, may do some solo performances and will be considering putting together a small band for promotional purposes. “I’m having a blast watching this unfold,” she says, but hopes to continue touring with Gill "as long as he’ll let me.”
**TOP COUNTRY ALBUMS**

**MAY 17 2003**

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| BIG STAR | Kenny Chesney | ALISON KRAUST + UNION STATION | Celebrity |}
| THREE WOODEN CROSSES | Randy Travis | CHARLIE DANIELS BAND | Forever and Always |}
| I BELIEVE | Keith Urban | West Town | Country Ain't Country |}
| RAINING ON SUNDAY | Jimmie Allen | West Town | Country Ain't Country |}
| WHAT A BEAUTIFUL DAY | Trace Adkins | West Town | Country Ain't Country |}
| LOVE YOU OUT LOUD | Ronnie Dunn | West Town | Country Ain't Country |}
| MY FRONT PORCH LOOKING IN | Blake Shelton | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| BEER FOR MY HORES | Toby Keith | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| THAT'S BEAUTIFUL | Alan Jackson | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| STAY GONE | Heavy D & the Boyz | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| BROKENHEARTTLE | Joe Nichols | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| ALMOST HOME | Craig Morgan | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| CONCRETE ANGEL | Tim McGraw | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| SPEED | Montgomery Gentry | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| THE TRUTH ABOUT MEN | Tracy Byrd | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| THERE'S MORE TO ME THAN YOU | Jessica Andrews | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| WAS THAT MY LIFE | Jo Dee Messina | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| TELL ME SOMETHING BAD ABOUT TULSA | George Strait | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| PICTURE | Kid Rock Featuring Sheryl Crow | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| RED DIRT ROAD | Brooks & Dunn | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| CELEBRITY | Brad Paisley | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| 99.9% SURE (I'VE NEVER BEEN HERE BEFORE) | Brian McCrossan | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| FOREVER AND ALWAYS | Shania Twain | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| WHY AREN'T I RUNNING | Garth Brooks | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| COUNTRY AIN'T COUNTRY | East Texas | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}
| THEN THEY DO | Trace Adkins | Kid Rock Featuring Sheryl Crow | Country Ain't Country |}

**Billboard Hot Country Singles & Tracks**

- **Title**: Backseat of a Greyhound Bus
- **Artist**: Sara Evans
- **Peak Position**: 1

**Billboard Top Bluegrass Albums**

- **Title**: Nickel Creek’s *This Side*
- **Artist**: Nickel Creek
- **Weeks at Number**: 1

**Billboard Top Country Singles Sales**

- **Title**: Kid Rock featuring Sheryl Crow *Red Dirt Road*
- **Artist**: Kid Rock featuring Sheryl Crow
- **Label**: RCA Records

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**Billboard Hot Country Singles & Tracks**

- **Title**: Beer for My Horses
- **Artist**: Toby Keith
- **Weeks at Number**: 1

**Billboard Top Bluegrass Albums**

- **Title**: Alison Krauss + Union Station’s *Union Station*
- **Artist**: Alison Krauss + Union Station
- **Label**: Rounder Records

**Billboard Top Country Singles Sales**

- **Title**: Kid Rock featuring Sheryl Crow *Red Dirt Road*
- **Artist**: Kid Rock featuring Sheryl Crow
- **Label**: RCA Records

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**Billboard Hot Country Singles & Tracks**

- **Title**: I Believe
- **Artist**: Keith Urban
- **Weeks at Number**: 1

**Billboard Top Bluegrass Albums**

- **Title**: Rhonda Vincent & the Ronites’ *Rounder Records Vol. 1*
- **Artist**: Rhonda Vincent
- **Label**: Rounder Records

**Billboard Top Country Singles Sales**

- **Title**: Kid Rock featuring Sheryl Crow *Red Dirt Road*
- **Artist**: Kid Rock featuring Sheryl Crow
- **Label**: RCA Records
SPOTLIGHTS

VICKIE WINANS
Bringing It All Together
PRODUCERS: various
Verity 43214
RELEASE DATE: May 6

With this right release, Vickie Winans shows all the big-league chops and credentials she has earned and accumulated during her nearly 20-year career. Pronouncing the oft-stated (and seldom achieved) goal of “something for everybody,” Winans, along with 25-year-old son Marvin L. Winans Jr, as principal producers, actually achieve a multi-generational mix of material, production and arrangements. Winans’s voice is a full-face treat in the gospel genre and this album exemplifies that. -MP

THE SOUNDS
Living in America
PRODUCERS: Adele, Shootingstar
Scratchie/New Line MRL 39025
RELEASE DATE: May 13

During a recent performance at the Mercury Lounge in New York, Sweden’s Sounds displayed a fiery knack for delivering their signature synth-fueled pop music — the kind you can’t help but dance to. Throughout the quintet’s driving set, lead singer Mats Jansson struck major chords—vocal and in the audience’s collective consciousness. This could explain why the Foo Fighters’ Dave Grohl is already a fan. Now, along comes the Sounds’ debut album, Living in America. A top five smash in the band’s homeland, the album deftly captures the raw energy and party atmosphere of the act’s live show. Tracks like “Hit Me,” “7 Days a Week,” “I Hope You’re Happy Now,” and the title track are as infectious as they come. “Like a Lady” finds Ivarsson wailing. “We got a love so strong/Let the beat go on.” And on and on it goes. —MP

VARIOUS ARTISTS
It’ll Come to You ... The Songs of John Hiatt
PRODUCERS: various
Vanguard 79735
RELEASE DATE: May 13

There’s reason why the tribute album has such a spotty track record: Most are chock full of covers that are rarely interesting at best, and so few ever actually include a rendition besting its original. Any anticipation for tributes reneveness, therefore, must be met with a large scoop of disappointment. If It’ll Come to You, however, is already somewhat of a known commodity, Only three cuts are new: a few, like Bonnie Raitt’s take on “Thing Called Love” and B.B. King & Eric Clapton’s “Ride With The King,” were even hits. Although Hiatt’s songs sort of lend themselves to interpretation—most of his 56 studio albums have covered his tunes—most of these versions (hit or miss) pale in comparison to Hiatt’s originals. That’s not to say there aren’t some impressive performances. Linda Ronstadt’s sultry “When We Run” and Rodney Crowell’s Roy Orbison-inflected “She Loves the Jerk” are particularly nice. The great exception is Buddy Guy’s tear-inducing version of “Feeling Like Rain,” which is downright riveting. —TM

THE SOUNDS
Plasma
PRODUCERS: Trey Anastasio, Chris Cottrell, Brad Sands
Elektra 62867
RELEASE DATE: April 29

Anyone who can shine the spotlight, at separate times, on guitar, horns, keyboards, percussion, and piano—and avoid making a jumbling melodic mess of it all—must be heralded. On this two-disc live set, Plasma, Phish frontman Trey Anastasio successfully adds to his repertoire as a jamband solo act that began with last year’s Trey Anastasio. For the most part, Plasma includes unreleased material and covers studio productions of five two-hour sound checks, including the critically acclaimed “Sugar, the Last 10 minutes, Kingdom Come.” The sound of splatter runs through this roll-over blues set with ferocious intensity. —SA

IN CONTEXT

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Bringing It All Together
PRODUCERS: various
Verity 43214
RELEASE DATE: May 6

With this right release, Vickie Winans shows all the big-league chops and credentials she has earned and accumulated during her nearly 20-year career. Pronouncing the oft-stated (and seldom achieved) goal of “something for everybody,” Winans, along with 25-year-old son Marvin L. Winans Jr, as principal producers, actually achieve a multi-generational mix of material, production and arrangements. Winans’s voice is a full-face treat in the gospel genre and this album exemplifies that. -MP

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CONTROLLERS:

Suzanne Ault, Bradford Bamberger, John Benson, Leila Cobb, Gordon Ely, Deborah Evans Price, Larry Flick, Steven Graybow, Joshua Klein, Todd Martless, Wes Orshoski, Tamara Palmer, Michael Pialetto, Philip van Dyk, Ray Waddell, Adrian Zipp, Spotlight. Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or billboard chart potential: VTM, RESOURCES: Reviewed albums of special interest, artistic and commercial interest, and Hot 100: Standing collection of works by or for more artists. ROCKS > Rockin’ the House: a sampling of the best of the best of the best of the best of the best. (continued on next page)
from the stage than in the studio, as this live set proves in spades. Such well-written country rockers as “Poor Man’s Son” and fiery “Right Man for the Job” take on an electric edge via Robinson’s crack band, the Enablers, in front of an appreciative Greenville crowd in New Orleans. Texas; “Tender” is the best” cover off slightly inebriated terms of endearment, and raucous songbird solos don’t dilute the tender “Cradle Song” or the loopy “Ambrosia” (written for a boxy “Life of the Party”). Stains of Ted Nugent’s “Stranglehold” intro a rowdy “Barlight,” and “The Wedding Song” is an example of how the band mixes up songs from different albums.

**DANCE/ELECTRONIC**

**RICHARD DORFMEISTER**
A Different Drummer Selection

**PRODUCERS:** various

**DIRECTOR:** Domenico Fassina/PCD24

**RELEASE DATE:** May 6

Although he doesn’t run the British label Different Drummer, DJ/producer Richard Dorfmeister (of the acclaimed Austrian duo Kruder & Dorfmeister) has been a good friend to the imprint for many years, supplying remixes and those breakthrough tunes to various Drummer tracks at clubs worldwide. With help from resident MC Farida F., Dorfmeister mix ups a decade’s worth of material from this much-appreciated label, which specializes in an electronic/dub fusion. The only disappointment in this otherwise lovely collection is its relative lack of material from Different Drummer’s original signature artists (and label founders) Kruder & F., who are represented here by their quality dub jam “Sassy Selectors.” Dorfmeister and Farida F. may have been trying to avoid overdoing it and give off a more intimate vibe in the spotlight in doing so, but in doing so they miss out on telling the full story. True Different Drummer aficionados and fans contributed in the U.S. by Caroline. —TP

**PRODUCER:** Jalea

**RELEASE DATE:** May 6

In only a few scant years, young Atlanta producer Scott Herren has become one of the favored new artists and one of few as well as discerning British label Warp. Tying this album, which merges snippets of synth-pop, R&B and dance music with some tunes “Storm Returns,” a collaboration with pro skater/looker Tommy Guerrero that mixes any melodies with guitar, vocals, and less conventional sound effects. It’s almost as if Herren reëns in the listener with palatable and pleasant soundscapes. So that he has to be an absolute hit with the element of weird surprise. This tried-and-true formula for Herren sounds most mature on “One Word Extroversion” and provides the most convincing case yet for his longevity in the genre with a high turnover rate. —TP

**JAZZ**

**ARTURO SANDOVAL**
Trumpet Evolution

**PRODUCERS:** Arturo Sandoval, Quincy Jones

**MIX/ENGINEER:** Ben Moss/Columbia CL 87195

**RELEASE DATE:** May 6

It is hard not to marvel at the breadth of styles that trumpeter Arturo Sandoval brings to this project, an excursion through well-known works by his favorite trumpeters of the past century. Had Sandoval merely interpreted the artistry of Louis Armstrong, Chet Baker, and Dizzy Gillespie (all of whom are covered here), the project would have been both shining enough, but he goes much deeper, from early jazz virtuosos Bix Beiderbecke and King Oliver to classical trumpeter Max Bruch. Sandoval transcribed each composition by ear and successfully re-creates the atmosphere and dynamics of the originals, from a scratchy “Davenport Blues” to the concert hall sonority of “Concerto in D Major.” —SJ

**IN CONCERT**

**CHRISTIAN**

**THE CRABB FAMILY**
The Walk

**PRODUCERS:** Jason Crabb, Aaron Crabb, Adam Crabb

**DISTRIBUTOR:** Daywind

**RELEASE DATE:** April 22

This talented family group has become one of the hottest acts in the Southern gospel field. It attracts enthusiastic crowds in concert and dominates the airwaves on Southern gospel stations. The group’s song lists (most penned by patriarch Carl Graham) and powerful performances have become the group’s calling cards. And this new album delivers both in abundance. Group members share leads throughout “The Walk,” “Will You Follow You?” is a beautiful ballad about surrendering to the Lord. “The Cross” is a powerful statement about the sacrifice Jesus made on Calvary; such up tempo cuts as the title track have a vibrant energy that listeners will surely find irresistible. “If You Only Know” has a soulful edge more akin to urban gospel than the quartet sound most often associated with Southern gospel. Their ability to blend different sounds into a unique style makes the Crabb Family a true musical revelation. Last month, the youthful ensemble picked up two Gospel Music Assn. Dove Awards. This smartly crafted album will only fuel the group’s momentum. —DEP

**CLASSICAL**

**BEETHOVEN:** Piano Concertos Nos. 1 & 5

**Pierre-Laurent Aimard, piano; Chamber Orchestra of Europe/Nikolaus Harnoncourt**

**PRODUCER:** Friedrich Engelsbrecht

**TELEZ:** 0207-47334

**RELEASE DATE:** May 6

Simon Rattle’s new EMI set of Beethoven’s Symphonies with the Vienna Philharmonic has garnered much praise. Aimard’s inclusion should be reserved for this collection of Beethoven’s Piano Concertos. Pianist Pierre-Laurent Aimard is renowned as an interpreter of 20th-century music, as in Messiaen and Ligeti. With typical counterintuitive flair, conductor Nikolaus Harnoncourt chose Aimard for a new-minted approach to these oft-recorded works. Comparisons between this release and Rattle’s 1999 EMI set with Vienna and the august Alfred Brendel are instructive. Aimard’s rendition shows off the three pianos and incisive; Brendel’s is more integrated and “golden.” The Vienna offers the greater sense of openness, while the Chamber Orchestra of Europe is a little, excitable creature. Both sets have their charms, yet those who want a fresh take on these classics should seek nothing further.—BB

**AVRIL LAVIGNE, April 15**

Columbia

**CONCERT DATE:** May 15

At Suncoast Center, Cleveland

Lavigne, mom of two, brought her tour, which features music from her latest album, to South Florida, and managed to fill the arena. The crowd was enthusiastic from the beginning, and Lavigne, who is now a seasoned performer, was able to keep the audience engaged throughout the entire show. Her performance was highlight by her energetic stage presence and her ability to connect with the audience. The opening act, who was also female, was able to get the crowd fired up and ready for Lavigne’s performance. Lavigne’s set list included some of her biggest hits, as well as a few new tracks from her latest album. The crowd sang along to many of the songs, and Lavigne was able to create a fun and lively atmosphere. Overall, the concert was a success, with Lavigne’s talent and energy shining through.

**PETE YORN, May 3**

Rivera, Chicago

Yorn, a singer-songwriter who rose to fame in the early 2000s, has been steadily releasing albums and touring since then. His latest release, “I’ll Be Your Girl,” was released earlier this year and features a mix of acoustic and rock music. Yorn’s performance at the Riviera was a stripped-down affair, with Yorn playing acoustic guitar and singing with passion and emotion. The crowd was engaged and responsive, and Yorn’s set included a mix of old and new songs, including hits from his past albums. Overall, it was a memorable evening for fans of Yorn’s music.
**Wynonna**

**Smash, “Shape,” veteran transition.**

on liberal use arena boost stateside, thanks songwriter he

& Fall

**CRAIG DAVID (FEATURING Dion & Fall)**

**CRAIG DAVID (FEATURING Dion & Fall)**

**SUGAR RAY Mr. Bartender (It’s So Easy)**

**SUGAR RAY Mr. Bartender (It’s So Easy)**

PRODUCER: David Kahne

**17x365**

Writers: S. McKinley, D. Kahne

**Grave Lack of Talent/ Warner-Tamerlane/Electric Devil/Bertha/ E Equals Music, BMI**

Atlantic 301120 (CD promo)

Sugar Ray has rallied its way from the brink of extinction more than once since first bursting onto the radar screen with 97’s No. 1 novelty “Fly.” The first single from the forthcoming *In the Pursuit of Leisure* is an ideal illustration of how frontline Mark McGrath and co-patrols Craig Bloock, Stan Frazier, Murphy Karges, and Rodney Sheppard have remained relevant in a pop world with few allegiances. “Mr. Bartender (It’s So Easy)” is a strikingly well-crafted surf-and-sand anthem, brimming with more hooks than a fishing boat. Opening with the electrifying guitar riff from Sweet’s butt-kicking “Love Is Like Oxygen,” then rolling into a sing-song chorus and lyric about partying the night away—complete with a shout-out to get your groove on—this “Bartender” is ready to serve. Intoxicating, indeed.

**ASHANTI Rock Wit U (Awww Baby),**

**ASHANTI Rock Wit U (Awww Baby),**

PRODUCERS: Chank Santana, Invivo Gothic Writers: A. Douglas, A. Parker, I. Lorenzo

**mapped in a lush, pop showcases of the project while finishing post-production on another block buster vehicle, Miss Congeniality.**

It also explores the film’s complex production, providing viewers with a bird’s-eye view of the stellar on-set dynamic between Bloock and Grant. Most of the crew members comment on how their chemistry made this one of the easiest shoots they’ve experienced. Two scenes not included in the final film are offered here. If fans were curious about what came after the film’s end, they should watch the entertaining wedding scene.

**GET CHUCK TAYLOR IF YOU CAN DreamWorks 89962**

**GET CHUCK TAYLOR IF YOU CAN DreamWorks 89962**

**RELEASE DATE: May 6**

If you want to catch all of the behind-the-scenes action on the set of this Leonardo DiCaprio and Tom Hanks film, this two-disc set will be just the ticket. A detailed documentary begins with this upstart director and crew kick off the first day of the shoot, and it goes on to explain the creation of the score, the sets, the designs, and the costumes. It also reveals that the film was shot in only 52 days and that locations changed almost daily.

Director Steven Spielberg discusses casting choices in a separate feature and says that DiCaprio, in essence, hired his entire project. Viewers will learn that DiCaprio studied the real-life Frank Abagnale for three days straight to get inside the man and that Christopher Walken, who plays Abagnale’s father, delivered his lines differently in each take. Composer John Williams, who collaborated with Spielberg on 20 films, is interviewed about the film’s jazzy, snappy score. The real-life Frank Abagnale is in several scenes, even auditioning for the part that ultimately went to Mark Ruffalo. The screenwriter details his exploits, while a retired FBI agent talks about the ease of getting away with such crimes in the 1960s.

**THE ESSENTIAL CLASH DVD Epic CD 20098**

**THE ESSENTIAL CLASH DVD Epic CD 20098**

**RELEASE DATE: June 10**

Few rock acts enjoy as mythic a reputation as the Clash. And when just about every cinema, lucky enough to get a hold of the band’s film documentary, **get reviews.**

**pite of everything, the band is generally remembered—the three front- men drenched in sweat, sneering, and simply captivating. Perhaps more priceless is the view of footage from the actual Las Vegas famously sold-out stand at long-gone Times Square venue Bond’s, as well as early interview snippets. Yet, what is most note to the Clash’s core faithful is the inclusion of frontman Joe Strummer’s short film, **Wasted,** a vital film shot in black and white and recently recorded by Clash music. Recalling The Herder They Come, it features bassist Paul Simonon as a broke, aspiring musician at odds with a West London mob boss played by guitarist Mick Jones. All the cool and corny videos are also here. But, once again, the live clips remind us that these guys had it all: the moves, the songs, and the heart.

**THE EMPEROR’S CLUB Universal 22270**

**THE EMPEROR’S CLUB Universal 22270**

**RELEASE DATE: May 6**

A teacher’s influence on his students may seem tame these days, but the “making of” documentary accompanying this Kevin Kline vehicle shows how many musicians and actors’ student relationship has in today’s society. The feature explains how such values as honor and “acting rightly” are often pitted against today’s often compromised values. Further, the importance of teaching children about history and great thinkers is explored. A number of deleted scenes reveal more background info about the characters, particularly about the Neddyck/Tewell role, which is played by Emile Hirsch. For example, the classroom scene involving the reading of Aulis Caesar and Maxine phone conversation between Bell’s father and professor Hundt gives viewers more insight into Bell’s need for success through the usual means. Additional scenes with Hundt reveal more about his naiveté. The DVD also includes a commentary with director Michael Hoffman and film-maker biographies.

**CONTRIBUTORS:** Deborah Evans Price, Larry Flick, Rashan Hall, Jill Kijisel, Wes Onishko, Chuck Taylor. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. **NEW & NOTEWORTHY:** Exceptional releases by new or upcoming artists. **PIcks:** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS’ CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 270 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate box.
MTV Uses Television Ads To Promote ‘The Leak’ Online

BY BRIAN GARRITY

NEW YORK—In an effort to drive greater audience participation in its new online album preview feature the Leak, MTV Networks is using a tactic little-seen in the promotion of Web-based programming: TV commercials.

The significance of the TV promotion is huge, people may have found [the Leak] on their own, but the on-air component definitely drove those numbers.

Superstar Campaigns

The Leak promotions are being tied into larger campaigns between the network and the labels to generate buzz for new records ahead of their release.

In the case of Madonna, the ads were also used to generate interest in other on-air Madonna programming, including a live performance on MTV, an MTV retrospective of her career, and MTV2 airing her videos.

MTV.com also streamed a remix of her new single and streamed all her performances from her MTV on-air special.

In the case of the upcoming Radiohead preview, the Leak promotion will also be used to help build interest in a $2 Bill concert program on MTV2. The Leak will also feature exclusive footage of the band in the studio.

Doyle says access to Radiohead footage expanded MTV's thinking of what the Leak is.

It's not just an album preview. It could also be a video, footage shots while the bands are recording albums, or concert footage, she says. "We're going to really get our hands on as many exclusive videos as possible with each artist."

With labels still experimenting with just how much content to make available for consumer sampling ahead of an album's release, MTV executives say that selling the Leak as a component to a larger marketing initiative is a key to obtaining advance material.

Such was the case with Madonna and Warner Bros., Doyle says.

"It took some convincing with the label," she says. "But once they saw the level of exposure on MTV, MTV2, and mtv.com [for the release], I think they realized that it was invaluable to what they were trying to do around promoting their album."

Warner Bros. Records senior VP of video promotion Wendy Griffiths called the promotional opportunity around the Leak "unbelievable."

"No one can compete with what MTV offers in terms of on-air exposure right now," she says.

Reason for Concern

For superstar acts like Madonna and Radiohead, Internet piracy undercutting sales—especially all-important first-week sales—is a leading concern.

Radiohead's album is already heavily bootlegged on the Internet. Madonna, meanwhile, was so concerned about peer-to-peer piracy that she circulated decay files on services like Kazaa that included a recorded message from the artist asking, "What the fuck do you think you're doing?"

Secure streaming via the likes of MTV, or other leading album preview sites like AOL and Yahoo, is not generally considered to be a threat.

However, MTV executives acknowledge that the thought of mass-market TV publicity announcing that an album is available for free preview in its entirety online can still cause nervousness in some label circles.

But Doyle maintains that the promotion efforts behind the Leak are designed to build consumer excitement, not undermine sales.

She adds that marketing tactics like the one behind the Leak are proof that the MTV audience—and in turn, music fans—is on the Internet and that that audience spends a lot of time online.

Doyle says, "We need to give them the content they're seeking, and it needs to be compelling and exclusive."

Palm Markets Pre-Ripped CDs

Releases Are Embedded With MP3 Version Of An Album

BY ERICA IACONO

Palm Pictures, the New York-based label headed by Chris Blackwell, is making it easier for consumers to transfer music to MP3 listening devices and music-sharing sites by embedding an MP3 version of an album on its CD releases.

The first of Palm’s releases to be pre-ripped with MP3 content is the debut full-length New York band Elefant—Sunlight Makes Me Paranoid—released April 8.

In addition to including the traditional CD-formatted tracks, the release included high-quality MP3 versions of album tracks and bonus tracks, including previously unreleased material and exclusive remixes.

Other Palm projects that will be "super-ripped" with MP3 content include upcoming releases by such bands as Sidestepper, Earlhart, and Moving Units.

Dan Cohen, head of marketing for Palm, says the motivation behind pre-ripping CDs is to take "a step out of the way" for consumers who regularly convert the music on their CDs to MP3 files.

"We're always looking to get your music heard," Cohen says. "And we explain that the idea came from riding the subway every day and seeing almost everyone with an iPod or other MP3 player. 'We're just trying to give fans high-quality music. We want to be able [to do] things that are cutting-edge.'"

Jupiter Research analyst Lee Black says the idea makes sense for Palm because it adds value to its product with very little extra work on the company's part, since MP3 files are relatively small.

"It could be used as a smart marketing tool," he says. "Here is a company that is thinking about how people are using their music and marketing their product accordingly."

While there has been talk among some of the larger record companies about including bonus content in copyright-protected files, Palm is the only one to include MP3 files—a move that could be considered risky, since it makes it easy for consumers to upload music to peer-to-peer networks like Kazaa.

But Cohen is quick to point out that the Internet piracy issue is not a huge concern for a company like Palm, since most of its acts are relatively unknown.

He adds that having MP3 files uploaded to music-sharing Web sites could be viewed as a promotional tool.

Our hands aren't the most radio-friendly," Cohen says. "With our developing acts, the whole point is to develop them and get them exposure."

In fact, Palm was the first record company to partner with Napster by making the first fully sanctioned download, the Ehlo single "Sundown," available to the site.

Black says the move by Palm to add bonus features to its CDs is reflective of declining CD sales. "I think the music industry as a whole is trying to get people to buy packaged product."

This is not the first time Palm has added bonus content to its CD releases. The company has also experimented with packaging DVD bonus content on CDs, a practice that has since become commonplace among record companies.

Recent releases from such Palm acts as Koop, Couteau, Supreme Beings of Leisure, and Giant Leap have been joint CD/DVD releases featuring rich audio and visual content delivered in a package the same size as a standard CD jewel case.

Cohen acknowledges that the struggling music industry gives companies motivation to make their product more appealing.

"People are still buying music," Cohen says. "You just have to give them a reason to buy it."

He adds that adding bonus content or pre-ripping CDs can only improve sales if the music itself is worth it. "At the core of it, you have to trust that the music is good," he says. "It's a way to get our music heard and give our consumers something extra."

Black says he is not sure that Palm's practice of pre-ripping CDs will have a dramatic effect on sales. "If it's about bringing people back to buying CDs," he says, "it's only of marginal value."
Fat Beats Shows That Vinyl Is Still Vital To Hip-Hop

BY JACLYN MARINESE

Fat Beats, a New York-based hip-hop music specialist, is attempting to support the genre's core DJ constituency by continuing to stock its shelves primarily with the music industry's lowest-priority format: vinyl.

While vinyl may be a forgotten category for mainstream retail, tastemaker music merchandisers in large urban markets are still interested in the format.

The company—which comprises three retail outlets, a distribution center, a record label, and an online store—grossed about $7 million in revenue last year, with the New York store grossing $1 million itself.

Hip-hop vinyl accounts for 70% of Fat Beats' merchandise. Another 20% is a combination of reggae, classics, break beats, R&B, and used records; the remaining 10% is clothing, DJ equipment, magazines, films, and CDs.

"It's hard to imagine hip-hop without vinyl," Fat Beats owner Joe Abajian says in explaining his merchandising strategy. "It's like rock-'n-roll without a guitar."

**DIGITAL CROSSROADS**

But despite the fact that vinyl remains alive among a discriminating group of consumers loyal to the format's sound quality and hip credibility, Fat Beats has found itself at a crossroads in the era of peer-to-peer file sharing and the DJ culture going digital.

Abajian admits that competing with the growing digital market, coupled with a rise in local indie stores also carrying vinyl, makes for a challenging business climate.

"If you walk around the area where the first Fat Beats store was on East Ninth Street [in Manhattan], now there are record stores all over that area," he says. "They all take away a little bit."

In an effort to drive vinyl, the store keeps its markup on the format low in relation to compact discs. Vinyl albums retail between $10.99 and $14.99—a markup of 30%. By contrast, the markup on CDs is more than twice that at 70%, retailing for $7.99 to $15.99, depending on the cost of the release.

The stores—which are located in Amsterdam and Los Angeles—average 1,000 square feet and carry about 2,000 titles each.

With hip-hop becoming mainstream, the company has also had to adapt to protect its independent identity as portions of the genre's culture and consumer base move out of the streets into a mass-market, corporate-driven environment.

"You have all these different labels from our little niche that aren't from a hip-hop background, and they're doing things in a corporate way [that] works for business, but it doesn't work for art," Abajian says. "So the art form itself is getting watered down."

That is why even though the store's top-selling artists are Jay-Z and 50 Cent, Fat Beats' forte is carrying music by less mainstream artists like Non Phixion and J-Zone.

Abajian notes that the company has distributed many well-known artists before their major-label breakthroughs. Fat Beats carried Eminem's first independent 12-inch record, titled "Just Don't Give a F*ck," as well as some earlier work by acts like Mos Def, Diggin' in the crates, Jurassic 5, and the late Big L.

Also among the top sellers at its stores is home-grown talent like Atmosphere, the first artist signed to Fat Beats Records, the company's independent label.

**HUMBLE BEGINNINGS**

The Fat Beats distribution center, a 13,000-square-foot warehouse in the Dumbo section of Brooklyn, N.Y., stores thousands of records and is Fat Beats Records' headquarters.

Abajian, who is of Armenian descent and was born in Lebanon, moved to New York with his family when he was a child. Hip-hop has always been a part of his life, and he recalls the 1980s as a time of writing graffiti, breakdancing, and finding passion for DJing.

But in the 1990s, the growing demand for CDs signaled a problem for Abajian and other DJs: the rarity of vinyl, used for scratching, cutting, and mixing music.

In 1994, the first store opened with a rent of $500.

"I didn't want to make it this hard-to-find, underground place, but that was all we could afford at the time," says Abajian, who admits that the obscure location actually contributed to the success of the store, attracting only the devout customers and giving the location a mystique.

Abajian says he decorated the store like his dream bedroom, with images of Run-D.M.C., Beastie Boys, Whodini, and Big Daddy Kane plastered on walls of rare records, with signature black-and-white checkered floors.

Fat Beats grew quickly, needing a bigger space in two years. In 1996 Abajian closed the East Ninth Street location and opened the current store on Sixth Avenue and Eighth Street.

That same year, he started doing distribution and opened stores in Tokyo and Amsterdam, as well as an L.A. outlet purchased from Beastie Boys' Mike D. A few years later he opened an Atlanta shop, which—along with the Tokyo store—closed soon after, as the vinyl market in those cities was not as strong as anticipated.

"There came a point where the company almost closed during those years," Abajian says, noting that underground radio shows began disappearing while corpora
tions were catching on to the market value of hip-hop music.

An increase in vinyl bootlegging and a grim post-sept.-Nov. 11, 2001, economy has been eating into Fat Beats' sales more recently.

Abajian admits that if someone with the right background approached him now, he would consider selling the company, though he is wary of seeing the business lose its original home-grown essence.

Abajian's Amsterdam partner, Ryan Sikorski, says the company managed to stay in business because of its adaptability, while maintaining an independent air.

"There's no other music form that's changed so dramatically in such a short amount of time," he says.

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**TWE Restates Financial Results**

BY MATTHEW BENZ

NEW YORK—A leading music retailer is restating its financial results for its most recently completed fiscal year, while an independent distributor is planning to report improved performance in its fiscal year-end numbers.

Trans World Entertainment (TWE) has revised its results for its fiscal year ended Feb. 27, wiping out previously stated profits. The revised results now include an expected goodwill writedown of $40.9 million, plus non-cash charges of $2.3 million to write off an investment and $13.7 million for a change in the way the company accounts for vendor allowances.

The retailer now shows a net loss of $44.5 million, or $1.13 per share. It previously reported net income of $5.8 million, or 14 cents per share.

In other financial news, distributor Navarre Corp. says it expects to report double-digit sales growth for its fiscal year ended March 28.

The New Hope, Minn.-based company expects after-tax net income of 19 cents to 21 cents per share, in line with its previous guidance. Navarre will report results May 28.

In its previous fiscal year, Navarre had sales of $303.8 million and net income of 12 cents per share.

Since then, it has added several labels to its distribution roster and acquired a software company.
CONFIRMATION: Tower Records has confirmed that it is offering its bondholders a debt-to-equity swap—which, if successful, would leave the company’s balance sheet in pretty good shape. It confirms that it has hired Los Angeles-based Jeffries & Co. to represent the chain in negotiations with bondholders. To induce them to make the swap, Tower has hired the Los Angeles-based Greif & Co. to shop the company.

“We have met with all of the majors,” says Jim Bain, CFO for the West Sacramento, Calif.-based company. “Each of them has voiced support for our financial strategy, and each has expressed their intent to maintain current terms.”

Indeed, four of the five majors confirmed to Billboard that they continue to sell to Tower on normal terms. In fact, one major describes the Tower proposal as a “smart, pro-active move.” And another says the company has clearly left itself an “escape hatch.” He says that if the bondholders reject the swap, then Tower can simply make the payment.

Tower had a $3.2 million debt service payment due May 1 but is taking advantage of a 30-day grace period and deferring that payment so it can negotiate with bondholders.

It will be interesting to see how this plays out. The main obstacle appears to be whether anyone is willing to buy a home entertainment software chain in the coming age of digital downloads.

AEC GETS GROCERY: The Grand Rapids, Mich.-based Meijer grocery chain is moving its business to Alliance Entertainment Corp. (AEC), sources say. The company, which has annual sales of about $10 billion, was previously racked by Handleman and Summit Entertainment, with the chain’s 157 stores and some $60 million to $70 million in music revenue divided evenly between them. But in its new arrangement, it is said that AEC will be Meijer’s sole supplier. Summit, or at least some people from that company, may still have a role in servicing Meijer, possibly on behalf of AEC. Executives at the four companies did not return calls for comment.

A GOOD IDEA: As we all know, everyone is trying to figure out ways to do business. One of the new ideas that I like is Island Def Jam Music Group and Universal Music & Video Distribution’s (UNV) 7 Series promotion. It contains editions versions of seven big-selling titles: Ashanti’s self-titled album, Bon Jovi’s One Wild Night, Saliva’s The Empty Sides, Sum 41’s All Killer No Filler, Camron’s Come Home With Me, Ja Rule’s Pain Is Love, and Hoobastank’s self-titled set.

They are taking the seven best songs from each album and offering them for a $9.99 list, which comes with a booklet cost of $3.99 and a 16% buy-in deal. This is an interesting strategy. It is a way to expand an artist’s audience and reach consumers who may have been interested in an album but not enough to pay front-line pricing. Consumers might take the leap with a bargain price, and it could lead to further sales at front-line prices in the instances where there is artist catalog available. Of course, if retailers are sitting on inventory of the acts featured in the 7 Series, they might get annoyed. But again, UNM is offering the deal on a limited-time basis, since it is only applying to a limited quantity, since it is allowing accounts to return the product, penalty-free, up until Oct. 31.

SINGLES GOING STEADY: After hearing everyone speak at the National Assn. of Recording Merchandisers convention about saving the single, we haven’t seen too much headway. Single sales continue to be down about 40%, compared with 48% as of March 2. But like that the Virgin Entertainment Group is taking its case to the public via the press. Anything that brings music retail to the consumer’s attention is a good thing, and if it helps the cause of putting singles, then that’s all the better, too. After all, it’s clear singles are going to be available as digital downloads. We wouldn’t want the Internet to have a monopoly on singles, would we?

I GET AROUND: Went to another grand in-store last week and saw the Supercrusers do a knockout acoustic set at the Virgin Megastore in Union Square in New York. They were promoting their new album—the title of which I don’t think I’m allowed to say—in a magazine like this—but it is on Mid-Fi Records, their own label, and available through TCM Distribution. Cha, cha, cha. (Well, I guess you had to be there to understand that last sentence.)
Quality Is The Trademark Of Criterion Collection DVDs

BY MATT NEapolitan

The runaway success of DVD as the film collector’s format of choice may not owe its initial success to the New York-based Criterion Collection, but its namesake company certainly helped pioneer many of today’s standard special features.

By taking the less-traveled road of remaining true to the art of film and the filmmakers’ original vision, Criterion quickly became the water-mark for high-quality DVDs when it entered the marketplace in 1998. It worked hard to forge a reputation of giving interesting or important films the “Crit- erion treatment.”

“We think about the market remarkably dif- ferently,” says Criterion president Peter Becker, who has headed the company since it branched from laser-disc publisher Voyageur in 1997. “There’s a certain confidence that if we feel passionate about something, then we will be able to find a sizable market for it, even if it seems marginal in the scheme of mass-markets sales.”

Becker says that many of Criterion’s DVD projects—such as its special editions of The Seventh Seal, The Seven Samu- rai, and Grand Illusion—have built-in audiances because they are classics that have stood the test of time.

Criterion—which has released approxi-mately 150 DVDs in five years and is distributed by Chicago-based Home Vision Entertainment—also seeks to turn its customer base on to films by such new directors as David Gordon Green (George Washington) and Lynne Ramsay (2002’s .Mood Indigo).

“The same fans who bought the classics say, ‘If [Criterion] is taking an interest in George Washington, it’s probably a pretty interesting film,’” Becker says. “Our customer base grows by knowing what they can expect from us, and we have every intention of meeting their increas- ingly high expectations.”

Criterion also releases editions of more prominent theatrical titles: The Rock, Armageddon, and The Royal Tenenbaums are some of its strongest overall sellers.

The coming months will see the company releasing an eclectic mix of new DVDs to appeal to its discerning fans. Derek Jarman’s Jubilee (1977), about Queen Elizabeth I’s look at Eng- land 400 years in the future, hits shelves May 27 (39.95), as does one-time blacklisted filmmaker Henri- Georges Clouzot’s 1947 French murder mystery, Quai des Orfèvres ($29.95), Alain Resnais’s chilling look at the Auschwitz concentration camp, 1955’s Night and Fog, and Ermanno Olmi’s coming-of-age film, Il Posto (1961), will be available June 24 ($14.95 and 29.95, respectively).

A FILMMAKER’S FILMMAKER

The Criterion treatment involves an intense research process that literally scour the world to find the best available prints and bonus material and [director] Terry Gilliam offered so many great materials,” explains Stetler, who produced the disc. “And this was a movie that many critics didn’t like the first time around, but this DVD has really converted a lot of people who now really like the movie.”

The high quality of Criterion’s transfers and extras comes at a slight- ly higher price than the marketplace average for DVD, about $29.95 compared with $24.95.

Becker explains, “The extra $5 to $10 is the consumer end of the bar- gain, and our end is not only making an excep- tional product in the first place—and testing it in-house and out but supporting the product after it’s in the marketplace.”

This level of loyalty to the buyer continues well after purchase, to the point of making second editions that correct technical issues.

“What we’ve found,” Becker continues, “is that to be able to do the level of work they need to satisfy our cus- tomers on films that are often not big-sell- ing, mass-market pic- tures, we need to spend money making these things. We try to make every penny show up on the disc.”

Though Criterion declines to discuss actual sales figures, Virgin Megastores North America DVDs/VHSA product manager Wendy Wu says its titles perform extremely well at Virgin, even relative to lesser-known independent titles released by firms like Kurosawa’s Rashomon streeted in March 2002), it shared a spot on our top 10 best-sellers chart along with mainstream studio fare, such as Training Day, Moulin Rouge and A.I.: Artificial Intelligence, she says. “Cus- tomers are willing to pay a few dollars more for the quality of Criterion.”

Virgin is anticipating Criterion releases of Kurosawa’s Throne of Blood (May 27) and Rainer Werner Fassbinder’s Ali: Fear Eats the Soul (June 24).

Becker hopes to continue to raise the bar by staying on the forefront of technology while remaining true to the films.

“The media have changed over the years, but the mission of presenting films the way filmmakers want them seen hasn’t changed,” Becker observes. “We plan to continue tail-oring our work to the media and what technology can do—but always in service of the content and not the other way around.”

PLentiful Platinum: In a response to DVDs’ growing consumer base, the Walt Disney Co. has announced that it will double the number of Platinum Collection DVDs it releases per year.

Originally slated for one release each year, Disney Platinum Collection DVDs will increase to two per year starting in 2004. They will arrive in March and October.

Each DVD is a classic Disney film with digital transfer and a vari- ety of bonus features. The series kicked off in fall 2001 with Snow White and the Seven Dwarfs. The title debuted at No. 1 on the Billboard Top 20 Video chart in the top 10 for seven more weeks, and was on the chart for 19 weeks. Similarly, the Platinum edition of Beauty and the Beast (October 2002) also debuted at No. 1 on the Billboard Top 10 for four weeks, and spent 18 weeks on the chart. The next Platinum title—The Lion King—comes to stores Oct. 7.


Films on the Go: Watching a home video on a long airplane ride or during a lunch break became a reality last year when Sherman Oaks, Calif.-based Pocket PC Films debuted technology that enabled consumers to watch movies on a variety of personal digital assistant devices (Billboard, June 1, 2002). Now, through a joint venture deal with Los Angeles-based Pocket- tainment, Pocket PC Films is distributing a plug-and-play adapter enabling film playback on Microsoft Pocket PC Handheld gaming platforms.

The adapter, called the Pocket Pix Cartridge, will debut at the E3 Expo in Los Angeles on May 15. The taking place May 13 in L.A., following the expo, the cartridge will be available nationwide for $59.95.

Pocket PC will also be expanding its content offerings. Currently, full-length films from such companies as Lions Gate Home Entertainment, Planet Pic- tures, and Xtreme Sports can be pur- chased on Pocket PC CD-ROMs ($9.99- $19.99). The company is looking to add more children’s titles and is negotiat- ing deals with three additional studios. Pocket PC Films president Darrell Griffin says, “Our market for Pocket PC Films is about 24 million, and the Game Boy world will increase it to 86 million.”

Samurai Title Tie-ins: The Independent Film Channel (IFC), Home Vision Entertainment, and Virgin Megastores have partnered to present the Seven Samurai Saturdays event for fans of Japanese action hero Zatoichi the Blind Swordsman. On seven consecutive Sat- urdays beginning May 3, viewers can watch a samurai film on IFC. An all-day marathon will air June 21.

Home Vision will advertise the re- cent DVD releases of Zatoichi and the Chest of Gold #6, Zatoichi’s Flashing Sword #7, and Fight, Zatoichi, Fight #8 ($19.95 each) during the film broadcasts. The ads will specifically indicate the DVDs’ availability at Virgin stores. A Samurai Saturdays Blind Swords- man sweepstakes is also running through June 21. Consumers can enter to win DVD players. Zatoichi DVD videos is releasing the extensive pro- gram as a four-cassette VHS set ($79.95), a four-disc DVD set ($79.98), or as four separate DVDs ($19.98 each).

New Discovery: Viewers who missed the 10-episode Discovery Channel series Life With Mammals, a stunning look at the 4,000 types of mammals, can look forward to May 13, when BBC Video is releasing the extensive pro- gram as a four-cassette VHS set ($79.95), a four-disc DVD set ($79.98), or as four separate DVDs ($19.98 each).

Road Trip. In Terry Gilliam’s Fear and Loathing in Las Vegas, Benicio Del Toro, left, and Johnny Depp search for the American dream in a psychedelic journey through Las Vegas. The movie is based on the book of the same name by Hunter S. Thompson. It features numerous cameo appearances, including ones by Tobey Maguire, Ellen Barkin, Gary Busey, Christina Ricci, Mark Harmon, Cameron Diaz, Penn Jilette, and Katherine Helmond.

27 ($39.95), as does one-
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<tr>
<th>TITLE</th>
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**NOTE:** All prices are for sales of 10,000 units or more in sales of at least 50,000 units or more in sales of at least $18 million at suggested retail. A RMA gold certificate for sales of 10,000 units or more in sales of at least 50,000 units or more in sales of at least $18 million at suggested retail. A RMA platinum certificate for at least 125,000 units or at least $50 million in sales of at least 50,000 units or at least $50 million in sales of at least $22.95 million at suggested retail. A RMA diamond certificate for at least 250,000 units or at least $100 million in sales of at least 50,000 units or at least $100 million in sales of at least $29.95 million at suggested retail. A RMA Platinum certificate for at least 50,000 units or at least $22.95 million in sales of at least 50,000 units or at least $22.95 million in sales of at least $50 million at suggested retail.
Sony Plant Marks 20th Year With Launch Of SACD Line

BY CHRISTOPHER WALSH

Clearly, rumors of physical media's demise are greatly exaggerated. Sony Disc Manufacturing (SDM), the world's largest producer of prerecorded optical media, marked the 20th anniversary of its Terre Haute, Ind., facility May 2 amid rapid, continued growth.

With Sony Music Entertainment chairman/CEO Andrew Lack, Indiana governor Frank O'Bannon, Terre Haute mayor Judy Anderson, and other state and local dignitaries on hand, SDM officially launched a hybrid Super Audio CD (SACD) replication line at the flagship Terre Haute facility, as the forward- and backward-compatible format continues to find a mainstream audience.

Initial plans call for production of 15,000 SACDs per day.

“We’ve been expanding virtually every year,” SDM president Jim Frische says, “and we have another expansion in motion now. We had the largest expansion in our corporate history, at the optical-disc manufacturing level, last year in DVD capacity. It just keeps rolling on.”

Established as the Digital Audio Disc Corp. (DADC) in 1985, the facility was the first CD plant built in the U.S. DADC was purchased by Sony Corp. of America in 1985. As Frische notes, the DADC/SDM entity has been marked by constant expansion; while some formats have come and gone in its 20 years, CD replication for the Sony Music labels—and for many non-Sony content holders as well—remains a pillar of the operation.

CD production began in 1984, expanding from 300,000 discs per month to 1 million per month the following year.

By 1990, production stood at 11 million units per month; in 1997, the 1 billionth CD was produced.

To meet the needs of additional growth areas—the games market and, especially, DVD—-SACD began DVD replication at its Shizuoka, Japan, plant in January 1997; the Terre Haute facility adding DVD replication infrastructure six months later.

By September 2002, the Terre Haute facility was producing 30 million DVDs per month.

With the hybrid SACD line operational, DADC/SDM is beginning replication of a format that again pushes the limits of consumer playback quality: the aptly named Super Audio CD.

“(SACD) brings the listener more closely to the interpretations of the artist, the engineer, and the producer than any music storage device in history,” DADC VP/GM Michael Mitchell remarked at the May 2 celebration.

The SACD production line in Terre Haute will begin by replicating a series of Bob Dylan albums, scheduled for mid-summer release.

“To extend the CD’s life with the backward compatibility of SACD—that’s the expectation,” Frische says. “That’s a marketing question that we are testing at the manufacturing level never have answers for, but that’s the intent.”

The future of physical formats is a mystery, but DADC/SDM’s history continues: This year, the facility will surpass accumulated production of 3 billion units.

Pro Audio

Sony Plant Marks 20th Year With Launch Of SACD Line

STILL SCREAMING: Amid the very well-publicized downturn in the music industry, a success story is especially welcome news. This year marks the 15th anniversary of Scream Studios, a one-room overdub/mix facility in Studio City, Calif. As a single-room studio, Scream is in the minority. While it is commonly felt that such a facility is obsolete, given the need for multiple revenue streams in such a competitive environment as Los Angeles, the reverse seems to hold in the current climate. With a smaller staff and lower overhead, Scream has survived and thrived throughout a very difficult period in the audio production industry.

Scream Studios owner Randy Alpert was not short on experience when he opened a Solid State Logic (SSL) G-Series-equipped studio in 1988. The nephew of musician/A&M Records co-founder Herb Alpert, he has been around music and recording studios for most of his life.

“I remember the very first time my uncle took me to a recording session. Alpert recalls. “I was 7 years old. He used to record at Goldstar [Studios]. It made such an impression on me. We drove down Santa Monica Boulevard, went into this little place—it was a one-room studio—and I just remember the feeling of it being a one-room place, and people having fun. That’s all I try to do—just keep it cool.”

And cool it is. House in a small bungalow on Ventura Boulevard, Scream Studios has hosted mix sessions for an astounding number of hit songs and albums in its 15 years. A sampling: Nirvana’s Nevermind, including ‘Smells Like Teen Spirit’; Alice in Chains’ Jar of Flies; Jewel’s ‘Pajama’; Janet Jackson’s Black Cat; Hanson’s MMMBop; and U2’s “Stuck in a Moment You Can’t Get Out Of.”

Producer David Kahne, a long-term regular client, has mixed more than 30 albums at Scream, including four Sugar Ray albums, among them the upcoming In the Pursuit of Leisure, with engineer Michael Brauer. Kahne has also mixed projects by Tony Bennett, Sublime, Orgy, and Stevie Nicks, as well as Paul McCartney’s Driving Rain.

More recently, Kahne and Brauer mixed two songs here for McCart- ney’s Back in the World live album. Producer/engineer Matt Wallace, Scream’s very first client (with The Real Thing, by Faith No More), recently booked the facility for another mix. Alpert notes, while Tim Palmer’s J. Prince (Da-bourne, Live) and Don Gehman (Hootie & the Blowfish, Tracy Chapman) are also long-term regulars.

On the occasion of Scream’s 10th anniversary, great musicianship, an SSL 9000 J Series, replacing the G Series.

“I was speaking with David Kahne, and he had asked me if I heard the new J Series.” Alpert says. “He had just worked on it in New York and said, ‘It’s fabulous; you’ve got to hear it.’

“I called a bunch of my clients and said, ‘I’m going to get this thing, but it’s expensive, wouldn’t you use it?’ Don Gehman wanted to use it, and so did David Kahne and Tim Palmer, and a bunch of people working at the time, so I said ‘OK.’”

SSL’s J Series console has been enormously successful, with some 200 installed around the world. More recently, Scream added a Pro Tools HD system.

Still, Alpert notes that of the many projects mixed at Scream—especially entirely rock records—virtually all of them are mixed to analog tape.

“Equipment in this day and age is interchangeable,” Alpert says. “Overall, a place has to be comfortable and sound good. I just wanted to have a place for the mixing part of the process—I like the mixing part, the final stage. I thought, ‘If I’m going to have a mixing place, let me make it the very best that I can.’”

Alpert adds that among the most recent mixes at Scream was the upcoming Jane’s Addiction album, Hyersonic, mixed by co-producer Brian Virtue with producer Bob Ezrin.

“It’s one of the best we’ve come out of Scream in a while—great songs, great musicianship, great vocals,” Alpert says. “I would bet that it will be a big record, along with the new Sugar Ray record. I’m so glad that we are primarily a rock studio with real artists playing real instruments making cool records.”
MTV Changes Lineup

Central Europe Channel Tries Appealing To Viewers ‘Emotionally’

BY WOLFGANG SPANH

MUNICH—According to MTV Central Europe managing director Catherine Mühlemann, “The times when MTV would present videoclips after videoclips on its main channel are over.”

In late April, the music specialist launched six new youth lifestyle-oriented shows on its main German-language channel. Munich-based Mühlemann says she hopes the new shows will “appeal to viewers on an emotional level and thus additionally heighten our appeal.” MTV Central Europe covers the German-speaking markets of Germany, Switzerland, and Austria (G/S/A).

The new initiative is aimed at keeping MTV Central Europe’s long-time German-language competitor VIVA at bay. Whereas the main MTV channel will continue to present new releases, cutting-edge pop, and rock alongside the new series, MTV2 Pop will continue with its more mainstream pop repertoire, featuring non-stop music videos. Mühlemann explains, “We want to reach as broad an audience as possible.”

TRYING TO EXPAND APPEAL

The changes at MTV come at a time when German record companies are dealing with the realities of a sagging music market. The most recent figures from the International Federation of the Phonographic Industry estimate that the value of Germany’s music market fell by 10.3% in 2002, following an 11.4% drop in 2001. As a result, local labels’ marketing and advertising budgets have been slashed. MTV and VIVA are locked in a battle to broaden their appeal—and to capture substantial parts of these shrinking budgets.

MTV Central Europe is the market-leading music TV specialist in Germany, according to research institute GfK in Nuremberg. Mühlemann says its advertising revenue grew by 7.5% last year, even though the overall German TV advertising market contracted by around 7.5%.

According to Mühlemann, the crisis affecting the record market has already seen a reduction in the number of joint activities between MTV and record companies, although there has as yet been no letup in the flow of videoclips. She insists MTV still plays a key role in breaking new productions in Germany and notes that, of the 312 titles that made the top 50 of Germany’s Media Control compiled singles sales chart last year, 124 were played on MTV, 125 on MTV2 Pop, and 12 others on both channels prior to release.

Thomas M. Stein, president of BMG G/S/A in Munich, says MTV has effectively positioned its two stations in the past two years to reach a broad target group. But he insists that, going forward, “MTV and VIVA must be willing to work even more closely with the industry to prevent record companies from producing expensive music videos which go to waste, as they are never played.”

Hartwig Masuch, Berlin-based managing director of music publishing company BMG-UIA, agrees, saying, “As the music industry provides attractive programming for music broadcasters free of charge, it should have the certainty of not producing anything for the trash can.” Masuch wants music broadcasters to enter into discussions with music companies to make sure large sums of money are not wasted on video productions that are never aired. That, he says, is “a luxury which the German music market can no longer afford.”

He adds that he does not expect restructuring at the main MTV channel in favor of more non-music programming to have any impact on record sales.

Labels are particularly keen for both MTV channels to support new artists. Mühlemann notes that MTV Central Europe has developed special concepts that regularly feature trend-setting young talent during a period of several months under such banners as “Newcomer Promotion” or “Artist Development.”

In addition to its music video programming and the new shows, the MTV channel also broadcasts such major live events as the Rock am Ring or Rock im Park festivals and the university-based live series MTV Campus Invasion. The local version of MTV Unplugged has featured such German artists as Herbert Grönemeyer, Die Fantastischen Vier, and Die Ärzte.

STRONG IMPACT AT RETAIL

The new approach at MTV has not yet caused any anxiety at retail in Germany, its major market. Mario Aretti, buyer at market-leading music retailer WIM in Munich, does not think the reduction in music videos on MTV will have any negative impact on sales as long as current chart hits continue to be shown in reasonable numbers. Those, he suggests, are “the only titles that really sell.”

Ivan Gostivari, buyer at retailer Saturn in Cologne, adds that “whenever new clips are shown, we immediately receive inquiries at the stores.” Such shows as Plett MTV (the first hip-hop show on German TV) or MTV Unplugged also generate key sales impulses: “They spur demand substantially,” he says.

Jörg Jahnke, buyer at the Karstadt department store in Hamburg, confirms that “the music videos on MTV still have a strong impact on sales. Customers frequently don’t know the name of the song and then try to describe the video to tell us which song they mean.”

Mühlemann has been managing director at MTV since May 2001. She reports to London-based MTV Networks Europe president/CEO executive Brent Hansen. Shortly after taking office, Mühlemann restructured MTV Central Europe and cut its staff from 140 to 100. She says that in a further bid to boost the company’s profitability, she will be centralizing its various facilities in Germany. They are currently spread across four different locations but will be combined into a single site in Berlin.

European Artists Back Labels On VAT Cuts

BY LEO CENDROWICZ

BRUSSELS—More than 250 European artists, backed by various music industry bodies, have signed a petition urging the European Commission (EC) to reduce the VAT (value-added tax, or sales tax) on recorded music across the European Union to the lower level enjoyed by other “cultural goods,” such as books. A campaign by the record industry in Europe to reduce VAT has been gathering momentum during the past two years. Labels body the International Federation of the Phonographic Industry (IFPI) and independent labels association Impala are among several trade groups to have added their names to the artists’ petition.

Greek singer Nana Mouskouri, a former member of the European Parliament, has sent a letter with the petition to all 20 members of the EC, which serves as the executive body of the EU. In her letter, Mouskouri claims that the current VAT rates mean there is effectively an unfair tax bias against music in Europe.

“Why,” she asks, “should music be discriminated against in comparison to other cultural products that currently benefit from reduced VAT rates, such as newspapers and magazines, as well as entrance tickets to cinemas, theatres, and zoos? The talent of European artists is the driving force behind a dynamic creative sector that has gained recognition throughout the world. A VAT reduction on recorded music would increase access to culture for everyone, particularly young people.”

Among those who have signed the artists’ petition are such major European artists as Andrea Bocelli (Universal), Laura Pausini (Warner), and Johnny Hallyday (Universal). The letter came as the commission enters a period of internal consultation on EU VAT regulation, with all its departments commenting on any proposed revisions. VAT on music currently ranges from state to state, at between 15% and 25%. The record industry and the artists’ coalition want this brought closer to the 5% minimum rate carried by other cultural products.

Commission officials remain cautious about the chances of the lobbying resulting in a recommendation to cut VAT on music. One official says, “We have to look at a number of factors, and at this stage, nothing can be guaranteed.”

The final approval on any reduction would have to be made by EU finance ministers, who are set to discuss VAT revision either at their scheduled June 3 meeting in Luxembourg or at a July meeting in Brussels.
### Japan

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### Album Charts

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NO SLEEP: Since the release of the album The Second You Sleep (EMI/Medley) in January 2002, Danish rock quintet Saybia has had hardly any rest. While sales have reached double platinum at home (100,000 units) and have been sold in other European territories—most notably in the Netherlands—the band has been on the road without a break. Now the group has its sights set on Canada. It has released the single “7 Demons” there; the album will follow May 13. “Hard work with breaking the band abroad has paid off after a recent exposure tour in North America,” EMI director of international exploitation Ole Mortensen says. “They’ll be headed back to Canada in a couple of months to do some festival shows. There’s a lot of demand there.” At home, Saybia released a live album April 7 in a fan’s limited edition of 5,000 units on EMI’s Medley label. The disc sold out on advance orders before it even hit stores. The band has also just played its first concerts on home turf in nearly a year, and a new studio album is scheduled for early 2004.

CHARLES FERRO

STANDING ALONE: English singer/songwriter Holly Lerski will release her first new material in two years June 2. Life Is Beautiful (Sanctuary Records) marks her debut as a solo artist. She previously fronted critically acclaimed act Angelou. Following an extensive European tour with John Halt, Lerski recorded the album in Denmark and Manchester, England, alongside her longtime collaborator, guitarist Jo Baker. The result is an emotive, acoustic-based collection of highly personal, folk-tinted songs. It is her most uplifting work to date. “It was written and recorded at a time in my life when a lot of good, exciting stuff was happening,” Lerski says of the album’s upbeat mood. “I had a new deal and a new band. We’d been touring abroad, then spent some time staying in a wood cabin in the countryside, just playing and having fun. I suppose Life Is Beautiful just reflects all that. You could say it’s the album I’ve always wanted to make.”

CHRISTOPHER BARRETT

POUR VOUS: Being a fan of French culture has paid off for songwriter/keyboardist Tim Freedman. He and his Warner Music Australia band the Whitlams are turning their eyes to the French market following radio airplay for their single “Fall for You.” The act is playing six club dates in the territory through May behind their single Torch the Moon, which was released after Warner Music France. During the club dates, Freedman intends to sign half the set in French. A video will be shot in Paris for its next single, an all-French cover version of 60s Australian electro-popsters Icehouse’s “Don’t Believe Any More.” At home, Torch the Moon has gone double-platinum (150,000 units).

CHRISTINE ELIEZER

BOTTLES OF ATTITUDE: Recently reunit ed Swedish shock-rock band Turbonegro—widely regarded as the instigator of the currently vibrant Scandinavian scene—is nothing if not a survivor. After a show was terminated last month when singer Hank von Helvete was hit in the face by a beer bottle thrown from the crowd, the five-piece returned to the stage the following night to honor tickets for the canceled show. It’s the sort of attitude that fans of the outfit—who include Foo Fighters’ Dave Grohl and Nicklaus Arson of the Hives—have come to expect, and it is said to be in evidence again during the group’s European tour, which kicked off last month in Sweden and continues through the summer. The tour supports the April 28 worldwide release of third album Scandinavian Leather ( Burning Heart/Epitaph, which comes complete with cover artwork by Klaus Voormann, who famously did the sleeve for the Beatles’ Revolver).

STEVE ADAMS

KIDS’ STUFF: One singer seems completely unaffected by the crisis in the German market. Through the years, Roll Zuckowski, now 35, has quietly sold more than 12 million units for Polydor of his children’s songs, has been awarded more than 60 gold and platinum discs, and has published more than 800 songs. Zuckowski is currently celebrating the 25th anniversary of his first release with Rolls Vogelhochzeit, a best-seller on CD, video, and as sheet music. Tours and his own festivals guarantee Zuckowski and his young singers close contact with his audience. “For me, Roll Zuckowski is the greatest builder of bridges between the generations,” Polydor CEO Tom Bohne says. “His songs awaken emotions in parents and children that lead to happy families.”

WOLFGANG SPRAH
Mint’s New Pornographers Go ‘Electric’ On Their Sophomore Set

BY LARRY LeBLANC

TORONTO—Given the “sleepier” North American success of their debut, it’s surprising it has taken the New Pornographers three years to release their follow-up, Electric Version.

Highlighted by the anthemic single “Letter From an Occupant,” the Canadian pop/power band’s Mint Record debut album, Mass Romantic (released November 2000), paid homage to vintage Nick Lowe, Blondie, and Cheap Trick. Bill Baker, co-owner of Vancouver-based grassroots indie label Mint, says the debut album has shipped 45,000 units worldwide to date. “The bulk of sales—35,000 copies—have been in the U.S.,” Baker says. “It has sold 7,000 in Canada and 3,000 internationally.”

The New Pornographers is helmed by singer/guitarist Carl Newman, formerly of Sub Pop-signed pop/rock act Zumpano; guitarist/keyboards/visual artist Todd Pancey and drummer Kurt Dahlé, both formerly with the similarly styed Limblifter; keyboardist/filmmaker Blaine Thurier; bassist/engineer John Collins; and renowned alt-country U.S. singer Neko Case, the band’s sole non-Canadian, who also records for Mint’s sister label, Blemish.

In 2002, Mint Records signed a licensing deal with the London-based European arm of New York indie Matador Records, which released Mass Romantic in the U.K. and Europe. Matador also released the album in Japan. On May 6, Mint released Electric Version in Canada; Matador simultaneously issued the album in Europe, Japan, Australia, and the U.S.

“I found out about Mass Romantic from the staff at (independent retailer) Aquirius Records in San Francisco, who were huge boosters of the album. (The last album was released through Warner/Chappell’s Blemish imprint.) I’m really happy about it,” says Neko in a recent interview. “I’d really like to have the band tour together in the same place.”

The band’s best-known member, Case, takes the primary role of backup singer, while main songwriter Newman mostly takes lead vocals. The act also has one non-performing member: singer-songwriter Dan Bejar (singer, Destroyer, to Chapel Hill, N.C., indie Merge Records). He penned three of the album’s standout tracks, “Chump Change,” “Testament to Youth in Verse,” and “Ballad of a Comedown Kid.”

“I’m a strange dynamic,” Newman concedes. “People expect a rock’n roll band to all get together in the room and practice. It’s rare that we are all together in the same place.”

Case adds, “It’s like being in college and having a couple of jobs to keep in touch. Musically, it doesn’t seem that different from playing solo, I sing louder.”

In its initial stages, the New Pornographers was more an informal project than a working band. In 1996, Newman—then playing with both Zumpano and Superconductor (signed to Berkeley, Calif., indie label Boner)—decided to form a group with musicians he got on well with creatively. He says, “The name was just fabricated out of nowhere.”

The New Pornographers first rehearsal took place in 1997; their first show was more than one year later. Though it recorded four tracks in 1998, the band almost splintered, as members were working on other careers, and Case moved from Vancouver to Chicago. (She now lives in Tucson, Ariz.)

The New Pornographers caused a buzz in early 2000 among Canadian university and community radio programmers with “Letter From an Occupant,” included on Mint’s compilation The Good jacket Presents Vancouver Special. By year’s end, the band had released Mass Romantic.

Baker says, “After the release of the compilation, we were asked by record companies in the U.S. to talk about the band, and I had to pay the tape out of the bank. We were on tour with Neko in the U.S., and I said, ‘Tell Carl I really need to get a copy of the tape or we’ll be in trouble.’

Distributed in the U.S. by the North-American Alliance of Indie Labels, the album found a fervent U.S. audience following college airplay and several tours. The band is booked by the Billions Corp., in Chicago.

In 2001, the New Pornographers’ debut won a Juno Award for top alternative album. “I was shocked,” Newman says. “I turned on the TV, and 30 seconds later it was announced that we were on a list of nominees. We were under the assumption that if we’d won, somebody would call and say, ‘You should really come to the awards. Nobody called.’

Despite the Juno win, Newman relishes the band’s grassroots status. “We manage ourselves,” he says. “We each know the internal dynamics of this band, and we know how to play them. We don’t need some person coming in and causing trouble. In terms of touring, we are always trying to work around Neko, and that can be complicated. That means we don’t tour that much.”
Indonesian Music Execs Air Concerns
TV Program Provides Forum To Discuss Industry Issues

BY STEVEN PATRICK

Piracy and artists' rights in Indonesia were the key topics on a new "industry dialog" TV program, Bicaraah Dengan Musik, organized by newly formed industry body the Artists Assn. of Indonesia (ASARI) in conjunction with terrestrial, free-to-air TV channel Rajawali Cita Televisi Indonesia.

The show, broadcast live April 27, featured discussions about issues affecting local artists. Piracy levels in Indonesia are now at more than 85%, according to International Federation of the Phonographic Industry estimates.

The "dialog" part of the TV program featured local record producers Harry Rusri and Edwin Gutawa and BMG Indonesia recording artist Indra Lekmansa. Although no viewing figures are yet available, ASARI says that further, similar programs are likely to be produced, after evaluation of the public response to the first show. ASARI chairman Adi Adrian (also a keyboard player) says the Indonesian-sourced pop group KlA and currently recording a solo album for Warner Indonesia) says he was pleased with the first show, noting that it was a step in the right direction.

Adrian says the discussion helped communicate to the public that the music industry was in its "emergency year." He says the main message of the program was to get the public not to buy pirated product. He adds that while the pilot episode dealt with general issues affecting Indonesian artists, follow-up programs would deal with more specific issues.

The 90-minute program is intended to establish ASARI—formed in November 2002 and publicly launched at a press conference in April in Jakarta—as the music industry's "think tank." The Jakarta-based association currently has 70 members, mainly recording artists and composers.

Other than ASARI, Indonesian artists are also represented by 10-year-old recording artists and songwriters association the Asn. of Composers and Artists (PAPPRi). PAPPRi, which has 100 members, organized the first Indonesian Music Day March 9. The event, which was intended to promote public awareness of the work of domestic artists, featured workshops and performances in Jakarta by more than 80 artists, including Kris Dayanti (Warner), Ruth Satunaya (Sony), and Slank (Slank Records). Some 50,000 people attended the Jakarta events, according to PAPPRi.

Industry sources note that PAPPRi represents artists and composers that are largely no longer active. PAPPRi chairman Dharma Ornatmangun says his association will support ASARI, suggesting that both associations will benefit the music industry.

EMI Indonesia managing director Yohanes Teja adds, "ASARI seems to be more focused on the artists and music. PAPPRi hasn't done much, really."

"The difference [between the bodies] is in managerial skills," suggests Sutanto Hartono, managing director of Sony Music's affiliates in Indonesia and Malaysia and a director of labels body the Sound Recording Industry Assn. of Indonesia.

ASARI is expected to lobby terrestrial TV stations here to play more music videos. Indonesia has 10 free-to-air TV channels; MTV Indonesia is a 24-hour channel but is currently not available in the cities of Jakarta, Bandung, Semarang, Surabaya, and Medan, through Jakarta-based terrestrial channel Global Television.

Aside from MTV, it is "very hard to get exposure for music videos on TV," Hartono says. "There are about three hours' worth of live studio performances a week on [terrestrial] variety shows. But there is hardly any opportunity to get music videos on 'filler' slots."

New Zealand Revamps Its Music Awards

BY DAVID McNEICEL

AUCKLAND, New Zealand—with a new generation of New Zealand acts seemingly poised to break through internationally, the record industry here is looking to build on the success of its 2003 awards show next year and raise its profile even further in 2004.

The 2003 New Zealand Music Awards (known locally as "the Tuis") were held in Auckland April 30. Awards spokesperson Mark Ashbridge, managing director of Festival Mushroom Records NZ, says the Tuis were plagued by bad luck, in the past, and the organizers had made a conscious effort to ensure that this year's show was more glamorous than the 2002 event.

As a result, the 500 industry-only guests at the awards received a red-carpet-and-champagne welcome at Auckland's Aotea Center venue. Celebrity presenters were introduced, including heavyweight boxer David Tua and rugby star Jonah Lomu. New Zealand-born actress Lucy Lawless, star of international

ly successful TV show Xena: Warrior Princess (which was filmed in New Zealand), was MC.

The past two years have seen a rise in homegrown support for domestic acts, aided by government and corporate sponsorship, which has led to greater global recognition. New Zealand acts have also made progress on the home front. According to labels body and Tuis organizer the Recording Industry of New Zealand, domestic repertoire represented 8.5% of all shipments in 2002, up from 7.5% in 2001. As recently as 1999, that figure was only 5%.

"As a percentage of total [shipments]," Ashbridge says, "New Zealand music continues to grow, and we wanted an awards ceremony that fully acknowledged these efforts."

Although well-covered by news and music media here, the event was not telecast. "We just wanted to get it right first," Ashbridge says. "We'll look at TV and public attendance next year."

Previous concerns about a lack of recognition for specific genres were also addressed. Four new categories were introduced, for best urban, dance, roots, and Pacific Island albums. This year also saw the number of judges increased from 30 to 100, industry representatives comprising 90 of those deciding the winner of 12 of the 20 categories. A further eight genre-specific awards were decided by "voting school" judges who are deemed by the awards' organizing committee to be experts in their particular fields.

The big winners of the night were the Dautums (V2). The act took the album of the year (for The Dautums), best group, outstanding international achievement, and breakthrough artist awards.

Sony Music singer/songwriter Bic Runga was another multiple winner. She collected Tui for best female artist, best solo artist, and for highest-selling album. Her 2002 Columbia set Beautiful Collision has passed the four-times platinum mark in New Zealand, shipping more than 60,000 units to date. Cement Records/EMI band Goodshirt took the best song and single of the year awards for its domestic No. 1 hit from last year, "Sophie."

Sony Music managing director Michael Gladwin presented an emotional tribute to music journalist Dylan Tait, who was posthumously given the Lifetime Achievement Award. Gladwin said of Taite, who died in January, "He was a true friend to our industry, someone who always tried to help, particularly New Zealand musicians."

Australia's FMR Outsources Marketing

BY CHRISTIE ELIZIER

MELOURNE, Australia—Leading Australian independent Festival Mushroom Records (FMR) has become the first sizeable label here to outsource its major marketing campaigns.

FMR managing director Michael Parisi insists the move is not a cost-cutting exercise. Rather, he says, it sees the company adopting a new model that he suggests could be copied by other Australian labels.

"The conventional way of marketing records is boring the crap out of me," Parisi says. "You take [a record] to radio and TV and hope that it sticks, but nine times out of 10 it doesn't, because you haven't given it the right environment to sell in."

Melbourne creative agency Dare is handling FMR's account. Dare's 25-strong staff will provide advertising, public relations, interactive, design, and event services. Dare partner James Young says he believes that most labels here have yet to realize that Melbourne's 15- to 30-year-old demographic is more susceptible to messages from the Internet and mobile phones than TV.

Young, a former radio broadcaster in Australia, also believes label marketing executives tend to be more music fans than "marketing-savvy professionals."

"The right placement in an ad," Young says, "or having a hardcore band playing on a flatbed truck at a protest rally before the national TV camera" or, [placing] chalk drawings on the front stairs of every college in the country, or having an interesting piece of footage that is "virally" spread by fans through the Internet can be far more effective in letting a fan know what an act's about than an expensive video." Dare hopes to have its FMR campaigns cross-promoted with other clients of the ad company, ranging from Mitsubishi cars, Sportsgirl fashion, Car and Driver, Scheweppes confectionery, sports, youth travel, and arts companies.

Dare is also looking to set up a venue at which FMR acts can showcase—and at which sponsors and advertisers can network.

Parisi insists that FMR is "a boutique label, and our primary role is A&R. "Dare's role, he says, will be to provide a thematic link for customers throughout a campaign on any act.

However, marketing executives at other labels warn that FMR's move could backfire. "It's not a good idea to convey to artists that the role of a record company is diminished," says one executive, who asked not to be named. Another adds, "The artist needs to feel involved in every aspect of their career, or you face problems."

The first FMR/Dare campaign is for singer/songwriter Amiel, the voice on the Puretone single "Ad- dicted to Bass," that track was a top five hit on the Official U.K. Charts Company singles chart in January 2002 when it was released through indie label Gusto. It also topped the Billboard Hot Dance Music/Club Play chart on V2 in October that year. Amiel's album Out is due for global release in August; overseas labels are currently being negotiated.

Other FMR acts whose releases will be covered by the Dare deal during 2003 are Killing Moon's, Funky Garbage, Muse, Machine Gun Fella- tio, Daniel Merriweather, Madison Avenue, and AC/DC. Parisi says the FMR/Dare initiative will help introduce AC/DC to a new generation of music fans.

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Songwriters & Publishers

Cox Wins Third SESAC Song Of The Year Award

A complete list of 2003 SESAC Award recipients follows (see story, page 6).

Song of the year: "Don't Mess With My Man," recorded by Nivea, written by Bryan-Michael Cox.

Publisher(s): Babyboy's Little Publishing Co., Noontime South, W.B.M. Music.

"Don't Mess With My Man," by Bryan-Michael Cox, is one of the most popular songs of the year. It is written by Nivea and recorded by Bryan-Michael Cox. The song is a hit for Babyboy's Little Publishing Co., Noontime South, W.B.M. Music.


Words & Music

ADAMS IN THE 'HOUSE: Acclaimed Russian director Andrei Konchalovsky, who has directed such U.S. movies as Runaway Train and Tango and Cash, has artfully centered his insightful new Russian film, House of Fools, on Bryan Adams' chart-topping 1995 hit "Have You Ever Really Loved a Woman?"

Set in the midst of the brutal war in Chechnya, the satirical flick is loosely based on an incident in which the patients in a mental hospital were abandoned by staffers and left to fend for themselves. The female lead character is hopelessly fixated on Adams, who appears several times in fantasy sequences.

DAVE VAN RONK DAY: New York's City Council has declared May 18 Dave Van Ronk Day and has named a street for the legendary folk singer/songwriter/guitar teacher/guitarist teacher/writer/guitar teacher, Greenwich Village community activist who died Feb. 10, 2002.

Dave Van Ronk Day will also be commemorated with a pair of all-star benefit shows at the Bottom Line titled Dave Van Ronk Day: Celebrating the Spirit and Legacy of the Mayor of MacDougal Street.

Performers will include David Bromberg, Tom Paxton, Dedda, Danny Hal, Rosalie Sorrels, Sylvia Tyson, Bill Morrissey, Oscar Brand, Terre Roche, Suzanne Vega, Jack Hardy and Christine Lavin.

Proceeds from the shows will help fund the editing and mastering of Van Ronk's final concert performance in October 2001.

"The original idea was to raise money to start the Dave Van Ronk Guitar Study Foundation," says Lavin, one of Van Ronk's legions of disciples. "But we realized that would be a long-term thing and decided that the best way to honor Dave's memory was to put out the very last show he ever did."

As Van Ronk was unsigned when he died, Lavin says, "We'll shop it for the best price, and if we get a Grammy campaign—because he secretly wanted to win one!"

The enterprising artist will also generate live radio broadcasts at the Bottom Line via her cell phone from backstage and in the audience.

Additionally, more than 60 radio stations in the U.S., U.K., France, Canada, Virgin Islands, Slovenia, and Australia have lined up so far to broadcast their own Van Ronk tributes between May 11 and 19.

Numerous performers will also honor Van Ronk during their concert that week, including Arlo Guthrie in Stockbridge, Mass.; Rod MacDonald in Miami; the Four Bitchin' Babes in Madison, Wis.; Pete and Mauro Kennedy in Stratford; and Dave Griss and Christine Lavin in preparing an all-star tribute to Van Ronk.

Dave Van Ronk Street, incidentally, is located on the north side of Sheridan Square, where he lived, taught, and hosted gatherings for more than 30 years of his nearly 50 years in the Village.
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R&B/HiP-HOP Radio Opens to New World Beat Sounds

BY DANA HALL
Airplay Monitor

In recent months, the sound of R&B/hip-hop radio has been more worldly. The former's interest in Indian rhythms, which began with Missy Elliott's "Get Ur Freak On" and Truth Hurts' "Addictive," has continued with Erick Sermon's "React," R. Kelly's "Snake," and now the first hip-hop/Momica crossover, Panjabi MC Featuring Jay-Z's "Beware of the Boys (Mundan To Bach Ko)."

In addition, dancehall reggae, which usually contributes a hit or two to the R&B chart every year, has its first No. 1 with Sean Paul's "Get Busy," thanks, in part, to the success of the Indian/reggae Diwali rhythm, heard on hits by Paul, Wayne Wonder, and new artist Lumidee.

There has also been a heady push for Indian hip-hop/renaissance in the past year by Pat Joe and Angie Martinez, although R&B radio is still waiting for its first merengue/rap or Latin dancehall crossover. And some R&B/hip-hop outlets outside the Southwest are starting to acknowledge records by such artists as Frankie J and Amanda Perez that often go no further than the cusp of rhythmic top 40 and R&B.

Dorsey Fuller, assistant PD/music director at KBTV (The Beat) Los Angeles, sees the new sonic diversity as "the next phase in the evolution of hip-hop," which he says "has always been and will continue to be a collaborative and creative process. With hip-hop artists and producers trying to expand their musical horizons, they're incorporating new world beats."

Fuller adds that radio is open to it as long as "these artists marry the music and the rhythms with that which is familiar to them." On the Truth Hurts record, he notes, "the music was not what we are accustomed to hearing, which intrigued me, but it was done in the 4/4 time and had strong R&B vocals. That's key, because you have to consider who your core audience is and what they want."

Fuller points out that with the Panjabi MC record, "you have these unusual beats and lyrics that are full of energy, then you add Jay-Z. And for him, it's basically showing that he can ride any beat."

Philip Nieves, national promotion director for Ultra/Sequence—which owns the single rights to "Beware of the Boys"—says, "People are just trying to be more creative. They are looking to different sounds and inspirations in making their music, especially ones that haven't been used to death before. It's the same thing that the Neptunes did with N/E/R on the rock side. It's hip-hop experimenting, and it's a breath of fresh air."

Kid Curry of rhythmic top 40 WPOL (Power 96) Miami was the first U.S. PD to play Panjabi MC, even before the Jay-Z rap was added. "The first time I heard Panjabi, I totally felt it was a novelty record, which from a programmer's point of view, that's great," he says. "It's so unique and out of the norm that it makes people stop, listen, and ask, What is that? That's my mission as a PD." And WPOL's senior VP of R&B promotion Monroe Landy, who worked both the Paul and Wonder titles, says some artists are embracing world beats as part of a bigger marketing vision. "Many artists are hoping to be accepted on a wider scale—much wider than just the United States. At the same time, when you look at this country, we are a melting pot of many different cultures."

Part of Landy's philosophy has been convincing PDs that dancehall's appeal is not just regional. "The Sean Paul started in the Northeast and Miami, where reggae already does well. It then developed out to the East Coast, through to the Southeast and Atlanta, and slowly worked its way across the Southeast and eventually up to the West Coast. And because it wasn't your typical dancehall-sounding record, there were some PDs who felt it wasn't a sound for their station. So in those areas, we really had to develop it in the mix shows and the clubs. Once it got in the arenas, it blew up in those markets, and the PDs had to play it."

Koch Records' Shadow, who worked the Panjabi MC record independently for Sequence, says that initially some PDs "were a little concerned because they didn't know what he was saying—it was a different language. And with the war in Iraq going on, that made them even more nervous, because the sound is Mid-Eastern in origin. I explained to them that this was a form of Indian reggae music, a party record. Finally, we had to get the lyrics for some PDs, and then they became more open to the song." Nieves says, "We put the record without Jay-Z on it, and we got a few stations to start in mix shows or on their make it or break it features. Once we got the Jay-Z version, it really took off. But I don't think we would have had that initial buzz if those first few stations—like WPON, WZKS Washington, D.C.; or WBOT Boston—didn't come on it early and start to talk to other stations."
Tuned In: Television

by Carla Hay

Bravo to More Music: If future programming is any indication, the Bravo network is looking for more business from the music industry. The cable-TV network, which is primarily known for its staple of movies and such original programs as Inside the Actors Studio, is preparing several new music shows for 2004. These include the two-hour special Reggae: The Story of Jamaican Music; the 13-episode series Cirque du Soleil Variety Show; The Voice, a two-part special about the greatest vocalists in popular music; and More Than Music, an eight-episode series that explores how music has helped define key moments in history.

In addition, Bravo has announced that it will continue to air the annual Songwriters Hall of Fame ceremony this year and in 2004. This year's event will be held June 12 in New York and will be televised July 13. This year's inductees include Phil Collins, Little Richard, Van Morrison, and Queen. 

In July, Bravo will air Sing in the Shadows: The Children of Rock Royalty, a documentary about music stars' children who are trying to develop their own music careers. Those featured on the program include Sally Taylor (daughter of James Taylor and Carly Simon), AJ Croce (son of Jim Croce), Louis Osbourne (son of Ozzy Osbourne), Jason Everly (son of Phil Everly), Teddy Richards (son of Aretha Franklin), and Simon Collins (son of Phil Collins).

Bravo president Jeff Gaspin, who calls the Bravo audience "affluent and educated," explains the network's programming strategy: "Bravo will continue to be an arts and entertainment network—a focus that has been abandoned by other cable channels. We will do this by offering viewers the opportunity to experience arts and popular culture from a different vantage point that is unique to Bravo."

MTV2's New Shows: With the introduction of several new shows, MTV2 is continuing its transformation as a network establishing its own identity apart from sister channel MTV. MTV2's new programs, which will debut this spring and summer, are primarily concentrated on the weekend. They include:

- Subterranean, a show focusing on new music from around the world. The show premieres May 9 in its regular time slot of midnight ET/PT late Fridays/early Saturdays. The program will also have a monthly spinoff show for select acts, Subterranean UK, beginning at 1 a.m. ET/PT May 11.
- The revival of the hard rock/heavy metal series Headbangers Ball, which originally ran on MTV from 1987 to 1994. Premiering May 10, MTV2's new Headbangers Ball will be seen at 10 p.m. ET/PT Sundays, beginning May 11. A different artist will host the program every week. The show will include the new series Spoke N' Ear, focusing on what MTV2 calls "the new wave of hip-hop and soul videos from artists who are pushing the boundaries of the genre."

- Monster Mix, a DJ-inspired show that mixes several music videos to create a unique visual experience. The series begins with a special, The Remix Saved My Life, premiering at 1 p.m. ET/PT May 24.

Airing at times to be determined will be Truck 2, a show that will feature artists' commentaries over music videos; Short Attention Span Video Show, which plays 30 videos in 30 minutes; and Nose Dive, a series that charts the decline of artists' careers.

IN BRIEF: In June, PBS will televise Heart's Live in Seattle home video, now available on VHS/DVD from Image Entertainment. (Air times vary; check local listings.) The show documents Heart's hometown concert last year. A companion double-CD will be released June 10 on Epic/Legacy. . . Cable-TV network Trio is planning a 10-hour documentary series in July called Country Is Cool. It will include Lost Highway: The History of American Country, a four-part documentary hosted by Lyle Lovett.

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iTunes For Windows

Continued from page 5
dows solution before or shortly after the four major labels signed on to Apple.

Recreating an iTunes-style experience in the PC market promises to be challenging from both a product-development and a label support standpoint, sources say.

Apple, which specializes in proprietary products and services in a gated universe, must now develop software for use with a foreign operating system. And competing companies must match Apple's design and ease-of-use innovations.

The labels also have to become comfortable with an iTunes-for-Windows concept.

Major labels, for example, are expressing concern that iTunes isn't secure enough for PC distribution.

Consumers purchasing music through the iTunes Music Store for the Macintosh can download tracks to three computers, synch their collections with every iPod they own, burn unlimited CDs of individual songs, and burn unplugged playlists up to 10 iTunes each.

Some executives want to see greater control over how many times a copy can be made or synced to another computer before making iTunes available for Windows.

INDUSTRY OBSERVATIONS

While two majors have signed wholesale agreements with Apple for a Windows product, according to sources, others are reserving judgment, terming the Mac version of iTunes an “experiment.”

“We wouldn't have rolled this out wide to the PC market, a leading new-media executive at one major label says. “We would have been a lot more judicious about it.”

Some label executives are describing iTunes as a test to see what the revenue opportunities for digital music would be with looser usage rules.

Philip Wiser, chief technology officer at Sony Music Entertainment, declines comment on whether iTunes required a stricter digital-rights management component for PC release.

However, he noted that he “wouldn't say that, by default, Apple move on to the Windows platform.”

Sources at other labels maintain that if the demand and money is there, concerns regarding usage rules will not be an issue in the PC market.

The likes of Liquid Audio and Ecst are also hoping to offer Windows consumers usage rights similar to Apple-distributed tracks. Web-Adulterizers, “We believe what Apple has done is reset the bar with regard to what the labels might consider to be acceptable usage rights associated with their content.”

Major-label executives agree that a more important component to success in the Windows universe is the ease of use of the iTunes application.

“What's driving [iTunes] more than anything is its simplicity, its look and feel, its easy to use,” the head of new media at one major says. “No other service out there offers the ability to do a one-click download.

Label sources suggest that future competition is also likely to be hit-driven.

“People get into a habit of buying things in a particular way. And if it's easy and fun, they're going to continue to use it,” says Mark Group executive VP Paul Vidich says. “But a lot of this is going to be a lot like the rest of the business. It's going to be hit-driven. They're going to get the new hits [and] the new tracks from all of our competitors coming up. So it'll be sustained by the refreshment of the content.”

While iTunes, like other digital-music services, offers only a limited portion of The Billboard Hot 100, its content selection is expected to improve over time.

Wiser adds, “Our goal is to make all of our top content available in these legitimate services.”

GREAT EXPECTATIONS?

With Apple claiming more than 1 million downloads sold in the first week of business, enthusiasm for the future of digital music is running high.

New-media executives like EM Recored Music VP of digital development and distribution Ted Cohen are referring to the early performance of the Apple store as “astounding.”

Digital-music executives maintain that Apple’s first-week performance is proof to a legion of skeptics focused on file sharing and CD burning that commercial digital music is a real business.

Yet the numbers also are subject to interpretation.

During the first week more than half of the songs were purchased in album bundles, and a large number of customers were reportedly repeat buyers. But most of the downloading on Apple’s service was said to be concentrated in the first three days of the service’s debut.

The question facing competitors is whether 1 million downloads in a week could double our gross, “you're immediately out of business,” says Ashley Capps, president of A.C. Entertainment, co-producers of Bonnaroo and Superfly Productions.

Indeed, Bonnaroo—the rural Tennessee jam-band fest set to return in June—is targeted to gross about $1 million. Such criminal charges could result in nine years in prison, and managers to get a fine for an individual, and up to $2 million for a corporate entity.

Capps says, “I don’t feel like I’m in violation of the law, but I question the RIAA’s actions.

The linchpin word in the new law appears to be “knowingly.” Promoters and venue owners would have to know that drugs are being sold at their events to be criminally liable.

Capps says, “Hopefully, we can be held responsible for something we don’t know.

We take every reasonable precaution to prohibit illegal activity at our event,” he adds. “This law seems like it’s trying to hold people accountable for things they are not in a position to control.”

Capps also agrees that the phrasing of the bill is the key issue.

“Obviously, if the promoter is part of a drug ring and selling drugs,” says Cory Meredith, president/CEO of StaffPro, a national concert security firm.

“What’s the definition of ‘knowingly’ here? If we’re being responsible and friendly people, and if we, when we see [drugs], we’re not allowing it, then that should be enough. It’s impossible to stop people from hiding a pill and taking it. No person or venue can guarantee that they are going to do that.”

Most don’t expect the local sheriff to storm the next rock fest. Drug Enforcement Administration (DEA) spokesman Will Glasy says the new laws will also be enforced by federal and local prosecutors and agents will enforce it.

Glasy says, “No, you’re not going to see prosecutors going after the owners of the [Washington, D.C.-area] MCI Center because they have a lot of raves.

“The way we see this law, we’re going after those who hold a music event with the knowing intent of selling illegal drugs there,” he adds. “And make no mistake there, they are trying to do that.”

Jam-band concerts and festivals are usually peaceful and rarely result in more than a few arrests. But in the past, many have also been known for their laissez faire attitude toward crowd behavior. That often includes some level of tolerance for minor drug use.

In most cases, these festivals are policed by private security firms and held in remote areas where local law enforcement presence is minimal.

Even so, Capps says Bonnaroo spends “several hundred thousand dollars” in security for the event.

Capps does checks with their music on up to and said: “I came onto the site, for all sorts of things,” he says. “That’s just due diligence. We don’t want people getting into trouble or sick, or engaging in any kind of risky behavior, because that would be bad for the event.”

Originally titled the RAVE Act (an acronym for Reducing Americans’ Vulnerability to Ecstasy), the bill mostly targets raves. An early version of the bill failed to pass Congress last year.

Renamed the Illicit Drug Anti-Proliferation Act, the bill was modified to remove its original focus on raves and amended to protect first responders. Sen. Joseph Biden, D-Del., one of the sponsors of the bill, has said that the bill is not targeted at legitimate businesses. However, in many cases, promoters or venues have to consider “congressional intent” marks, if the statute is clear in its language.

Immediate impact would appear to be slight, most agree. According to DEA spokesman, “You’re going to see our agents on the border going after drug traffickers, not at Wolf Trap,” a Washington, D.C.-area venue.

Additional reporting by Bill Holland in Washington, D.C.
**BETWEEN THE BULLETS**

**A LOOK BEHIND THIS WEEK’S CHART ACTION**

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**Over The Counter.**

by Geoff Mayfield

**‘IDOL’ CHATTER:** When American Idol Season 2 hit stores April 29, first-day numbers from key retailers suggested that it would become one of four albums that would bow on The Billboard 200 with sales in the neighborhood of 50,000-70,000 copies, a range that might have fallen short of the top 10. The wild card, though, is the white-hot TV series from which this finalist compilation was issued, which arrived on two episodes among the 10-most-watched shows during the tracking week.

Consequently, the new Idol album is one of only two titles on the chart to surpass the 100,000 mark (No. 2, 101,001), immediately followed by last year’s Idol winner, Kelly Clarkson (No. 3), whose 25% decline leaves her Thankful just shy of 100K.

The series’ impact is felt on Hot 100 Singles Sales, too, as the American Idol Finalists’ “God Bless the U.S.A” holds at No. 1 while their “What the World Needs Now Is Love” opens at No. 6 (see Singles Minded, this page). The former has sold 179,500 copies in just three weeks. The first Idol finalists compilation, which arrived last October with both songs from Clarkson’s “A Moment Like This” single, started at No. 4 with a sum of 146,000. It has sold 601,000 units to date.

That this reality show has enjoyed so much success on our sales charts no doubt irks most music critics, a reality that pleases me to no end. Meanwhile, three of the albums that accompanied the latest Idol compilation to market did fall within their predicted sales range, with Kelly Price earning the big chart’s second-highest debut (No. 10, 68,000). It is the second-highest Billboard 200 start of her career, surpassed only by Mirror Mirror, which began at No. 5 with 157,000 in 2000. Rap-rookie Bone Crusher starts at No. 11 (68,000), but on Top R&B/Hip-Hop Albums, which is determined by a core panel of stores, he beats Price and starts at No. 1. Lil’ Mo opens the big chart at No. 17 (53,000).

**THE HARDER THEY FALL:** In a year where the music trade must look hard to find silver linings, I found a couple. The average total for a No. 1 album during the first four months of 2003 is greater than it was during the first third of 2002. And, more albums have entered the top 20 than did so during the same span of last year.

Thanks to three weeks when the chart-topper cleared 800,000 copies per week by 50 Cent and another by Linkin Park, the average take for a No. 1 album this year has been 349,221, compared with 245,625 during the first four months of 2002.

There have been 51 titles starting inside the top 20 so far, compared with 37 at this point a year ago.

Still, for all that pizzazz at the top of The Billboard 200, overall album sales are down 7.8% (see Market Watch, page 6). The good news is that labels have obviously become more adept at maximizing awareness of new releases. The bad news is that it seems to be harder to get a big title to stick around, which is why the reasons that album volume continues to decline.

Take Madonna, for example. Last issue, she was No. 1 with 241,000. This issue, she falls to No. 8 with a 62% slide, larger than the 49% second-week drop that her Music saw in 2000 or that Ray of Light experienced in 1998. Madonna is not alone. While we’ve come to expect that big albums will experience large sales in a second week, that trait has been even more pronounced by some recent titles. While 50 Cent’s Get Rich Or Die Tryin’ held almost flat in its second week, his more recent DVD/CD combo had a steep 69% drop in its second frame. Earlier this year, Linkin Park and Godsmack had second-week slides of 67% and 59%, respectively.

**DIZZY MISS ‘LIZZIE’:** With The Lizzie McGuire Movie making noise at the box office, the film’s soundtrack earns The Billboard 200’s largest first-week sales, $1.5 million (+19%), and a trip to the top 10. The album becomes the third movie soundtrack to reach the top 10 in 2003 (18-9, up 51,000 copies over the prior week), following Chicago, which peaked at No. 2, and Cradle 2 the Grave, which began at No. 6.

The pre-teened-targeted film opened at No. 2 at the box office on $17.3 million in ticket sales. That exposure leads to the soundtrack’s 40.5% gain, for a new weekly sum of 71,500, while the soundtrack for the TV show, which spawned the film, also grows. The latter rises 102-88 on a 15.0% increase.

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**Single Minded.**

by Silvio Pietrobono, Mike Patel, Wade Jessen

**SALES SIDE:** Aaliyah’s “Miss You” leads a trio of debuts on Hot 100 Singles Sales, coming in at No. 4 with 10,000 units sold while debuting at No. 1 on Hot R&B/Hip-Hop Singles Sales. In addition to the original version of the tune, a remix featuring Jay-Z is included.

Unfortunately, the release of the single comes seven weeks after the song peaked in airplay, therefore the total sales impact can do is hold “Miss” at No. 15 on The Billboard Hot 100 and wit a fall. The same mathematical problem applies to Madonna’s “American Life,” which is bullet-less as the Greatest Gainer/Sales winner this issue, holding at No. 21 on the Hot 100. The release of the maxi-CD pushes the title 4-3 on the sales chart with a gain of 150% to 12,000 units sold for the week of which (8,500 are maxi sales). But with airplay down 40%, the song’s ranking does not benefit from the sales influx on the Hot 100.

After debuting at No. 1 two weeks ago with “God Bless the U.S.A,” where they have remained since, the American Idol Finalists are back with their rendition of “What the World Needs Now Is Love.” The single debuts at No. 6 and scans 5,500 units, a far cry from the 101,000 units “Bless” moved in its first week at retail.

Frankie J, formerly a member of Latin pop group A.B. Quintanilla & the Kumbia Kings, debuts at No. 10 on the sales chart with his first solo single, “Don’t Wanna Try.” Unlike the aforementioned releases from Aaliyah and Madonna, airplay for “Try” is currently on the rise, and the combination of positive growth pushes the song 41-37 on the Hot 100.

**ROAD TEST:** Following a premature debut at No. 32 on Hot R&B/Hip-Hop Singles Sales chart last issue as a result of street-date violations, “Stop/Excuse Me Miss Again” by Jay-Z makes the leap to No. 4 in its first week at retail. Although both titles are on the Hot R&B/Hip-Hop Singles & Tracks chart, “Stop,” which holds at No. 53, is assigned the Greatest Gainer/Sales honors, as points from the single were linked with that title as it had more cumulative airplay the week it bit retail. “Miss Again,” which dips to No. 77, is the remix of “Excuse Me Miss,” which went to No. 1 one month ago. Both tracks are included on her recent release, Blueprint 2.1. Another Roc-A-Fella artist also makes gains on the R&B/Hip-Hop Sales chart, as “Alright” by Allen Anthony debuts at No. 42. The song, which appears on the Paid in Full soundtrack, has another version billed as Freeway Featur- ing Allen Anthony. That recording, from Freeway’s release Philadelphia Freeway, spends its ninth week on the Singles & Tracks chart at No. 95. Although the two versions are similar enough to warrant a merge, they are being tracked separately at the request of the label.

**BEER RUN:** Willie Nelson nabbed his first top 10 in 13 years and his first top 10 duet in 20 years as his and Toby Keith’s “Beer for My Horses” climbs 13-10. Nelson’s last top 10 was “There You Are” in January 1990, and his last top 20 was 1983 pairing with Waylon Jen- nings on a cover of the Eagles’ “Take It to the Limit.” Nelson’s most recent duet, “Mendocino County Line” with Lee Ann Womack, peaked at No. 22 in the May 11, 2002 issue. While “Country” had a hard time distinguishing itself among the clatter of ballads normally on the chart, the rollicking “Beer”stands out in the crowd. Mitch Mahan, PD at Infinity country outlet WIRK West Palm Beach, Fla., notes that “it’s the fun factor kicking in, pure and simple. The jocks like to play it, and they love talking about it on the air. The Lee Ann Womack duet was more serious.”

**FLOETRY IN MOTION:** The duo of singer/songwriter Natinale Ambrosius and MC Songwriter Natalie Stewart, better known as Floetry, advances into the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart as its second single, “Say Yes,” jumps 13-8. “Yes” increases in airplay by 5.5 million in audience and is ranked No. 1 at adult R&B outlets and four R&B/hip-hop stations.

While new to this area of the chart as artists, Ambrosius and Stewart did appear in the top 10 as songwriters on Michael Jackson’s “Butterflies,” which peaked at No. 2 in January 2002. A ver- sion of the song by that artist is included on its Floetic album, which entered the Top R&B/ Hip-Hop Albums chart at No. 1 last Oct- ober. With the announcement of Grammy Award nomina- tions in January for her contemporary R&B album, best urban/alternative performance, and best R&B song, the album has been steadily increasing in sales ever since. The latter two nods were for the previous single, “Floetic,” which peaked at No. 29 last fall.
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*Note: This list includes all albums with the greatest sales to date.
### Top Pop Catalog Albums

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<th>Artist</th>
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<th>Label</th>
<th>Certification</th>
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<tbody>
<tr>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Greatest Hits</td>
<td>Capitol</td>
<td>3xPlatinum</td>
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<td>PINK FLOYD</td>
<td>Dark Side Of The Moon</td>
<td>SACC</td>
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<td>KENNY CHESNEY</td>
<td>Greatest Hits</td>
<td>EMI/Capitol</td>
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<td>CELINE DION</td>
<td>All The Way...A Decade Of Song</td>
<td>Columbia</td>
<td>2xPlatinum</td>
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<tr>
<td>LINKIN PARK</td>
<td>Hybrid Theory</td>
<td>Warner Bros.</td>
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<td>RASCAL FLATTS</td>
<td>Wide Open Spaces</td>
<td>MCA</td>
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<tr>
<td>DIXIE CHICKS</td>
<td>The Marshall Mathers LP</td>
<td>Interscope</td>
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<td>EMINEM</td>
<td>The Slim Shady LP</td>
<td>Shady Records</td>
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<td>VARIOUS ARTISTS</td>
<td>Songs 4 Worship - To The Lord</td>
<td>Word</td>
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<td>TIM McGRAW</td>
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<tr>
<td>RHONA VINCENT</td>
<td>My Sinking Ship</td>
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<td>TAKING BACK SUNDAY</td>
<td>The Emptiness Of Your Arms</td>
<td>Victory</td>
<td>Gold</td>
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<td>SHEIKHNA GLORY MINISTRY</td>
<td>Praise Is What I Do</td>
<td>Word</td>
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<td>YO LA TENGO</td>
<td>Summer Sun</td>
<td>Matador</td>
<td>Gold</td>
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<td>THAILAND</td>
<td>Together</td>
<td>Universal</td>
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<td>SUSAN TEDESCHI</td>
<td>Wait For Me</td>
<td>Alligator</td>
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### Top Independent Albums

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<tr>
<td>MARCIA BALL</td>
<td>So Many Rivers</td>
<td>Rhino</td>
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<td>NICKEL CREEK</td>
<td>This Side</td>
<td>Sugar Hill</td>
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<td>TUNA</td>
<td>Hot Hot Heat</td>
<td>Shanachie</td>
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<td>INTERPOL</td>
<td>Turn On The Bright Lights</td>
<td>Matador</td>
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<td>CAT POWER</td>
<td>You Are Free</td>
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<td>VARIOUS ARTISTS</td>
<td>The White Hand EP</td>
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<td>PANCHO BARRAZA</td>
<td>Los Romanticos De Pancho Barraza</td>
<td>V.A.M.P.</td>
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<td>LIL' WIYE</td>
<td>Hypnotize Minds Presents: Dub Me Now</td>
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<td>THE LOOSE BOBCAT</td>
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<td>THE STREET</td>
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<td>Cursive</td>
<td>The Ugly Organ</td>
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<td>Hatchet Warrior</td>
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<td>SUPERCHURCH</td>
<td>Motherfuckers Be Trippin'</td>
<td>Curb</td>
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Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Data Service. All positions rock stations. 80 modern rock stations. ADULT contemporary stations and 80 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 counts are compiled from a national sample of Mainstream Top 40, Herskovitz Top 40 and Adult Top 40 stations. The 25 top Airplay counts are electronically monitored 24 hours a day, 7 days a week. Top 40 awards are compiled from a national sample of Hot AC stations. A Top 40 chart is the chart for more than 10 weeks and generally not receive a build, except if it registers a significant increase. Records below the top 40 (top 30 for AC and Adult Top 40) are removed from the chart after 30 weeks. Airplay awarded to songs appearing in the top 30 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 counts included). Week of Airplay availability, © 2003, Nielsen Business Media, Inc. All rights reserved.

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**Billboard May 17, 2003**

**MODERN ROCK TRACKS**

1. **LIKE A STONE**
   - Artist: Stone Temple Pilots
   - Label: Epic
   - Airplay: 1
   - Position: 1

2. **SOMEBODY ELSE IS MARRYING YOU**
   - Artist: Sheryl Crow
   - Label: Arista
   - Airplay: 1
   - Position: 2

3. **BRING ME TO LIFE**
   - Artist: Evanescence
   - Label: Arista
   - Airplay: 1
   - Position: 3

4. **HEADSTAND**
   - Artist: Nickelback
   - Label: Roadrunner
   - Airplay: 1
   - Position: 4

5. **SEND THE PAIN BELOW**
   - Artist: Seether
   - Label: Wind-Up
   - Airplay: 1
   - Position: 5

6. **GIRLS NOT GREY**
   - Artist: The White Stripes
   - Label: Elektra
   - Airplay: 1
   - Position: 6

7. **TIME HAS COME**
   - Artist: Nickelback
   - Label: Roadrunner
   - Airplay: 1
   - Position: 7

8. **THE HELL SONG**
   - Artist: Queen of the Stone Age
   - Label: Interscope
   - Airplay: 1
   - Position: 8

9. **SLEEPING AWAKE**
   - Artist: The All-American Rejects
   - Label: DreamWorks
   - Airplay: 1
   - Position: 9

10. **REST IN PIECES**
    - Artist: Nine Inch Nails
    - Label: Interscope
    - Airplay: 1
    - Position: 10

**ADULT CONTEMPORARY**

1. **UNWELL**
   - Artist: Sia Furler
   - Label: Arista
   - Airplay: 1
   - Position: 1

2. **DRIFT AWAY**
   - Artist: Uncle Kracker
   - Label: Arista
   - Airplay: 1
   - Position: 2

3. **I'M WITH YOU**
   - Artist: Dave Matthews Band
   - Label: Capitol
   - Airplay: 1
   - Position: 3

4. **WHEN I'M GONE**
   - Artist: Matchbook Twenty
   - Label: Arista
   - Airplay: 1
   - Position: 4

5. **FLY FROM THE Inside OUT**
   - Artist: Enuff Z'Nuff
   - Label: Wind-Up
   - Airplay: 1
   - Position: 5

**ADULT TOP 40**

1. **LIKE A STONE**
   - Artist: Stone Temple Pilots
   - Label: Epic
   - Airplay: 1
   - Position: 1

2. **SOMEBODY ELSE IS MARRYING YOU**
   - Artist: Sheryl Crow
   - Label: Arista
   - Airplay: 1
   - Position: 2

3. **BRING ME TO LIFE**
   - Artist: Evanescence
   - Label: Arista
   - Airplay: 1
   - Position: 3

4. **HEADSTAND**
   - Artist: Nickelback
   - Label: Roadrunner
   - Airplay: 1
   - Position: 4

5. **SEND THE PAIN BELOW**
   - Artist: Seether
   - Label: Wind-Up
   - Airplay: 1
   - Position: 5
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- STAGING CONFIGURATIONS
- SERVICES
- MARKETING POPULATION
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2003 AudArena Guide

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**May 17, 2003**

**Billboard**

**Hot 100 Airplay**

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<td>Star Trak</td>
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<td>41</td>
<td>21 Questions</td>
<td>Usher</td>
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<td>P.O.D.</td>
<td>Island</td>
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<td>I'll Be Missing You</td>
<td>Faith Evans Ft. 112</td>
<td>Jive</td>
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<td>Rock A Bye Baby</td>
<td>Keith Urban</td>
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<td>How You Gonna Act Like That</td>
<td>Ciara</td>
<td>Jive</td>
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<td>8</td>
<td>Sing For The Moment</td>
<td>P. Diddy</td>
<td>Bad Boy</td>
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<td>Unveil</td>
<td>K-Ci &amp; Jo Jo</td>
<td>Jive</td>
</tr>
<tr>
<td>10</td>
<td>If You're Not The One</td>
<td>Nelly Ft. Kelly Rowland</td>
<td>Jive</td>
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<tr>
<td>11</td>
<td>Snake</td>
<td>Iyaz</td>
<td>Jive</td>
</tr>
<tr>
<td>12</td>
<td>The Jump Off</td>
<td>Bow WOW</td>
<td>Jive</td>
</tr>
<tr>
<td>13</td>
<td>Put That Woman First</td>
<td>Nelly Ft. Kelly Rowland</td>
<td>Jive</td>
</tr>
<tr>
<td>14</td>
<td>Exhale Me Miss</td>
<td>Eve Ft. Dr. Dre</td>
<td>Interscope</td>
</tr>
<tr>
<td>15</td>
<td>Hell Yeah</td>
<td>Dr. Dre Ft. Mary J. Blige</td>
<td>Interscope</td>
</tr>
<tr>
<td>16</td>
<td>Do You?</td>
<td>Dr. Dre Ft. Mary J. Blige</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

**Hot 100 Singles Sales**

<table>
<thead>
<tr>
<th>Last Week</th>
<th>Title</th>
<th>Artist</th>
<th>Promotion/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Get It</td>
<td>P. Diddy</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>2</td>
<td>Pump It Up</td>
<td>Black Eyed Peas</td>
<td>Interscope</td>
</tr>
<tr>
<td>3</td>
<td>No More Tears (Enough Is Enough)</td>
<td>Nelly Ft. Mary J. Blige</td>
<td>Jive</td>
</tr>
<tr>
<td>4</td>
<td>Right</td>
<td>Dr. Dre Ft. Mary J. Blige</td>
<td>Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Never Scared</td>
<td>Mystikal Ft. Nelly</td>
<td>Jive</td>
</tr>
<tr>
<td>6</td>
<td>Give Me All Your Love</td>
<td>Black Eyed Peas</td>
<td>Interscope</td>
</tr>
<tr>
<td>7</td>
<td>One Way</td>
<td>Usher Ft. Scap magazine</td>
<td>Jive</td>
</tr>
<tr>
<td>8</td>
<td>I Like It</td>
<td>Mystikal Ft. Nelly</td>
<td>Jive</td>
</tr>
<tr>
<td>9</td>
<td>I'm Goin' In</td>
<td>Mystikal Ft. Nelly</td>
<td>Jive</td>
</tr>
<tr>
<td>10</td>
<td>Party For A Reason</td>
<td>Mystikal Ft. Nelly</td>
<td>Jive</td>
</tr>
</tbody>
</table>

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Records with the greatest airplay rotations in 2003, Pi's top-selling tracks, and Billboard's Hot 100 Chart for April 5th. Reclassifications are a result of the latest Nielsen SoundScan national sales and airplay data. Nielsen SoundScan's national sample of airplay supplied by the National Association of Broadcasters (NAB) and The Broadcasters Foundation. Airplay data is collected, compiled and provided by Nielsen SoundScan.
Developing Acts Still Top Priority
Continued from page 1

 threats affecting the music business worldwide. Combating piracy and adapting to new channels for distribution and marketing were central concerns discussed at the conflag. Approaching the future of the Latin music industry with cautious optimism, label heads, marketing directors, radio DJs, promoters, and representatives of industry organizations signaled the need for reasonable goals and cooperative attitudes.

The key to these times is to manage the expectations of everyone in the business,” EM Latin CEO Jorge Pino said at the Presidents’ Panel, during which six top label executives offered a pragmatic approach for the industry’s future. Like others on the dias, Pino stressed his label’s ongoing commitment to new talent, but without the extravagant recording budgets of the past.

“We’re going through the most turbulent times of all times in the music business. Latin product in the U.S. is being hurt threefold because of physical piracy, downloading, and the economy,” Warner Music Latina president George Zamora said. He cited retail closings as another way that economic stress is hurting the Latin market. “I believe in the music industry, and I believe that interest in music will continue . . . but we have to be very focused.”

“The solution lies with the artists,” said Adrian Posse, managing director/head of A&R for BMG U.S. Latin. Like others on the panel, he acknowledged renewed Latin label interest in singer/songwriters, as opposed to the fabricated acts of recent years. Posse mentioned Juanes, Bacilos, and Los Rabanes as examples of new artists who had garnered a following—and significant sales—on the basis of their original sound. “These are very unique artists, and they’re real artists,” Posse said. “Creating an artist from someone who was a model last week isn’t the way.”

Exemplifying the Latin singer/songwriter ideal is Warner Music artist Alejandro Sanz, who was the subject of a one-on-one interview at the conference with Billboard Latin bureau chief Leila Cobo. The best-selling artist in Spain’s history, the Grammy-Award winning Sanz talked about his career and his upcoming album, No es lo Mismo, to be released in September.

“This record is a musical way of explaining that there is no creative crisis in the music industry,” Sanz said. “You can talk about a general crisis in the world today, but a creative crisis does not exist.”

Crescent Moon president Mauricio Aburto, Universal Music Latino president John Echevarria, and Freddie Martinez, VP of Freddie Records, also appeared on the Presidents’ Panel. They cited legal downloading, copy-protected CDs, anti-piracy campaigns, multi-regional marketing, diversified music formats, and increased promotional support from Spanish-language TV as initiatives they are exploring to turn around the business.

Another conference panel dealt specifically with the piracy problem. Pirated recordings account for 65% of CDs sold in Latin America, representing $800 million in music industry losses in 2002, according to the International Federation of the Phonographic Industry (IFPI).

“Everyone in the industry needs to get involved and be part of the solution,” said Frank Creighton, executive VP and director of anti-piracy at the Recording Industry Assn. of America (RIAA), echoing the label heads’ comments.

Juan Luis Marturet, IFPI Latin America’s director of legal and business affairs, compared the Latin region’s CD pirate rings to its drug cartels, adding that his organization was investigating the connections between music piracy and drug traffickers, as well as links to other areas of organized crime in Latin America.

“In Latin America, the pirates are selling more CDs than we are,” said Latin America VP of anti-piracy Melanie Masterson confirmed. Masterson and other panelists said that the sale of CD-Hs with illegally recorded music presents a bigger threat to the music industry in Latin America than unauthorized digital downloads—which are limited by a low level of Internet access in the region. She added that illegal CDs were being sold on Spanish-language Internet sites.

In the U.S., piracy also affects Latin music disproportionately. According to the RIAA’s Ralph Ferraro, 25% of illegal music downloads are seized in the U.S. contain Latin music. Fernandez said the RIAA was combating piracy with seizures of illegal CDs from street vendors in Philadelphia, Los Angeles, and other heavily Latin cities.

Citing the debut of Apple’s iTunes Music Store, piracy panel moderator Leslie Jose Zigell, VP of business and legal affairs for BMG’s Latin division, applauded “the possibilities of new revenue streams.”

The panel discussed ways in which the industry is attempting to combat piracy, including working to establish new laws with stiffer penalties for pirates and educating retailers and consumers, particularly children and teenagers, about piracy.

“That is a focal point for the industry,” said Zigell, pointing out that the iTunes service had sold 1 million downloads in its first week, according to Apple. “We just have to figure out how to get to the consumer. We have to listen to the consumers and more and more.”

That statement was echoed at the distribution session, where panelists discussed new strategies for the increasingly diversified U.S.-Latin market, the impact of new media, and the changing retail landscape. Record stores, the panelists noted, are disappearing, and CDs are increasingly being sold through record departments at such mass merchandisers as Kmart and Wal-Mart.

Like the label heads on the Presidents’ Panel, participants in the distribution session said the key to the industry’s future is artist development.

“We have to think about the consumer in a different way,” said Sony Music’s Gerardo Lopez. “We have to produce music that people like. A lot of what [the industry] is going through, we have put more focus on the consumer, I have to believe the numbers would have been better.”

A strategic marketing panel focused on increasing opportunities for Latin music placement in film and advertising.

“It’s not unusual to see a film, whether it’s Terminator 2 or Scooby-Doo, and hear a Latin track in the background,” Warner Pictures executives said. “And now that doesn’t seem surprising to audiences; it’s very organic.”

Calif. Bill Pushes Artist Rights
Continued from page 5

devolving new business models in the face of surging piracy.

Recording Industry Assn. of America president Cary Sherman testified that California law holds that “the nature of the parties and their legal relations is whether it would be contractual, not fiduciary.”

Sherman argued that the bill would “distort the intensely negotiated, arms-length contractual relationship between an artist and recording label by imposing a fiduciary duty only on one party.”

Hearing observers say that several committee members countered that only one party, the record company, holds the financial information to calculate royalties. Murray said of the music business: “One party has complete, 100% control of the facts and numbers and determines how much the other is owed.”

In California hearings last year, artists’ groups and managers complained of outdated and complex contract language and called for the elimination of outdated numbers and for the clarification of royalty calculations.

Following those hearings, Warner Music Group (WMG), Universal Music Group (UMG), and the National Association of Music Publishers adopted contract reforms.

WMG’s changes were the most pronounced, initiating a self-imposed penalty for under-credited royalties and in certain cases, offering to help cover some of the cost of an independent audit.

Also, UMG and WMG now allow artists’ auditors to review the company’s manufacturing records.

Latin Awards Sizzle
Continued from page 1

Track of the Year with “Y Tú Te Ve.” The song, which Chayanne describes as a “rock ballad”—different from his usual pop fare—was penned by Francisco de Vita. It also earned Chayanne an award for Latin Pop Airplay Track of the Year, Male.

Chayanne’s career retrospective, Grandes Exitos (Sony Discos), beat Shakira, Vicente Fernandez, and Selena to the Latin Greatest Hits Album of the Year title. Chayanne said of the collection: “There were songs that had a lot of meaning and others that were huge hits.”

For Chayanne, it is the latest armful of awards in a career that has seen many honors. For Univision artist Montenegro, the evening brought her two Billboard honors, all for “Quime Ese Hombre.” The track, by Jorge Luis Piloto, was originally recorded more than a decade ago by Puerto Rican singer Yolandita Monge.

Montenegro’s update of “Quime Ese Hombre” was honored as Latin Pop and Regional Mexican Airplay Track of the Year, Female, and Regional Mexican Airplay Track of the Year, New Artist.

“I was able to do a crossover within Latin music,” a proud Montenegro said of her success in two genres.

Chayanne, Montenegro, A.B. Quintanilla & the Kumbia Kings, Alexander Pires, and Ricky Martin performed at the awards show, which took place at the Miami Arena and will air May 11 on the Telemundo network.

The show has become the highest-rated special each year for Telemun- do, which has entered into an agreement with Billboard to produce it again in 2004.

This year’s edition included special award presentations to Mexican composer/songwriter Armando Manzanero and Panamanian rapper El General.

Manzanero, perhaps the most cherished living composer of romantic Latin music, was honored with the Billboard Hall of Fame Award for his contribution to Latin music. El General received the Spirit of Hope Award for his work with Niños Poibres Sin Fronteras (Poor Children With No Borders), the Panama-based foundation he created and supports. The foundation pays for education for the poor, among other things.

Regional Mexican act Los Teneristas won two awards, including Top Latin Albums Artist of the Year. Also taking home two awards were regional Mexican artist Lupillo Rivera, tropical acts Monchy & Alexandra and Ben Y Su Banda, Starr, and Latin Dance records, pop acts Sin Banderas and Las Ketchup.

Pires won the Hot Latin Tracks Artist of the Year award. He also performed the night before the awards show on the first Billboard Bash at Billboard Live.

Awards at the Billboard Bash were given to songwriter of the year Estévez, producer of the year Ramon Perez, as well as to BMI Music Publishing, which was named top publishing corporation.

Awards were also given, for the first time in the label of the year in various genres. Sony Discos led the way as the top label on six Billboard charts: Hot Latin Tracks, Top Latin Albums, Latin Pop Airplay, Tropical/ Salsa Airplay, Latin Pop Albums, and Tropical/Salsa Albums.

Except for the two special honors, the awards were based on sales and airplay measured by Nielsen SoundScan and Billboard’s Power Data Systems, respectively, reflected in the Billboard charts for the issues dated Feb. 16, 2002, through Feb. 8, 2003.

For a complete list of winners, visit billboard.com/bb/awards/index.jsp.
American-biased playlists, for example, unless something can be done to allow new regulator Ofcom to consider music in assessing the performance of a radio station in meeting its license obligations.

In response to music industry efforts to amend the act, the radio industry also is lobbying to block the music industry’s desired changes.

From Jenner’s point of view, the current draft is politically motivated. “Fundamentally, the government doesn’t seem to think that music, especially pop music, on the radio is important. On the other hand, they think TV, and particularly news, matters because that affects voters.”

As the draft bill stands, Ofcom would only examine record labels’ content on the basis of its featured program and its news coverage—which commercial radio authorities claim is insufficient.

Paul Brown, chief executive of the Commercial Radio Companies Assn. (CRCA), says: “One of the reasons that the government agreed to [a degree of consolidation] is that there are clear efficiencies in the new Competition Commission and the Office of Fair Trading, which will examine competition issues.

But many in the music industry fear deregulation will happen because Ofcom only has powers in the U.S., where San Antonio-based Clear Channel Communications has become far and away the dominant radio programmer, with ownership of more than 1,200 stations.

“This is the bill that actually could mean, in the most extreme situation, that radio stations could be owned by two American companies,” says Tony Wadsworth, chairman/CEO of EMI Recorded Music U.K. and Ireland. “We need to be very careful to make sure that we don’t put ourselves in a situation where U.K. music doesn’t get as supported as it currently does.”

Brown retorts: “The music industry, that consolidates and there will be only two radio groups will not play U.K. music. But the record industry wrongly assumes that this will be only two radio groups in the entire country and all local radio will be programmed by two companies out of Texas. Frankly, that’s absolute balderdash.”

Under the bill, Ofcom will replace the five existing communications regulators—the Independent Television Commission, Radio Authority, Office of Telecommunications, Broadcasting Standards Commission, and the Radiocommunications Agency.

The bill promises that Ofcom will “ensure that the public’s interest in the nature and quality of TV and radio programs is strongly represented” and also commits to retaining “a few core rules”: to “protect diversity and plurality.”

Andrew Yeates, director general of labels’ trade body the British Phonographic Industry (BPI), remarks, “The more that we go on about this, the more the radio guys are jumping up and down saying, ‘These people are being ridiculous; it’s all regulatory,’ and so on. Whereas we keep saying that we’re not really asking for more regulation, we’re just asking to be there. There is more than adequate buttressing to ensure radio stations broadcast local programs.”

Lowe counters that adding music considerations to the bill “doesn’t need to be a stranglehold on radio; it’s really a safeguard for music. It provides comfort for us that consolidation won’t lead to a totally similar set of radio stations.”

CONCERN FOR NEW ARTISTS

Stating her concern for new talent, Lowe says, “For composers and artists, it is a very straightforward thing that their chances of a successful future career depend on getting an audience with the public. For up-and-coming bands, the radio is the real way to do that, alongside live concerts and the usual grassroot period the British share of the most-played tracks on radio has halved from 60% to 30%.”

Restating the importance of protecting diversity on U.K. radio, Lowe says, “It’s impossible for us to predict [the fallout from consolidation], but if we look to the U.S. market, consolidation has really led to quite a significant restriction on what is played.”

EMI’s Wadsworth says: “There is a danger that lazy programming could come with increased concentration of ownership if we’re not careful. I don’t believe anybody wants that, but if it does happen, you’d end up with playlists that are full of proven American hits, and programmers would be less likely to take risks with unproven homegrown material. The very fact that they can do that now and they do it well is one of the reasons that we have such a vibrant music market.”

The issue of centralized playlists dominates music industry concerns. For example, some foresee a scenario where local radio playlists for the U.K. are compiled by programmers in New York.

While sympathetic to the music industry’s fears, CRCA’s Brown contends that the nature of local commercial radio will safeguard British music. “Centralized playlisting does not in any way, shape, or form prevent a local program controller—wheresoever he may happen to be—from playing a band that is particularly strong and popular. He can add that to his playlist, because it is right for his particular area. That’s why these people are employed.”

He adds, “I do not see how U.K. local radio could survive without reflecting local music interests. And furthermore, I do not see how U.K. music radio could survive unless it reflects the genuine interests of U.K. music buyers, listeners, and fans.”

OPTIMISM AND PESSIMISM

No matter the arguments, Jenner believes that the passage of the Communications Bill is a fait accompli.

Jenner says, “I think they’ve already made up their mind.” He says the bill is “all to do with making sure that Rupert Murdoch can take over Channel Five,” referring to a national TV network. “If they let big money come into local radio, they are probably pretty sure that it will be their ‘friends’ who come in.”

Jenner concludes, “I think what will happen is that radio will consolidate down to, at most, two commercial groups. Then what they’ll say is, ‘Why don’t they just have one radio group?’ as they seem to be doing for terrestrial TV.”

BPI’s Yeates is slightly more optimistic about the prospect of changing the bill, which he says “is about to enter committee stage in the House of Lords. We’ve tabled amendments, and we’re hoping to get pretty much cross-party support for them.”

The bill will then go to the House of Commons and, if passed there, will proceed for Royal Assent. “We can’t predict an exact timetable, as we don’t set the parliamentary diary,” the DCMS spokesman adds, “but we would hope that the Communications Bill will be passed this parliamentary session, which ends at the end of July.”

Grady To Head Sony Nashville

Chancey’s replacement at Sony is expected to be Mark Wright, currently executive VP of A&R at MCA Nashville, Kraski, a 27-year Sony veteran, will likely be replaced.

Lary Parisedge, senior VP of promotion for Sony’s Epic/Monument Records, is expected to add oversight duties for the Nashville office’s Columbia Records division.

In a statement, Sony positioned the firings of Butler, Kraski, and Chancey as “part of a broader initiative announced by Sony Music Entertainment March 28.” At that time, Sony began a restructuring and $100 million cost-cutting plan that was to include about 1,000 layoffs worldwide.

Prior to joining DMZ, Grady was senior VP of sales, marketing, and promotion at Mercury and Lost Highway Records in Nashville, where he was a part of the runaway success of the multi-platinum O Brother, Where Art Thou? soundtrack.

“I’ve had almost every job at a record company in and out of all genres,” Grady says of his nearly three decades of experience. “I’ve been extremely fortunate to work for some extraordinarily bright people and to represent some extraordinarily talented artists.”
MAY
May 15, BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).
May 13, Southern Gospel Music Assn.’s Hall of Fame Induction Ceremony, Governor’s Palace, Pigeon Forge, Tenn. 865-968-4040.
May 14, BMI Film/TV Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).
May 20, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).
May 22, VH1 Divas Duets, MGM Grand Arena, Las Vegas. 212-258-8100.
May 22, W.C. Handy Awards, presented by the Blues Foundation. Orpheum Theater, Memphis. 901-527-2383.
May 29, Kiss Goodbye to Breast Can-
cer Benefit Concert, presented by the Avon Foundation. La Zona Rosa, Austin. 718-522-7171.
JUNE
June 2, Humanitarian of the Year Gala, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-532-5444.
June 5, 13th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville. 615-248-4203.
June 5, 2003 Atlanta Heroes Awards, presented by the chapter of NARM, Westin Peachtree Plaza Hotel, Atlanta. 770-249-8881.
June 5-8, 32nd Annual Fan Fair, various venues, Nashville. 866-326-3247.
June 7-10, 23rd Annual Arena Marketing Conference, Memphis Marriott Hotel. 901-624-4203.
June 8, Neil Bogart Memorial Fund Raccoon Rumble Tennis Tournament, Riviera Tennis Club, Pacific Palisades, Calif. 310-258-4970.
June 10, ASCAP Rhythm & Soul Awards, Hammerstein Ballroom, New York (by invitation only).
June 12, 34th Annual Songwriters Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York. 212-241-5227.
June 12, 18th Annual National Smooth Jazz Awards, the Whiltern, Los Angeles. 310-555-5222.
JULY
July 18-20, 2003 National Assn. of Music Merchants (NAMM) Summer Trade Show, Gaylord Center, Nashville. 615-932-1898.
July 24-26, Southeast Music Entertainment Summit, Durham Marriott, Durham, N.C. 919-824-7583.
AUGUST
Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).
Aug. 6-8, Billboard R&B/Hip-Hop Conference & Awards, the Roney Palace, Miami Beach. 646-654-4660.
Aug. 8-9, 10th Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Hotel West Park Hotel, Dallas. 615-269-7071.
SEPTEMBER
Submit items for Lifelines and Events Calendar to Margo Whittine at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhittine@billboard.com.
COHEN
This year’s conference will include a series of keynote speeches by music industry and technology leaders. Lynn Cohen, chairman/CEO of the Island Def Jam Music Group, has already signed on to speak on July 28. Additional speakers and panel participants will be announced soon.
Another highlight will be Billboard’s “A View From the Top” roundtable discussion, featuring top music industry executives sharing their visions of the music marketplace and the digital future. Other panels will delve into digital music commerce, legal and legislative matters, new online revenue models, Web marketing, new models for retailers, and digital music programming developments.
For registration information, call Jupiter at 203-662-2857 or visit www.jupiterevents.com.
DIRECTORY OF THE WEEK
MUSICIAN’S GUIDE TO TOURING & PROMOTION
It’s a question every new artist asks at some point: Why do I need a manager? The answer is reported in a lively cover story in the new summer/fall 2003 edition of The Billboard Musician’s Guide to Touring & Promotion, which hits U.S. and Canadian newstands May 20. In the article, top managers describe how they serve their clients, while such varied acts as Metallica, Susan Tedeschi, Brian McKnight, New Found Glory, Verdana, and cover group, the Donnas, weigh in with their own experiences dealing with managers.
The new edition also contains an updated A&R directory, with listings of executives at all the major labels and key independents, as well as listings of managers, attorneys, and booking agents that serve independent artists. There is also a city-by-city reference section with venue and booking contacts, as well as national listings of music publications, Web sites, industry conferences and showcases, and merchandise suppliers.
The new edition of The Billboard Musician’s Guide to Touring & Promotion is available now for $12.95 plus shipping ($14.95 for international orders). Order online at www.orderbillboard.com or mail orders and payment to: Billboard Directories, P.O. Box 2101, Marion, OH 43306.
Horne to Beale Street, Sun Studios, and Graceland, Memphis has long been a music mecca. But in the 60s and 70s, soul's sweet call was luring music lovers to another of the southern city's legendary attractions: Stax Records. With the grand opening of the Stax Museum of American Soul Music, organizers hope history will repeat itself as "Soul Comes Home." That's the theme of the museum's grand opening, which was staged during three days in late April, featuring such Stax pioneers as Isaac Hayes, Mavis Staples, Booker T. & the MGs, Carla Thomas, the Bar-Kays, the Marays, and Mable John. Other highlights were posthumous tributes to Otis Redding, Johnnie Taylor, and Rufus Thomas and the premiere of the digitally remastered 1973 film "Wattstax," complete with its original ending.

"The entire experience has been an emotional roller coaster. But now that it's completed, it's one heck of a feeling," says Deanie Parker, the "second official employee of record at Stax" who is now president/executive director of Soulsville. Borrowing its name from the label's "Soulsville USA" tag line, Soulsville is the nonprofit organization that spearheaded the development of the more than 17,000-square-foot museum complex now standing on the label's former theater site at 928 E. McLemore Ave.

The museum's 2,000-plus artifacts, archives, and interactive exhibits range from Booker T. Jones' "Green Onions" organ and Albert King's purple "Flying V" guitar to Hayes' 1972 gold-trimmed, peacock blue "Superfly" Cadillac and a re-creation of Stax's revered Studio A. Adjacent to the museum is the other cornerstone of Soulsville's project: the 27,000-square-foot Stax Music Academy. Dedicated last summer, the two-story academy—in partnership with LeMoyne-Owen College—is a state-of-the-art music learning center that currently enrolls 500 students enrolled in various performance and development programs (grades 7-12). This summer will mark the school's first music camp for grades 5-12.

"Young artists are getting the chance to study music," Parker says. "They can go next door to the museum and see what they've learned become animated through the exhibits, videos, and other artifacts.

"We're in a very poor neighborhood," adds Parker, who became Stax's head of publicity while penning songs for Carla Thomas and the Staple Singers. "So what we're doing is nurturing the next generation. Back in the day, Stax Records provided that same opportunity. What I am today in large part has much to do with Stax opening its doors to me and the encouragement of executives like Al Bell. And now that's our commitment to the spirit and philosophy of Stax: to use its rich musical heritage as an educational and community catalyst."
The New Independent Distribution Home for American Gramaphone

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MANNHEIM STEAMROLLER
C.W. McCall

American Spirit

"American Spirit" captures the essence of America—its history, patriotism, folklore, culture and natural wonders. "American Spirit" is a collection of music as colorful as its people.

STREET DATE:
MAY 20TH

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