Rap, Hip-Hop AWOL In Iraq
Acts Rare On USO Tours; Who's To Blame?

BY BILL HOLLAND

With military operations all but over in Iraq, the next invasion is about to begin: A horde of movie stars, comedians, and music acts will hit the sands to entertain the troops.

But rap and hip-hop acts will be noticeably under-represented, even though about 27% of the troops are African-American and hip-hop has a big following among white fans.

The United Service Organization, better known as the USO, is currently organizing a celebrity tour that's

(Continued on page 66)

Hot Tickets Fuel Fight For $$$$$

BY SUSANNE AULT

LOS ANGELES—The secondary ticket market has become a primary concern for the concert industry. Scalpers, licensed third-party brokers, online auctioneer eBay, and other Web sites are scooping up tens of millions of dollars in the ticket resale market.

And major players in the touring business—artists, promoters, venues, and their aligned ticket sellers—are concerned that they are leaving money on the table that

(Continued on page 62)

Bright Lights, Big Productions
Broadway Grows As Second Act For Stars

BY CARLA HAY

NEW YORK—They say the neon lights are bright on Broadway. Just ask Elton John, Toni Braxton, or former teen queen Deborah Gibson. These days, they're basking in the electric glow.

The Great White Way is providing a second act—or, in some cases, a second career—for an increasing number of musical artists.

As the latest Tony Award nominations confirmed May 12, pop musicals are surging in popularity at a time when Broadway

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Ricky Martin has launched People for the Children, a global initiative to battle child pornography and prostitution.

40 Ahead Of The Curve?
The home video industry questions Artisan's decision to release Terminator 2 as a high-definition DVD-ROM.

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LOS BUKIS/LOS TEMERARIOS
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SEAN PAUL
IBRAHIM FERRER

Top Singles

SEAN PAUL
SANTANA FEATURING NICHELLE BRANCH
MATCHBOX TWENTY
RANDY TRAVIS
ANASTACIA
DANIEL BEDINGFIELD
RICKY MARTIN
50 CENT FEATURING NATE DOGG
50 CENT FEATURING NATE DOGG
AUDIOSLAVE
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TREASURE PLANET
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CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE
50 CENT: THE NEW BREED
WWE: NO WAY OUT 2003
TWO WEEKS NOTICE
TWO WEEKS NOTICE

Unpublished

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JOSH GROBAN
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Led Zeppelin
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Billy Montana
Bro 'N Sis Music, Inc.
Estes Park Music
Little Chatterbox Music
Mike Curb Music
Warner-Tamerlane Publishing Corp.

COMPLICATED
Lauren Christy
Scott Spock
Mr. Spock Music
Rainbow Fish Publishing
Warner-Tamerlane Publishing Corp.

CRAWLING
Rob Bourdon
Brad Delson
Joe Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Kens Kobayashi Music
Nondisclosure Agreement Music
Rob Bourdon Music
Zomba Songs Inc.

DAYS GO BY
Steve Smith
EMI-Blackwood Music, Inc.

DON'T LET ME GET ME
Dallas Austin
Cyprion Music
EMI-Blackwood Music, Inc.

DROPPS OF JUPITER (TELL ME)
(2nd Award)
Scott Underwood
EMI-Blackwood Music, Inc.
Wunderwood Music

DRDNING
Linda Thompson
Brandon Brody Music
Warner-Tamerlane Publishing Corp.

EMOTION
(2nd Award)
Barry Goo
Robin Goo
Goo Brothers Music

ESCAPE
Kara DioGuardi
Steve Morales
David Siegel
K' Stuff Publishing
Merchandize Music
Million Dollar Steve Music
Warner-Tamerlane Publishing Corp.

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Asiah Lewis
Luchi N. Lodge
Asiah-town Eric
Colorscape Publishing
Luchi Publishing LLC

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(2nd Award)
Uncle Kracker
Glee Music, Inc.
Warner-Tamerlane Publishing Corp.

FOOLISH
Irv Gotti
D | Irv Publishing
Ensign Music Corporation

GONE
Wade Robson
Wajero Sound

HANGING BY A MOMENT
(2nd Award)
Jason Wade
G-Chills Music
Songs of DreamWorks

HELLA GOOD
Pharrell Williams
EMI-Blackwood Music, Inc.
Waters Of Nazareth Publishing

HEAD
Chad Kroeger (SOCAN)
Warner-Tamerlane Publishing Corp.

HOT IN HERE
Charles L. Brown
Pharrell Williams
Accent Music, Inc.
EMI-Blackwood Music, Inc.
Newwave Music Company
Swing T Publishing
Waters Of Nazareth Publishing

HOLD YOU REMIND ME
Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Ryan Vikedal (SOCAN)
Warner-Tamerlane Publishing Corp.

I HOPE YOU DANCE
(2nd Award)
Tia Sillers
Choice Is Tragic Music
Ensign Music Corporation

I NEED A GIRL (PART ONE)
Eric Matlock
Copsect Soundstes Publishing

IF YOU'RE GONE
(2nd Award)
Rob Thomas
Bimbo's, Inc.
EMI-Blackwood Music, Inc.

I'M ALREADY THERE
Richie McDonald
Sony/ATV Tree

I'M REAL
Irv Gotti
Ja Rule
D | Irv Publishing
Ensign Music Corporation
Slavery Music
Songs of Universal, Inc.

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Rob Bourdon
Brad Delson
Joe Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Kens Kobayashi Music
Nondisclosure Agreement Music
Rob Bourdon Music
Zomba Songs Inc.

IRRESISTIBLE
Anders Bagge (STIM)
Pamela Sheyne (PRS)
EMI-Blackwood Music, Inc.
Warner-Tamerlane Publishing Corp.

LIVIN' IT UP
Irv Gotti
Leon Haywood
Ja Rule
Frederick Knight
Lil' Rob
6 Mo Shots Music
D | Irv Publishing
Ensign Music Corporation
Irving Music
Slavery Music
Songs of Universal, Inc.

Two Knight Publishing Co.

COLLEGE SONG
OF THE YEAR

In The End
Rob Bourdon, Brad Delson,
Joe Hahn, Mike Shinoda
as performed by
LINKIN PARK
published by - Big Bad Mr. Hahn Music, Kenji Kobayashi Music, Nondisclosure Agreement Music, Rob Bourdon Music, Zomba Songs Inc.
music credits

MAD SEASON
Rob Thomas
Bidnis, Inc.
EMI-Blackwood Music, Inc.

MORE THAN THAT
Adam Anders
Sony ATV Songs LLC
SwedeDreams Music

MY SACRIFICE
Scott Sapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Sapp Music

A NEW DAY HAS COME
Stephan Moccio (SOCAN)
Sony ATV Songs LLC

ONE LAST BREATH
Scott Sapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Sapp Music

ONLY TIME
Enya (PRS)
Nicky Ryan (PRS)
Roma Ryan (PRS)
EMI-Blackwood Music, Inc.

PEACHES & CREAM
Mario Winans
EMI-Blackwood Music, Inc.
Janice Combs Music
Marsky Music

POP
Wade Robson
Wajero Sound

SMOOTH CRIMINAL
Michael Jackson
Majic Music

SO COMPLICATED
Shaye Smith
EMI-Blackwood Music, Inc.
Zomba Songs Inc.

SUN DOWN THE SUN
Sheryl Crow
Old Crow Music
Warner-Tamerlane Publishing Corp.

SUPERMAN (IT'S NOT EASY)
John Ondrasik
EMI-Blackwood Music, Inc.
Five For Fighting Music

THANK YOU (2nd Award)
Paul Herman (PRS)
EMI-Blackwood Music, Inc.

A THOUSAND MILES
Vanessa Carlton
Rosasharn Music
Songs of Universal, Inc.

TOO BAD
Chad Kroeger (SOCAN)
Mike Kroger (SOCAN)
Ryan Peake (SOCAN)
Ryan Vikedal (SOCAN)
Warner-Tamerlane Publishing Corp.

U DON'T HAVE TO CALL
Pharrell Williams
EMI-Blackwood Music, Inc.
Waters Of Nazareth Publishing

U REMIND ME
Eddie Hustle
Aniwi Music, LLC
EMI-Blackwood Music, Inc.

WASTING MY TIME
Dave Benedict (SOCAN)
Jimmy Craig (SOCAN)
Jeremy Horn (SOCAN)
Dallas Smith (SOCAN)
EMI-Blackwood Music, Inc.

WHAT'S UP?
Irv Gotti
Ja Rule
Graham Lyle (PRS)
D1 J'Vr Publishing
Ensign Music Corporation
EMI-Blackwood Music, Inc.

WHEREVER YOU WILL GO
Alex Band
Aarons Kamin
Alex Band Music

WESTING MY TIME
Dave Benedict (SOCAN)

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FCC Criticized Over Rule Changes

BY BILL HOLLAND

WASHINGTON, D.C.— Fearing the Federal Communications Commission (FCC) will jeopardize “democratic rights of diversity,” House Democrats and a public interest group are asking the FCC to “open to public comment” its plans to ease media ownership rules.

With the planned June 2 FCC vote, Rep. Bernie Sanders, Ind., and the media democracy coalition are telling the FCC that “the way it goes forward will substantially affect the nature of the music, news, and information marketplace. The FCC should not rush to judgment.”

100 House Democrats called on FCC chairman Michael Powell May 14 to delay the decision on media ownership rules.

The lawmakers ask Powell to “open the process to public comment and meet with Congress on the issue.” Opponents of further deregulation say too much, but most privately agree with political observers that with a Republican administration and Congress, Powell and the broadcast industry will prevail.

The voices of dissent at least want to kick up enough dust about the dangers of media monopolies that politicians consider it an issue come election time.

In a letter, they ask the chairman “to demonstrate how changes in media ownership limits will benefit the public interest and not jeopardize the democratic rights of diversity, information, and localism.”

In early April, Sanders and Rep. Maurice Hinchey, D-N.Y., introduced a bill that calls on the FCC to not weaken any current media ownership rules that protect people’s access to diverse sources of information.

The pair also asked for extensive public review and comment on any proposed changes to current media ownership rules.

In the Senate, Ernest Hollings, D-S.C., and other Democratic senators also called on the FCC to meet with them about the issue.

Also on May 14, the Future of Music Coalition (FMCO), a group that embraces recording artists’ rights and opposes further consolidations of the media, released a critical survey.

After combing through FCC files, the FMCO found the commission “has virtually no evidence of citizen backing for their controversial media ownership plan.”

The FCC has long contended that deregulation of radio ownership based on the 1996 Telecommunications Act led to homogenized programming and may have fostered corporate payola andtying tactics toward Congress and the White House.

The FMCO analysis of comments filed at the FCC says that as of May 8, “9,065 citizens unaffiliated to a corporation, organization, or association opposed changing existing media ownership rules that would pave the way for further consolidation, while only 1,337 citizens supported changing the rules.”

FMC executive director Jerry Toomey says, “It’s hard to read these comments without some evidence that the public supports rule changes that would lead to more media concentration.”

A spokesman in Sanders’ office calls the FCC analysis “accurate. If you ask most Americans if they want the same few companies owning all U.S. information outlets, they’d say no.”

The FCC survey says, “The vast majority of citizens filing comments favor proposed changes as a threat to a vibrant and functioning democracy.”

As part of its congressionally mandated biennial review process of the 1996 Telecommunications Act, the FCC is examining remaining ownership regulations. Current rules prevent one broadcast network from owning another broadcast network, limit the number of local broadcast stations that any one broadcaster can own to stations serving 35% of the TV-viewing households, and prohibit a company from owning cable TV systems and TV stations in the same community.

The agency is also contemplating eliminating rules that prohibit cross-ownership of TV stations and newspapers in the same market. Powell has announced a June 2 vote on these rule changes.

UMG Sues BMG On P2P

Napster Suit Latest In Online Saga

BY MATTHEW BENZ

NEW YORK—Music attorneys say Universal Music Group’s (UMG) lawsuit against Bertelsmann AG regarding its relationship with Napster the traffic to the company’s music and sometimes conflicting—web of relations persists among major labels, technology companies, and large media concerns.

In recent weeks, the music industry has changed the initial success of Napster’s complex new digital-music service (Billboard, May 10). But this lawsuit serves as a reminder of ‘how complicated it has gotten for these companies to do business’ in the highly consolidi- rated media industry, says Laurie Soriano, head of the music group at the Los Angeles law firm of Mann, Phillips & Phillips.

Filed May 12 in U.S. District Court for the Southern District of New York, the suit alleges that Bertelsmann “took numerous actions that directly and materially contributed to the millions upon millions of illegal acts of copyright infringement by the users of the Napster system.”

UMG notes in its complaint that Bertelsmann’s acquisition of some online music and online music and other “in filings—and successfully pursuing—an action to enjoin the massive copyright infringement taking place through Napster.”

UMG parent Vivendi, for whom BMG Entertainment once joined UMG and others “in filing—and successfully pursuing—an action to enjoin the massive copyright infringement taking place through Napster.”

UMG complaint is similar to one filed by music publishers of the same court earlier this year (Billboard, March 1). Some lawyers speculate that the two cases could be combined.

Last month UMG and EMI Recorded Music sued venture-capital firm Hummer Winblad Venture Partners for helping to prolong Napster’s copyright infringement by investing $13 million in the online music service.

Even amid progress toward a viable digital-music market, the suits underscore the hard line the major labels continue to take against illegitimate offerings.

“Attorneys say ‘Franklin general plan of the record labels, which is to find ways to get people to associate with anything having to do with piracy.’”

UMG claims Bertelsmann is liable for supplying funds that allowed Napster “to expand the unlawful infringement of plaintiffs’ copyrights.”

Bertelsmann loaned Napster $50 million in October 2000; the network shut down under a court order in June 2001.

Late last year, CD-burning software maker Roxio bought Napster’s assets for $5.3 million.

UMG claims Bertelsmann’s loan was nothing more than a “scheme” that would shield Bertelsmann from liability for the massive infringements.

UMG seeks a jury trial and damages of $150 million per infringed track. A Bertelsmann spokesman had no comment.

UMG’s complaint begins with the idea that “Bertelsmann is now in Napster with a bad intention,” says Jay Cooper, chair of Greenberg Traurig’s L.A. entertainment practice, who hadn’t read the complaint.

Lollapalooza Starts Slow But Expects Big Surge

BY RAY WADDELL

NASHVILLE—Lollapalooza organizers admit that early sales are disappointing in some markets, but say they may be the way festivals sell post Sept.-Nov. 11.

Only half the dates are on sale so far, and nobody involved with the festival wants to push the panic button.

“We were asking kids in April to buy tickets to a July show,” says Brad Wadell, VP of touring for Clear Channel Entertainment (FEC), the promoter of the bulk of Lollapalooza dates.

“Some of these ticket costs are not different from what we’re seeing on other festivals,” Wadell continues. “We may be finding out that the buying pattern has changed since 9/11 and the war.”

Adam Schier, co-founder of Jane’s Addiction and one of the producers (along with the William Morris Agency) of Lollapalooza, adds: “It isn’t where you start the race, it’s where you end up. We’re confident that the tour will end up at the box office.”

After a five-year hiatus, Lollapalooza begins a run of 33 North American dates July 5 at Ionia County Fairgrounds in Grand Rapids, Mich. The main stage lineup includes Jane’s Addiction, Queens of the Stone Age (Continued on page 66)
Sanctuary Taps Major Resources At BMG

Alliance Enables Companies To Benefit From Each Other's Expertise

BY GORDON MASSON

LONDON—Sanctuary executive chairman Andy Taylor sees a new strategic alliance with BMG as a chance to leverage major muscle to grow his indie outfit.

BMG has taken a minor shareholding in U.K.-based Sanctuary Group. The deal allows the companies to benefit from each other's expertise in key areas.

"I've always thought that it was very logical for [Sanctuary] to have a strategic alliance with one of the majors," Taylor says, "because basically we do all the things they don't do and they do things we don't do, such as distribution and manufacturing."

In a filing with the London Stock Exchange, Sanctuary revealed that it has granted warrants for more than 3.2 million ordinary shares to BMG UK and Ireland "as part of an arrangement to widen strategic alliances in revenue-generating areas, including merchandising, artist development, and DVD production, as well as for renewed music catalog joint ventures on the Sanctuary/Camden label."

Taylor says these warrants amount to about 1% of Sanctuary's issued shares.

"Issuing warrants," Taylor says, "gives BMG an opportunity to benefit from the deal when our stock price rises, as it should, and they'll obviously be helping us to achieve that upside."

Taylor adds that the deal gives Sanctuary access to BMG acts for merchandising and touring. "And we can help develop new acts by bringing [them] on our labels and then passing them back to [BMG] if they need the major's resources."

In addition to extending Sanctuary's catalog-based deal with BMG across Europe, Taylor says his company will be able to assist BMG with DVD production and TV-driven product sales, where BMG is not as strong as Sanctuary.

"In certain territories of the world like Japan, the Pacific Rim, and so on, it has been difficult [for indies] to get distribution," Taylor says. "With the BMG name on our products, they will fill in lots of gaps for us."

Sanctuary also plans to tap BMG's marketing team in certain territories. "The deal will strengthen our ability to work acts globally by giving us distribution and marketing capabilities in every country in the world," Taylor says.

BMG will not assume all distribution for Sanctuary. "Quite a lot of the specialist labels do better dealing with small independent distributors, and we'll continue that," Taylor says.

"The deal with BMG isn't a totally exclusive arrangement."

In The News

Michael Jackson is suing Motown Records and parent Universal Music Group (UMG) for an unspecified amount in a suit filed May 8 in California Superior Court. Jackson alleges that Motown breached a 1980 contract with the Jacksons by using its name in ways that violate the agreement, as well as for licensing master recordings for use without Jackson's consent. UMG had no comment on the litigation.

A Los Angeles jury found May 6 that Andre "Dr. Dre" Young illegally used segments of the 1980 tune "Backstreets" in his song "Let's Get High" (co-written by Eminem and others) from the Aftermath/Interscope album Dr. Dre 2001. The jury awarded the plaintiff, London-based music publisher Minder Music, more than $1.5 million in damages: Minder sought $3.5 million. Last month in U.S. District Court, Minder filed an amended copyright infringement lawsuit of its July 20, 2000, complaint against Dre, Eminem, Interscope Records, and Universal Music & Video Distribution (UMVD), among others. Representatives for Interscope and UMVD declined to comment. Dre's lawyer, Howard King, says the infringement was not willful and plans to appeal.

Hendrix Experience Bassist Dead At 57

BY CHRIS MORRIS

Noel Redding, whose adept bass work in the Jimi Hendrix Experience set the template for power-trio players, was found dead May 12 at his home in Clonakilty, Ireland. He was 57. The cause of death was undetermined at press time.

Born Dec. 25, 1945, in Folkestone, England, Redding began his career as a journeyman guitarist by touring England and Germany with the Lovin' Kind, the Lonely Ones, and Neil Landon & the Burnettes.

In September 1966, the 20-year-old Redding sought the guitar slot in Eric Burdon's New Animals. The job was taken, but Animals bassist Chas Chandler asked Redding to audition on bass with a flashy American guitarist he was managing.

With ex-Georgie Fame drummer Mitch Mitchell, Redding joined the Jimi Hendrix Experience.

Fired by Hendrix's pathfinding guitar work and stage showmanship, the band electrified British and U.S. audiences. From 1966 through 1969, the group toured relentlessly—with Redding's side project, Fat Mattress, in latter years, serving as an opening act—and cut three classic albums: Are You Experienced? Axis: Bold As Love, and Electric Ladyland.

The Experience dissolved briefly in 1968; the split became permanent in June 1969, when Redding abruptly quit after an appearance at the Denver Pop Festival.

Hendrix died Sept. 18, 1970, in London. In 1973, Redding and Hendrix agreed to settle all claims to royalties from the Experience's recordings for $100,000. He had engaged in legal wrangling about his rights ever since. He laid out his grievances in a frank 1999 memoir, Are You Experienced? In later years, he recorded sporadically and played weekly in a Clonakilty pub.

Redding was survived by his longtime companion, Deborah McNaughton.
Sony Restructures Sales, Distribution Functions

ED CHRISTMAN

NEW YORK—Sony is the third major to restructure sales and distribution, following EMI Recorded Music and Warner Music Group.

The Sony move differs in that all of its labels have one shared sales service arm.

The changes show an industry trying to figure out how to most effectively ship records to a consolidating account base in a business with a shrinking revenue base.

The restructuring of Sony Music Entertainment's U.S. sales and distribution functions will align the Sony team with what retailers are doing to reach the consumer.

Tom Donnarumma has been named executive VP of the Sony Music Label Group—a newly created shared-services sales team—and Bill Frohlich, executive VP of Sony Music Distribution (Billboard, April 26).

Donnarumma says the main aim of the restructuring was to tear down the walls between the labels and distribution so that when the company approached its customer base, it did so with one voice.

"Customers had been saying that it took too long for decisions," Frohlich says. "So we wanted to align our staffs more, with selling and what our customer base is doing."

Distribution layers were removed to make it more efficient and improve communication, Frohlich says. The division is now geographically, rather than departmentally, based.

Job responsibilities shifted in an effort to change the company's culture.

The new structure is geared to empower people in the field to make their own decisions, Frohlich adds. Donnarumma, formerly senior VP of sales at the Columbia Records Group, reports to Don Lenner, president of Sony Music Entertainment.

Frohlich, formerly senior VP of sales for the Epic Records Group, reports to Robert M. Bovlin, corporate executive VP at Sony Music Entertainment.

Reporting to Donnarumma in the Sony Label Group are Dale Libby, senior VP of sales for Sony Nashville, and Marc Offenbach, senior VP of sales for Sony Classical.

Michael Block, senior VP of sales at Columbia, pulls double-duty as Donnarumma's right-hand man, overseeing label sales and the regional sales team; Romeo Thomas is senior director of Epic.

Block oversees the regional staff of Michele Tiguere, who handles the East Coast; Tyler Pittman, who handles the Southeast and Minneapolis; Glenn Frese, who handles the West Coast; and Denise Moreno, who handles the Central region and also works to bring focus to the Wal-Mart account.

Sony Music Distribution, meanwhile, has three regional VPs: Laurel Polson, who heads field sales in the West; Denny Kennedy, who heads field sales in the Central region; and Jim Lucas, who heads field sales in the East. Colin Willis is VP of sales. He oversees Anderson, Handleman, Wal-Mart, and Kmart.

The company still has 56 traditional sales representatives, as well as 60 retail coordinators and retail specialists.

The last two newly created functions replace the field marketing representatives (FMRs), with the coordinators pulling FMR-like duty for national chain stores and the specialists doubling as sales reps and FMRs for smaller accounts.

The company will continue to have urban sales representatives, which includes gospel, and alternative sales reps that will deal with the appropriate stores. They will report in geographically.

At the home office, Dave Curtis is senior VP of sales and artist development, reporting to Frohlich. Reporting to Curtis are Josh Rosenthal, VP of alternative sales; Harry Satter, VP of video and DVD; Lynne Poole, VP of urban sales, and Joe Manzotto, VP of catalog sales.

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Madacy Courts Majors' Catalogs

BY MATTHEW BENZ

NEW YORK—Indie Madacy Entertainment president/CEO Amos Alter believes he can make the company profitable again. That success may lie in major-label catalog repackaging.

Seeking more autonomy, Alter earlier this month closed on the roughly $40 million acquisition of Madacy from rackjobber Handleman Co. (Billboard, March 8), which he had sold it to in 1994.

Alter wants to focus on developing innovative catalog packages with major labels and not stray any further into artist development or other areas of the music business that are not the Montreal-based label's strength.

Fast attempts at reaching into other areas "doomed us," Alter says. It also led to a $6 million loss for the fiscal year that ended April 27, 2002—its first since being under Handleman.

Handleman said Madacy has been profitable in the current fiscal year.

Alter says Madacy is in negotiations with two major labels, which he declines to name, about exclusive arrangements for their "significant chunks" of their catalogs.

"This is the part of the business we do very well," Alter says. "The major labels do artist development very well."

Founded by Alter 22 years ago with a $5,000 investment, the budget-line and compilation label now has 110 employees across nine divisions. This year, Madacy aims for revenue of $75 million-$80 million and a profit margin of at least 10%.

Morey Richman, VP and co-owner of rival St. Clair Entertainment Group, applauds Alter's move.

"Because the budget and compilation market is built on impulse buys at mass merchants and retail locales, Richman says it is more steady than the mainstream music market.

"We have a formula that works," he says, "and Amos knows it very well."

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BMI Honors Most-Played Pop Songs

BY MARGO WHITMIRE

LOS ANGELES—Legendary songwriting trio Holland-Dozier-Holland was presented with the BMI Icon Award during the performing rights organization's 51st annual Pop Awards, held May 13 at the Regent Beverly Wilshire.

As pioneering writers of the early Motown sound, Brian and Eddie Holland and Lamont Dozier have 76 BMI pop and R&B awards to their credit. Their songs have been broadcast more than 100 million times.

"I'm always overwhelmed by the songs, how they lived so long," Dozier says. "To still be getting accolades is mind-boggling."

The trio is responsible for such hits as "Baby Love," "Stop! In the Name of Love," "Sugar Pie, Honey Bunch," "You Can't Hurry Love," and "How Sweet It Is to Be Loved by You."

Producer/songwriter Irv Gotti—the founder of the Murder Inc. label—brought home top pop songwriter honors during the evening. Five of his songs are on BMI's "most-performed" list this year.

Nickelback and publisher Warner-Tamerlane Publishing won the song of the year award for "How You Remind Me," which was written by Gimi's Chad and Mike Kroeger, Ryan Pease, and Ryan Vikedal. The song was recognized for having the most performed songs during the October 1, 2001-September 30, 2002, eligibility period.

With 16 songs cited, BMI Blackwood was recognized as publisher of the year. The honor is presented to the company with the highest percentage of copyright ownership among the awarded songs.


Winners were determined by the number of feature broadcast performances on American radio and TV during the eligibility period. BMI president/CEO Frances W. Preston and VP/GM of writer/publisher relations Barbara Cane handed out the evening's awards.

A complete list of 2003 BMI Pop Award winners appears on page 48.

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Executive Turntable

POSTELLE IMBER MORGAN

RECORD COMPANIES: Brian Postelle is named executive of A&R for DreamWorks Records. He was VP of urban music for Famous Music Publishing.

Mitchell Imber is promoted to senior VP of sales for the Island Def Jam Music Group in New York. He was VP of sales.

ARTIST SERVICES: Wendy L. Morgan is named executive director of the Texas chapter of the National Academy of Recording Arts and Sciences in Austin. She was director of music marketing for the Austin Convention & Visitors Bureau.

Scott B. Zolke is named partner of Loeb & Loeb in Los Angeles. He was partner of Berkowitz Black & Zolke.

Comcast-Spectacor promotes Samantha Roman to assistant director and Darren Danner to coordinator in Philadelphia. They were, respectively, sales manager and telemarketer for the Philadelphia Wings.

Comcast-Spectacor also names Heidi Kaiser manager and Bree Maldonado operations coordinator. They were, respectively, ticket sales executive for the Philadelphia Flyers and merchandise/community relations manager for the Camden Riversharks.

BROADCASTING: Tracey Scott is promoted to VP of affiliate relations for the American Blues Network in Gulfport, Miss. She was director of affiliate relations.

PUBLISHING: Winston L. Reynolds is promoted to administration manager for the Royalty Network in New York. He was publishing administrator.
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LATIN 6PACK #4 - issue date: july 19 • ad close: june 23
Live Takes Flight With ‘Birds’

Band’s Early-Day Energy Remains Intact On Its Sixth MCA Set

BY CATHERINE APPLEFELD OLSON

Not only does Live’s new Radioactive/MCA album Birds of Pray sonically hark back to the band’s early days of guitar-driven power-pop, but it also shows Live performing with the same high level of energy with which it crashed onto the music scene 12 years ago.

“We’ve been in the music business since 1991, and we’re continuing to make music that rivals the rest of our work,” frontman Ed Kowalczyk says. “It’s one thing to survive. It’s another thing to survive with the same drive and hunger.”

Indeed, after five albums—the most recent, 2001’s V, was a more experimental effort—Kowalczyk, guitarist Chad Taylor, bassist Patrick Dahlheimer, and drummer Chad Gracey journeyed to Nashville last fall to craft new songs that ride a familiar, guitar-driven wave.

“We wanted to be somewhere where we had never spent time before,” Kowalczyk says of the band’s sojourn in Music City. He added that the set for a similar tour that included a festival in Holland where it will share the bill with Coldplay.

“We feel so confident about this record that we are committed to getting it out there,” Kowalczyk says. “We aren’t taking anything for granted. We are hungry again.”

HITTING THE ROAD

A U.S. tour will commence later in the summer, after Live returns from a European tour that includes a festival show in Holland where it will share the bill with Coldplay.

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BY MARYLIN BURMAN, PAST PRESIDENT & CHAIRMAN OF THE BOARD

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ARTISTS & MUSIC

www.americanradiohistory.com
Cable Awards: David Bergeaud, Strong Medicine; Charlie Brissette, Jimmy Neutron; Brian Causer, Jimmy Neutron; Douglas Cuomo, Sex and the City; Kari Dao Guardi, For the People; Jeff Fair, The Division; Butch Hartman, Fairly Oddparents; Jim Johnston, WWII Mon- day Night RAW; Ron Jones, Family Guy Odparrents; Richard Marvin, Six Feet Under; Guy Moon, Fairly Oddparents; Bob Moore, Mothersbaugh; Rugrats; Mark Mothersbaugh, Rugrats, The Mind of the Married Man; Thomas Newman, Six Feet Under; Starr Parodi, The Division; Danny Pelfrey, Strong Medicine; Howlín' Wolf, The Sopranos.

BMI Honors Randy Edelman

Composer Recognized For Career Achievement At Film And TV Awards

BY MARGO WHITMIRE

LOS ANGELES—For composer Randy Edelman, nabbing BMI’s coveted Richard Kirk Award has been a highlight in a “wonderful, winding, crazy musical journey.”

He was given the career achievement prize May 14 during BMI’s Film & Television Awards.

“...to receive this honor in front of so many people whom I admire in the film scoring community feels wonderful,” he says.

With a background ranging from classical musician/arranger to popular recording artist, Edelman’s diverse résumé includes the composition of more than 65 film scores. Included in his credits is the Golden Globe- and British Academy of Film and TV Awards-nominated score for The Lost of the Mohicans, as well as some of his favorites—Gettysburg, XXX, The Mask, My Cousin Vinny, and While You Were Sleeping.

Edelman’s scores have opened the Super Bowl and closed the Atlanta Olympic Games broadcasts; the latter won him an Emmy Award. He just finished scoring the theme to the 2003 Wimbledon tennis tournament. Edelman is currently working on Connie & Carla, a new film from Nia Vardalos, the star of My Big Fat Greek Wedding.

ADDITIONAL HONOREES

Also celebrated during the evening was all-around entertainer Merv Griffin, who received the performing-rights organization’s President’s Award for his contributions to the entertainment industry.

Last year’s Richard Kirk Award honoree, Danny Elfman, took home four awards this year as composer for Spider-Man, The Simpsons, Men in Black II, and Chicago.

Elfman tied for the most nods with film composer John Williams and TV composer Mike Post. Williams was awarded for Star Wars: Episode II—Attack of the Clones, Harry Potter and the Chamber of Secrets, Catch Me If You Can, and Minority Report. Post was cited for Law & Order, Law & Order: SVU, Law & Order: Criminal Intent, and NYPD Blue.

The winning musical selections were chosen based on inclusion in the past year’s top-grossing films, top-rated prime-time network TV series, and the highest-ranking cable TV shows.

BMI-affiliated composers who contributed to Academy Award-winning films and Emmy Award-winning TV shows were also honored.

THE COMPLETE LIST

The black-tie event was held here at the Regent Beverly Wilshire Hotel. It was hosted by BMI president/CEO Frances W. Preston. A complete list of award winners follows.

Richard Kirk Award: Randy Edelman

President’s Award: Merv Griffin. Academy Award winners: Eminem and Jeff Bass, “Lose Yourself,” from 8 Mile.

Most-performed song from a motion picture: “Lose Yourself” from 8 Mile, written by Eminem and Jeff Bass; published by Eight Mile Style Music.

Film Music Awards: David Arnold, Die Another Day; Teddy Castellucci, Mr. Deeds; George S. Clinton, Austin Powers In Goldmember, The Santa Clause 2; Randy Edelman, XXX; Danny Elfman, Spider-Man, Men in Black II, Chicago; Eminem, 8 Mile; George Fenton (PRS), Sweet Home Alabama; Jerry Goldsmith, The Sum of All Fears; Alexander Janko, My Big Fat Greek Wedding, David Newman, Scooby-Doo, How to Lose a Guy in 10 Days; Thomas Newman, Road to Perdition; Graeme Revell, Daredevil; Lalo Schifrin, Bringing Down the House; John Williams, Star Wars: Episode II—Attack of the Clones, Harry Potter and the Chamber of Secrets, Catch Me If You Can, Minority Report; Chris Wilson, My Big Fat Greek Wedding.

TV Music Awards: Kenneth Douglass Berry, Joey; Michael Giacchino, Tim Bright, Scrubs; Rob Cairns, The Bachelor, The Bachelorette; Martin Davich, ER, Third Watch; Danny Elfman, The Simpsons; Kurt Farquhar, The King of Queens; Chad Fischer, Scrubs; Josh Goldsmith, The King of Queens; Andrew Gross, The King of Queens; John M. Keane, CSI: Crime Scene Investigation; Scott Kirkland, Third Watch; John Lennon, Providence; Chris Link, Scrubs; Joe Newman, Providence; Darrell Phinnessee, Frasier; Mike Post, Law & Order, Law & Order: SVU, Law & Order: Criminal Intent, NYPD Blue; Graeme Revell, CSI: Miami; Peter Robinson, Without a Trace; Edward Rogers, NDP Blue; David Russo, CSI: Miami; Bennett Salvy, Providence; Ian Stevens, Scrubs; Pete Townshend (PRS), CSI: Crime Scene Investigation, CSI: Miami; David Vanacore, Survivor: Amazon, Survivor: Thailand; Joe Millionaire; W.G. Snuffy Walden, Providence; The West Wing; Allee Willis, Friends; Cathy Yuspa, The King of Queens.

Emmy Award winners: Jeff Beal, Dateline NBC: Peggy & Dorothy; Chris Biondo, National Geographic Explorer—“Haunt of the Hippo”; Glen Daum, Sesame Street; George Fenton (PRS), Blue Planet: Seas of Life; A.J. Gundell, All My Children; Gary Kuo, All My Children; Dominic Miller, All My Children; Walter Murphy, “You’ve Got A Lot to See” from Family Guy; Thomas Newman, Six Feet Under; Jeff Pilato, All My Children; Lenny Williams, National Geographic Explorer—“Haunt of the Hippo.”

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The Classical Score

by Steve Smith

STRANGE BEDFELLOWS: It's difficult to say which of French pianist Pierre-Laurent Aimard's two new projects poses the greater potential risk. The first, a traversal of Beethoven's five piano concertos, issued May 20 at full price by Teldec, presents a pairing that seems unlikely on paper. Aimard, a rapidly ascending star in the contemporary music firmament, recorded the well-traveled concertos in collaboration with conductor Nikolaus Harnoncourt, the high priest of the "Historically Informed Performance" movement. On the other hand, African Rhythms, which will be issued June 17 by Teldec, pairs rhythmically charged works by contemporary composers György Ligeti and Steve Reich with recordings of the traditional African pygmy music that influenced them. Neither release charts the safest path in a wary marketplace.

"I must confess something: I like risk," Aimard says with a laugh. "Coming from a musician who has attracted widespread acclaim for his performances of challenging contemporary fare, the admission is no surprise." Aimard's 1996 recording of Ligeti's complete-to-date Etudes on Sony Classical firmly established the mercurial works as modern masterpieces; his performance of Messiaen's rapt Vingt Regards sur l'Enfant-Jésus, issued in 2000 by Teldec, earned universal approval.

In concert, Aimard's repertoire has been more catholic; he proved with his Carnegie Hall debut recital (issued last year on CD by Teldec) that he could eke out music by Beethoven with precisely the same keen intelligence and electricity that he brought to contemporary fare. In his liner notes for the new Beethoven set, Aimard admits that he never anticipated recording the works at all. The pianist has long been of the opinion that there was no need for him to record standard fare already well-represented on disc. The unexpected factor that changed his mind, however, was Harnoncourt, who had heard Aimard perform music by Beethoven in recital.

The conductor asked Aimard to record the concertos with him and the Chamber Orchestra of Europe, the orchestra with which Harnoncourt had recorded a revolutionary cycle of Beethoven's symphonies in 1991 for Teldec. Though it seems that the two musicians hail from diametrically opposed backgrounds, Aimard could not resist the invitation.

"Knowing very well that Harnoncourt had already done and finding it so alive and interesting, I was extremely attracted to sharing an adventure with him," Aimard confirms. "Meeting him musically was extremely natural. I absolutely never had the feeling that we came from different parts of the world."

The result is a compelling set in which Harnoncourt challenges rote assumptions in order to restore the boldness that Beethoven's music had in its own day, while Aimard plays with a grace and freedom that makes each note sound newly minted.

On African Rhythms, a fair amount of the music literally is new: In addition to fresh takes on three Etudes he previously recorded for his Sony survey, Aimard offers the premiere recording of the three latest Etudes, Nos. 16-18. Ligeti has written of the debt that certain pieces of his owe to the polyphony and rhythmic verve of African pygmy music. Here, Aimard illustrates that connection by placing the composer's Etudes alongside traditional selections recorded by the Aka Pygmies, a group with whom the pianist shared a stage for a 1999 millennial concert in Paris.

On disc, Aimard further expands the web of interrelation by including Clapping Music and Music for Pieces of Wood by Reich, another composer who studied African music and whose music in turn inspired Ligeti.

More than a historically informed stunt, Aimard created the African Rhythms program in acknowledgment of the globalization of culture at the onset of the 21st century.

"I wanted to let the audience sense the questions that face an interpreter living in this boiling period," he says. "This was something that worked onstage, but for a recording, you have to find the timing, the form, and the appropriate songs. In terms of programming, this is probably the most composed recording that I've made."
Led Zeppelin's Live-Act Prowess Captured On Multi-Disc CD/DVD Set

BY JONATHAN COHEN

Led Zeppelin's legacy as one of rock music's all-time great live bands will be celebrated with a mammoth CD/DVD release that will be ushered into stores with an equally elaborate spree of promotion.

For starters, the five-hour, double-disc Led Zeppelin DVD will be screened in eight U.S. movie theaters on the night of its May 27 release to retail. The events are being coordinated by Atlantic Records with Loews Cineplex and Clear Channel's Premiere Radio Networks.

Each Clear Channel station in the screening markets is offering a trip for two to the New York event, while a national Premiere-sponsored contest will award one trip for four.

On the same day, Atlantic will also release the triple-disc album How the West Was Won. Led Zeppelin guitarist Jimmy Page assembled the material for both the CD and DVD packages.

Page and surviving members Robert Plant and John Paul Jones will attend the New York screening of the DVD. They will also appear on Today and Late Night With Conan O'Brien that week.

"It's the first time in a long time they have done this kind of work together," says Vicky Germaine, senior VP of marketing at Atlantic. "The dynamic will be interesting for all of us to see."

During the Memorial Day weekend of May 23-25, Clear Channel stations will broadcast a two-hour special featuring newly conducted interviews with Page, Plant, and Jones. A five-song sampler and an interview disc arrived May 12 at rock and metal radio.

Another key element of promotion for Led Zeppelin DVD and How the West Was Won is the acquisition of ledzeppelin.com, which has never been under the band's direct control.

The site is expected to launch around May 20, and it will feature a bevy of sneak-preview audio- and video-clip clips. A video teaser of "What Is and What Should Never Be," taken from a 1970 set at London's Royal Albert Hall, has been available via AOL's First View program since May 12.

Led Zeppelin is also said to be in discussions to make its catalog available to paid digital-download services for the first time.

"It's great to be getting into territory we've never been able to get into with them before," says Nikke Slight, Atlantic's VP of new media.

TELLING AN 'EPIC' STORY

Led Zeppelin DVD and How the West Was Won are a veritable bonanza of Zeppelin concert material that Page has been conceptualizing for more than 20 years. It took him nearly a year to compile. "It's quite an epic story," Page said with a chuckle, as he recalls sifting through his vaults to find the material collected on the new releases.

Just when a given show looked like a suitable candidate for release, Page would discover that entire sections of songs had failed to be recorded or that portions of the tape had deteriorated to an unrepairable degree.


The DVD kicks off with the searing 1970 set from the Royal Albert Hall, with the group building through the blues-influenced songs from its early self-titled albums. Page also extracted outtakes from the 1976 Zeppelin concert film The Song Remains the Same and located rare footage from the band's scant TV appearances.

"You can see that the audience is absolutely terrified," he says of a particularly surreal clip from a Danish TV performance. "They were obviously asked to sit down, and they don't know what to do. They're just sitting there. What they're hearing is frightening them to death, because Zeppelin was quite scary and intimidating and avant-garde in its day."

How the West Was Won combines songs from two 1972 concerts in California. Page proudly describes the show as "Zep's at its best. Even without the visuals, it was just coming right at you. It was leaping out of the speakers."

The set is highlighted by performances of such tracks as "The Ocean" and "Over the Hills and Far Away" from the then-unreleased album House of the Holy, plus a multi-band, 23-minute medley during "Whole Lotta Love."

CONTINUED FAN INTEREST

Thanks largely to Led Zeppelin's unflaggingly devoted fan base, observers predict strong interest in the DVD/CD package.

"The appetite for Led Zeppelin is as strong as ever," Germaine says. "Retailers are expecting huge consumer demand for both the DVD and CD."

"We're exceptionally excited about it. The quality of the sound and picture are extraordinary," says Dave Alder, senior VP of product and marketing at the Los Angeles Virgin Megastore. "It's tough to believe that some of these performances were filmed 33 years ago."

WHAT COMES NEXT

Now that the project is completed, Page says he has no plans to collaborate with Plant or Jones. However, he does not rule it out: "Let's be positive and say that maybe it could be."

But what stuck with him while poring over tapes was Zeppelin's ability to constantly ride the razor-thin edge between order and chaos.

"You'd never quite know where it was going to take you," he marvels. "You might be halfway through a song and Robert would decide to sing something from another source. All of a sudden, we're right there with riffs. That's how the band was—from day one until the last concert that we ever played. That was the unquantified ingredient. If you like—that level of improvisation and inspiration which was there every night."

Additional reporting by Jill Kipnis in Los Angeles.

SOUNrACK TO 'LOVE': Retro romance takes center stage in the present-day music for Down With Love. The soundtrack, released May 13 on Reprise Records, consists primarily of classic ballads and big-band/lounge music that evoke the sultry-1960s era of the film. Canadian crooner Michael Bublé features prominently on the soundtrack with three songs: "Down With Love" (duet with Holly Palmer), "For Once in My Life," and "Kissing a Fool."

Down With Love film stars Renée Zellweger and Ewan McGregor duet on the soundtrack song "Here's to Love," which is featured at the end of the film and is performed in the grand style of a classic theater show tune. Zellweger and McGregor are no strangers to singing in their movies. McGregor previously displayed his vocal talent in Moulin Rouge, and Zellweger made her professional singing debut in Chicago, which earned her an Oscar nomination.

The music video for "Here's to Love" is available on the Down With Love soundtrack, which is an enhanced, computer-playable CD. The "Here's to Love" video has been serviced to TV outlets.

The 20th Century Fox comedy pays tribute to the late-1950s/early-1960s romantic comedies popularized by Rock Hudson and Doris Day. In the film, Zellweger plays feminist writer Barbara Novak who becomes romantically involved with womanizing journalist Catcher Blake, who is played by McGregor. The film opens May 16 in U.S. theaters.

Other highlights on the Down With Love soundtrack include two previously unplayable tracks from the album Me to the Moon (In Other Words), one by the late Frank Sinatra and the other by Astrud Gilberto. Both versions are used to great effect in a scene that shows the main characters simultaneously preparing for a date with each other. Sinatra's version plays while McGregor's character is onscreen, while Gilberto's version is the counterpart for Zellweger's character.

Down With Love film composer Marc Shaiman, who wrote "Here's to Love," also penned most of the instrumental tracks that appear on the album. Alternative singer Esther—who previously was a Sony Music recording artist and is now signed to Reprise—resurfaces with the carefree pop song "Every Day Is a Holiday (With You)."

Bublé says that as soon as he read the script for Down With Love, he knew he wanted his music to be part of the movie. He tells Billboard: "I was first introduced to the movie through [soundtrack music supervisor] Chris Douridas, who gave me the script because he thought my music would be perfect for it. I liked the script so much that I drove him nuts to get my music on the soundtrack."

Dorsey/Farrell Bros. senior VP of artist development and marketing Craig Kostich says that the label has been distributing Down With Love CD samplers at such lifestyle outlets as lounges, bars, and boutiques. He adds, "20th Century Fox has been holding ticket giveaways for the film through radio stations in about 50 markets, and we're distributing the CD sampler at some of these screenings."

In addition to the "Here's to Love" video, the enhanced CD of Down With Love offers behind-the-scenes looks at the recording of the duet and the making of the movie. There also is a Flash animation video set to Bublé's "Kissing a Fool."

Bublé adds, "It's flattering that people thought my music would be right for this film. I'm very proud to have worked with the film's director, Peyton Reed, and everyone else involved. I'm in great company."

NEW 'GREASE' SEQUEL: Paramount Pictures is developing Grease 3, which reportedly will be set in the late 1970s and will feature disco music. The main characters in Grease 3 will play the children of the characters in the original Grease. Didi Conn, who played Frenchy in the first Grease movie, has signed on as executive producer of Grease 3. The new Grease sequel joins the growing list of musicals that are coming to the big screen, including Phantom of the Opera, and filmed and directed Birdie, and a remake of Footloose (Sound Tracks, Billboard, April 26).
**Third Eye Blind Auctions Tickets On EBAY**

**Web Site Does Not Add Service Fees; Wants To Become An Established Retailer For Concert Seating**

*BY SUSANNE AULT*

LOS ANGELES—Not content with only hosting other people’s auctions, eBay is bidding on becoming an established first-time seller of concert tickets.

Third Eye Blind was the initiative’s guinea pig. In an attempt to deliver fans the best performance experience possible, the band chose eBay to exclusively sell tickets for its 20-date April/May club tour. Tour organizers say that a major advantage eBay offered over other ticket companies, including Ticketmaster, is that the Web site did not add any service charges.

The online auction format allowed these fees by agreeing to pay about 5% of each ticket’s final bid price to eBay—the typical formula by which the Web site makes money from items sold on it.

Deeming its Third Eye Blind experiment a success, eBay is now looking to be the ticket seller for other bands.

“We are a small part of the ticketing industry. But the Internet offers an unique-value proposition in the marketplace. There is no middleman,” says eBay VP of tickets Doug Galen, who estimates that the final bids for Third Eye Blind tickets were $20-$50 apiece. “This gives us control of the price. It gets the big business cut out of the way. There are no additional fees to the buyer” (see related story, page 15).

Third Eye Blind production manager Bobby Schneider says early shows on the tour—running from April 5 at the Machine Shop in Flint, Mich., to May 12 at the Continental in Allentown, Pa.—sold out.

“Tix are going for a bargain,” Schneider says. “We had a lot of people coming to our venue to buy tickets. And it was hard that we couldn’t sell them out of our own box office.”

But toward the second half of the tour, Schneider says eBay started allowing venues to sell a portion of any unsold tickets at the door the night of the show. Several sellouts or near-sellouts were then projected for shows in May, including May 2 at the Vanderbilt in Plainsville, N.Y., and May 11 at the Stone Pony in Asbury Park, N.J.

Amidst so much success, Schneider says, “we’re just trying to get the word out. Our fans are very local.”

Third Eye Blind’s May 13-14 shows at Indianapolis’场 boon will mark the band’s first time selling tickets through its own online service.

Third Eye Blind is one of four bands that will have its own page on eBay, with tickets up for auction starting May 7. In all, about 300 tickets will go up for auction on eBay per week.

The chamber’s event, which will be the biggest auction to date, will be auctioned off for two nights at the club—May 12 and 13.

“It gets the fans excited,” Schneider says. “I feel I may discover something new that I didn’t know about before.”

**BY RASHAUN HALL**

NEW YORK—Once a week in New York, the night belongs to Soulcity.

Created by Erikka Gold, director of urban music at New York City’s S.O.B.’s, Soulcity began as a weekly urban music showcase at the 300-capacity venue, which is known for its world-music slant. S.O.B.’s owner Larry Gold quickly noticed the positive response.

“I knew going into it [that it was] about creating a night that was not afraid to shine on the artist but about the music,” Elliott says. “The idea of the night was to be a place where someone like a journalist or an A&R rep or a consumer could just go and see the next crop of artists that was coming out, whether that’s MCAs new baby act that they’re trying to promote or someone who is very local.”

Elliott says, “The is whole trend in the music industry to be less major-label-driven and more independent in terms of truly independent artists putting out records. This serves as an outlet for them, too. These artists, ticket-wise, sell as well as many of the commercial artists that you would think sell more. We wanted to be the type of outlet that supported that type of artist as well.”

With acts from Bilal to new comes as Goapele performing there on a regular basis, Soulcity has grown beyond its Friday showcases. Elliott even books Soulcity events at various venues throughout the city. She says, “Soulcity is supposed to be representative of everything soul that happens, whether it is at S.O.B.’s or Central Park Summerstage or the Village Underground. We want this to be something identified with a certain high-quality caliber of talent, whether it’s hip-hop, like the Roots or Grits, or R&B, like Erykah Badu and Angie Stone.”

For many artists, Soulcity has become a source of inspiration. Renee Nevels—formerly one-half of R&B duo Azone—says, “As a New York City native, I appreciate the community that Larry Gold and S.O.B.’s provides. Erikka Elliott works tirelessly to ensure that the Soulcity series maintains its reputation as being one of New York’s most respected ‘soul headquarters.’”

Elliott says, “It’s a process. There’s never one person that finds an artist. These artists are seen in the industry, industry to one operates in a vacuum,” Elliott notes. “It’s a process. There’s never one person that finds an artist. These artists perform, and they send their demos out to get the recognition and get signed. That said, there have been artists at Soulcity like Jasmine Sullivan and Rahzel DeVaughn who have been signed to major labels. I would say it’s totally a credit to S.O.B.s, because these are obviously talented artists who have been working at it for a while, but it is part of that process.”

Although Elliott is happy with the success of the series, she is continuing to look for ways in which it can grow. “As much as we’ve come leaps and bounds in getting exposure and having people know about the brand, there are still a lot of people out there that we haven’t touched,” Elliott says. “Beyond that, we hope to do a national tour in the new calendar year, and we’re ultimately trying to put out a compilation of this live music.”

A full-service recording studio in the basement that has a direct feed from the stage could be a boon for developing acts. “For the signed artists, it’s virtually impossible to get clearance to record them, but for these up-and-coming artists, they’re excited about having their music recorded,” Elliott says. “The quality is great. And at the end of the night they get to walk out with a live recording from their performance. They can take that and sell it as their live CD, or they can use it to get other gigs.”

Elliott says Soulcity has been building a catalog for more than a year. “I’m currently in the process of reviewing the performances that I cherry-picked as being the really stellar ones. I hope to find out some potential sampler and have a compilation later this year,” she says. “We don’t have domestic distribution, but we have international distribution [with Virgin France]. Hopefully, we can put out the compilation internationally and then release it later here.”
Widespread Panic, Jerry Joseph

Elton John & Billy Joel

Cher, Dori Irrera

Kenny Chesney, Keirn Urban, Deana Carter

Avril Lavigne, Simple Plan, Gob

Matchbox Twenty, Sugar Ray, Maroon 5

Brooks & Dunn, Rascal Flatts, Head East, Armoni Lines, Jeff Bates, Cedrus T. Kidd

Red Hot Chili Peppers, Queens of the Stone Age, the Mars Volta

Matchbox Twenty, Sugar Ray

Joan Sebastian, German Lizarraga, Yu Banda Estrellas de Valdiao, Jose Manuel Figueroa, Ninele Conde

**ONE MAN, ONE BAND, $1 BILLION:**
Taking a break in Toronto before the Rolling Stones' Licks World Tour, the Stones resume June 4 at Olympiashalle in Munich, tour promoter Michael Cohl ruminated on what has been a particularly interesting run with what is the world's greatest rock 'n' roll band.

Though it is widely thought that the Stones lost the April 16 date at Bangkok's Babourne Stadium because of SARS, that is not the case. "That show would've come off," Cohl says. "What happened was a truck hit in the show and knocked a 7-inch hole in it. We were prepared to fight the war and SARS, then a truck grounded us. It had nothing to do with the disease."

But Cohl, for his part, will not look for any more North American dates. "Enough's enough," Cohl says. "By then, counting rehearsals, it will have been 16 months and 120 or so dates.

Meanwhile, Europe looks good. "We've already hit our budgets and forecasts for Europe," Cohl says. "We'll be at 95% to 100% attendance when we start in June."

Cohl has produced each Stones tour since the Steel Wheels out in 1989, pioneering the one-promoter world tour in the process. He grossed $30 million promoting the band in the 1990s, and the same reason the Stones is sure to top $1 billion with Licks, a remarkable feat.

Cohl formed Grand Entertainment Touring when Sixx: A.M.'s Clear Channel Entertainment (CCE) acquired his Toronto-based company, the Next Adventure, in 1999 (Billboard, April 17, 1999), maintaining his right to promote Stones tours. CCE is also involved in the Licks tour.

**BIG WEEK IN MOTOWN:**
A Detroit Pistons playoff run and the highest-grossing two-day concert stand in building history helped the Palace of Auburn Hills in Michigan notch its biggest week in more than six years April 20 to May 6. Overall, the seven-day span saw five sold-out dates, capped by a Billy Joel/Elton John show May 2-3. These back-to-back sellouts surpassed Madonna's Aug. 26-27, 2000, crowd with the top-grossing two-night stand in the Palace's nearly 15-year history, pulling in more than $4.6 million.
Wu-Tang clan's most recent album, RZA has signed with Virgin Germany for The World According to RZA (Billboard, Words & Deeds, April 12). The 18-track album—featuring several European hip-hop acts rapping in their native languages—was released April 28 in Europe. The set arrives June 2 in the UK.

*Method Man* and Ghostface Killah are both working on Def Jam albums. Meth's Tical 0: The Prequel is due later this year. Ghostface's yet-to-be-titled set will arrive afterward. Both rappers are featured on the videogame Def Jam Vendetta (Billboard, March 29).

Inspectah Deck has put the finishing touches on his second solo set, The Movement, for J.N.S. Productions/Koch-In The Paint. Due May 20, the project features production by Huy (aka Phantom of the Beats) and Ayatollah.

Raekwon has landed a deal with Universal Records for a forthcoming solo set. He is still affiliated with famed TV producer Aaron Spelling for possible film, TV, and fashion opportunities (Billboard, Words & Deeds, Oct. 26).

Cappadona has signed with Wu-Tang affiliate Remedy's label, Code Red Entertainment, which is distributed by Musicmara. "The Struggle is due in July," Inspectah Deck and Solomon Childs, among others, are guests on the record. In addition to serving as a label executive/producer, Remedy recently released his own album, Code: Red, via his imprint.

Killah Priest, another Wu-Tang affiliate, has wrapped Black August for Recon Records. Artegis/Koch handles the label's distribution. Slated for a July/August release, the album follows 2001's Priesthood.

**HERE & THERE:** Wyclef Jean links with J Records. The label, already home to his Clef Records, will release Jean's new set this fall—Album 2. The Lux also had a scoring gig like Seatbelt, Wu-Tang, the Yonkers, N.Y., native has signed a solo deal with Universal... Funk rockers Martin Luther has teamed with the Roots. The San Francisco native is sitting in with the band on guitar for selected dates. Ben Kennedy, the Roots' previous guitarist, last month joined Incubus (The Bay). The guys, in April. ... Atlanta-based LME Records adds a bit of reggae flavor to its lineup with the signing of Ruffia. The 25-year-old hip-hop/dancehall artist from Trinidad and Tobago is known for the early '90s hit "Walk Like a Gangsta."

Banner doubles as the first artist from Steve Rifkind's Street Records Corps (SRC). Banner created buzz as a producer/artist, both with his group, Crooked Lettaz, and as a solo act. His success caught the attention of SRC and its distributor, Universal Records. "From my previous experiences with record labels, I really don't trust too many people in this industry," Banner says. "I honestly trust Steve. He has a street mentality and wants me to stay connected to the streets. That's very important to me."

Due May 20, Mississippi: The Album includes lead single "Like a Pimp," which features Lil' Flip. The single is currently No. 38 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Banner and the SRC family recently celebrated the label's launch and his album release in his hometown of Jackson, Miss.

Wu-Tang Whereabouts: Old Dirty Bastard—renamed Dirt McGirt—has signed with Roca-Fella/Def Jam (Billboard, May 2). And last year, RZA released the critically acclaimed but commercially under-appreciated Legend of the Liquid Swords (ICCA).

Both events raise a question: Where is the rest of the Wu-Tang Clan? While I may not have all the answers, my Wu-Tang watch has turned up intelligence on several members of Staten Island, N.Y.'s favorite rap group.
### Billboard Top R&B/Hip-Hop Albums

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Latin Notas

Following is a selection of quotes from the May 5-8 Billboard Latin Music Conference.

**Alejandro Sanz, on the jailing of dissidents in Cuba:** There’s been all this movement around the war [on Iraq]. But 90 miles away, there’s another war, where people are murdered for what they think. I want to send my support to those people who are unfairly jailed and to their families. Personally, I’m with them. Beyond political ideologies, beyond whether you hate Fidel Castro or not, beyond all that, you can’t lock people up for what they think. Just as I’m not in favor, for example, of being obsessed with not having Cuban acts at the Grammys. Everyone who’s an artist should be at the Grammys. These awards honor musicians, not political attitudes. And another very different thing is that notion that artists are becoming politicians.

**BY RAMIRO BURR**

**SAN ANTONIO**—A new wave of young and adventurous producers intent on breaking convention and incorporating bicultural sensibilities has helped capture the imagination of regional Mexican audiences. The upswing is partially fueled by the introduction of hip-hop looks and attitude, rock energy, and daring musical fusions.

Among those leading the way of groundbreaking convention and trying out new approaches are Aroma, Kumbia Kings, Grupo Límite, Big Circo, and La Conquista.

The surge in product is natural, according to Pablo León, VP of programming for Lieberman Broadcasting and owner of radio consulting company Radio Ideas.

"Rap is the genre that sells the most," León says. "That’s why I see this new wave of rap or hip-hop with Mexican roots.

It may come as a surprise to some, but rap is not new to the regional Mexican/Tejano scene. Tejano rap enjoyed a minor surge in 1991 with Tierra Tejana’s easygoing single “Las Hijas de Don Simón” and La Sombra’s intense “El Sancho.”

On the regional Mexican side, early fusion attempts were aired on Kumbia Kings’ “La Vieja de Conquista” in 1991 and “Tu Radio” in 1996.

León says, "They showed the pros and cons. Some were successful, and others were not."

**John Echevarría, President of Universal Music Latino:** It’s incredible. We do everything we’re supposed to do, and we’re still the bad guys.

**Pío Ferro, national programming director of Spanish Broadcasting System, on radio research:** Picking [a single] from research is an urban legend. People have to listen to the way we think about it. It’s wrong to say that a guy locks people up because they think different from him. A guy locks people up because they have [the] Internet. Because they read subversive books. Subversive books—what is that? It sounds like the inquisition. There are no subversive books. The one thing we do is have good people and fascists.

**Rosa Lagarrigue, artist manager, on touring in Latin America:** All of Latin America is very important. If one country is down today, it can be up tomorrow, and the Latin world has to work.

**Michel Vega, agent with the William Morris Agency, on the importance of touring:** Until recently, people thought the recording industry was just record companies. In my humble opinion, there will be no record companies in the future. The one thing that will never change is touring. This is the one part of the business that’s keeping the business alive.

In many ways, a record deal is mean more than recording 100 concerts a year. They’re playing in places like Bloomington, Ind., without an out-of-town deal. [The band’s first album, on indie label] Razor & Tie, was released last month.

**John Frías, Frías Entertainment, on the regional Mexican market:** In the regional Mexican market, touring is the main source of money. And there are many who earn a lot of money. They think it’s illegal to see more collaboration. Record and ticket sales would increase.

**Ház Montana, VP of Programming at Contravención Communications, on promoting singles:** Neither with big artists nor with major releases do we receive the music accompanied by a marketing plan. We don’t get that in the Spanish-language market. We can’t be held accountable and responsible for getting that information.

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Now in its 14th year, this year's Billboard Latin Music Conference and Awards had its longest run ever. The confab kicked off May 5 with the BMI Latin Music Awards at the Eden Roc Resort & Spa in Miami Beach; it ended May 8 with the Billboard Latin Music Awards, broadcast on Telemundo from the event's new, larger home, the Miami Arena. Pictured below are highlights from the event, which included the inaugural Latin Billboard Bash. See page 50 for additional pictures. (All photos by Manny Hernandez, except where noted.)

Puerto Rican band La Secta performs at the opening-night reception showcase, sponsored by MTV Español and VH1.</p>

Songwriter Estéfano and Peermusic won the songwriter and publisher of the year awards, respectively, at the BMI Latin Music Awards. Pictured, from left, are BMI executive VP Del Bryant, Peermusic president Kathy Spanberger, Peermusic chairman/CEO Ralph Peer II, Estéfano (who also won songwriter of the year at the Billboard Latin Music Awards), BMI president/CEO Frances Preston, and BMI assistant VP of Latin music Diane Almodovar.

Puerto Rican band La Secta performs at the opening-night reception showcase, sponsored by MTV Español and VH1.


Awards show after-party sponsor American Airlines presented two airline tickets to a lucky partygoer. Pictured are American Airlines Latin sales manager Gloria Rios and the ticket winner, Handleman marketing VP Scott Wilson.

Pictured backstage at the awards show, from left, are Billboard editor in chief Keith Girard, Hall of Fame honoree Armando Manzanero, and artist Lupillo Rivera.
THE 2003 LATIN MUSIC CONFERENCE & AWARDS

Participating on the touring panel were, from left, artist manager Doc McGhee; NYR promoter Ari Kaduri; BLM CEO Rosa Lagarrigue; William Morris VP Michel Vega; Creative Artists Agency agent Allison Winkler; indie promoter/manager Randy Luna; SendyK Leonard & Co.'s Gerri Leonard; Clear Channel VP of booking Jason Garner; and Frias Entertainment president John Frias.

During the Billboard Bash, Warner Music Latina act Bacilos was presented with Heineken's AMPT Recognition Award for its musical contribution.

BMG recording artist and Hot Latin Tracks Artist of the Year Alexandre Pires performs at the inaugural Billboard Bash.

Volkswagen, the official automotive sponsor of the conference and awards, featured the snappy new VW convertible at several event sites.

At the pre-awards show meet and greet are Mayheline Garnier, promotions manager Patty JinMacchi with the Billboard 2003 Spirit of Hope honoree El General.

Awards show host/recording artist Roselyn Sanchez and Puerto Rican rapper Tego Calderón perform at the BMG U.S. Latin showcase.

Billboard sponsorship/business development manager Cebelo Márquez and director of conferences Michele Jacangelo flank superstar Alejandro Sanz.


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Muchas Gracias
to all the attendees, sponsors, performers, presenters and panelists for making this year's conference the best yet!

Special congratulations to Telemundo on their most spectacular awards show ever!
### LATIN POP AIRPLAY

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Latin Star Martin Makes Plans ‘For The Children’

BY LEILA COBO

MIAMI—While preparing to release his first Spanish-language album in five years, Ricky Martin has launched a new initiative with the aim of fighting child prostitution and protection worldwide.

Called People for the Children, the project is part of the Puerto Rico-based Ricky Martin Foundation, the nonprofit organization that helps a wide range of mostly children-focused institutions and projects. The foundation’s humanitarian work won Martin the Billboard Spirit of Hope Award last year.

“It started to find out exactly what’s happening with child prostitution worldwide, and the numbers are astonishing,” Martin says. “In the next 10 years, it will be the single biggest problem for our society—even bigger than the war against drugs. I’m not going to point out specific countries, but I am going to speak with every president and point out numbers and statistics.

Martin’s first stop will be Mexico, where he will meet with the president, Vicente Fox, and his wife while on a promotional tour.

In the meantime, People for the Children is becoming operational. The project will be based in Miami; the offices are currently headed by Mireille Bravo-Lluch, who has long worked for Martin in various capacities.

“Right now, we’re just creating the strategies,” says Bravo-Lluch, who plans to have a Web site and an office up and running by June. “The first thing we’re doing is shooting a PSA [public service announcement] that we plan to air all over the world.”

The PSA, which will be filmed in June (original plans to shoot last month were pledged because of travel constraints stemming from the Iraq conflict), will feature the Dalai Lama with Martin, who will be the face of the project.

The initial objective, Bravo-Lluch says, is to create awareness and start collecting funds from different sources as well as to apply for various grants. The money will then be distributed to organizations in various countries. People for the Children plans to work with Casa Alianza, the Latin American branch of the New York-based Covenant House, a nonprofit organization dedicated to the defense and rehabilitation of children in the streets of Guatemala, Honduras, Mexico, and Nicaragua. All initial funding will come in its entirety from the Ricky Martin Foundation.

Although Bravo-Lluch declined to divulge exactly how much funding has been spent on the project to date, sources say it is between $500,000 and $1 million.

“We will work with established programs and help them create new programs,” Bravo-Lluch says. “We will join forces with different entities, and we will be able to help and establish new projects with people that already have [a proven track record] to do things.

Martin says his concern about child exploitation stemmed from his work with the Sabera Foundation, the star-studded organization that provides schooling and other aid for girls in India. Follow-up conversations with the State Department and the United Nations, among other organizations, led to the creation of People for the Children.


Short-term plans, he says, include “a concert with my friends,” with funds going toward the project.

For further information on People for the Children, e-mail Bravo-Lluch at ml@rickychildren@aol.com.

Martin Signs Admin Agreement

During his exclusive Q&A at last year’s Billboard Latin Music Conference, Ricky Martin spoke extensively about the inroads he had been making in his songwriting. His upcoming albums, he said, would include much of his own material, which he would be recording for the first time ever.

Now, coinciding with the May 20 release of Almas del Silencio, his first Spanish-language album in five years, Martin has signed an exclusive worldwide administration agreement with EMI Music Publishing. The deal is a first for Martin in the publishing world.

It will include songs on his forthcoming English-language disc, due early next year, as well as songs by other authors in his publishing company, Dharmick Music. Through the agreement, EMI will administer three songs from Almas del Silencio: “Jura-mento,” “Nadie Mas Que Tu,” and “Raza de Mi Colores.” Martin’s English-language album reportedly includes several songs written or co-written by the star.

April RIAA Latin Certifications

PLATINUM ALBUMS (200,000 units)

Cristian, Lo Mejor de Mi, BMG U.S., Latin, his third.

GOLD ALBUMS (100,000 units)

Cristian, Lo Mejor de Mi, BMG U.S., Latin, his third.

Juan Gabriel, Todo Esta Bien, BMG U.S., Latin, his 12th.

Juan Gabriel, Por Los Siglos, BMG U.S., Latin, his 13th.

Lovely Luis. Singer/songwriter Luis Fonsi performs at a packed ASCAP acoustic showcase during the Billboard Latin Music Conference. For more photos, see pages 24, 25, and 50.

MEMORIAL MIX: Last New Year’s Eve, video production company Promo Only created five hours of continuously mixed dance and R&B programming for MTV2. Because of its success, Promo Only has been tapped to create a similar mix for the upcoming Memorial Day weekend.

Beginning May 24 and repeating throughout the weekend, MTV2 will air Monster Mix. The four-hour video mix is splattery between dance and R&B.

All but three of the 24 dance/electronic videos have never been in rotation on MTV2, acknowledges Nick Allard, vice president of programming for Orlando, Fla.-based Promo Only.

Additionally, the videos are exclusive “video remixes” created by Mireille Allard.

Acts featured in the “two-hour dance mix” include Tiga, Jesse & Daniel Bedingfield, Iio, Mary Griffin, Kylie Minogue, Télepopmusik and John Davis & the Monster Orchestra, among others. He followed this with positions at Chrysalis, SBK, EMI, and Universal.

In recent years, Glass has kept a low profile in the world of dance music. But he appears to be dipping his toes in the water again.

Glass says he recently walked into the office of Artemis chairman Joe脘dwebn and simply said, “You know my background.” This paved the way for a brainstorming session between the two. Glass recalls:

“The result: Junior Vasquez remixes of “Time” by Artemis act The Pretenders.

“I feel completely re-energized.” Glass says with these remixes, our doors are open to dance music.”

Pausing for a moment, he continues, “Remember Technotronic? Well, I want one of those groundbreaking dance records again.”

IN THE STUDIO: Thunderpuss has two productions on Sonique’s second artist album, Born to Be Free (Serious/Universal U.K., due June 2), including lead single, “Can’t Make Up My Mind.”

In other Thunderpuss news, the chart-topping “Head” by Thunderpuss & Barnes has been licensed to several European labels, including Blanco y Negro Spain and Independent/Virgin France.

Canadian act Wide Life has been commissioned to create the theme song and transitional music for the Bravo/NBC reality makeover show, Queer Eye for the Straight Guy, which debuts this summer.

As you will recall, Wide Life scored a No. 1 hit on the Billboard Hot Dance Music/Club Play chart last year with the powerful “I Don’t Want U.” According to Wide Life’s Matthew Webbi and Ian Nieman, the music for Queer Eye will be equally energetic.

Wide Life also plans to create remixes of the Simone Dennys-fronted theme song for club play; “If all goes as planned,” Webbi says, “we’ll be crossing this song over from TV to dancefloors.”
That Was Then, This Is ‘Now’: Andrews Transitions To Adulthood

BY DEBORAH EVANS PRICE

NASHVILLE—Making the transition from cute singing teen act to adult recording artist with a serious career is no easy feat. Brenda Lee, Tanya Tucker, and LeAnn Rimes are among the notables who successfully made that leap. These days, it’s looking up at though Jessica Andrews may be earning a place on that short, prestigious list.

Her third DreamWorks Records album, Now, has debuted at No. 4 on the Billboard Top Country Albums chart and at No. 24 on The Billboard 200. The project has sold 84,000 copies to date, according to Nielsen SoundScan.


“It has a fantastic tempo to it, and it’s a catchy song,” KMLe Phoenix music director Kevin Mannon says of the single. “It’s not anything com-
plicated, but it certainly seems to connect with the audience. We took a shot on it early on, and the research was fantastic.” Andrews is pleased with the reception her new music is getting. “My goal from the beginning wasn’t to be the next young thing,” says Andrews, now 19. “I didn’t want to just have novelty in any way. I’ll be glad when the day comes where I don’t have to be associated with age.”

During the course of three albums, Andrews’ music has changed from long brown hair to long blonde hair to her current short, dark ‘do. She has also tried to ensure country consumers have identified her and her music along with her changing appearance.

“I think my core audience knows my music very well,” she says. “People do identify me with how I sing and the darkness of my life.” In the beginning, that may not have been the case, but now I think I’ve established myself where I can stretch out and try new things, image-wise and musically.” Andrews says she took a year to concentrate on making the new album. During that time, she moved into her own home and began seriously dating Mercury artist Marcel.

“There are a lot of new things that have happened in my life that are reflected on this record,” Andrews says. “It’s more about me and things that I’m going through.” Andrews says she is delving more into songwriting, and publishers are pitching her more mature material. Though some had preconceived notions of what a teenager should sing, Andrews prevailed to be sampled.

“When I first started singing when I was 10 years old, I always sang about things that were more mature than my years,” she says. “I’ve always been putting in a lot of real grown-up things. There was never a time when she was a little kid deliv-
ering. I don’t feel like I necessary had to be going through it in my own life to relate to it.”

DreamWorks Records Nashville senior executive of sales and market-
ing John Rose says Andrews’ audi-
ence appreciates her growth as an artist. “She’s changed in her style and her programming,” he says. “She changed the subject matter in her songs, so she’s been very progressive. There’s a real cohesion both as an artist and as a person, and it’s coming out clearly on her records.”

To help fans connect Andrews’ new image and music with her previous hits, the label is utilizing a snippet of “Who I Am” on TV and radio spots. “We actually say, ‘That’s Jessica Andrews then, and this is Jessica Andrews now, ’” Rose says. “We remind people in all of our press and Web features about [her] catalog, particularly from her sophomore album Who I Am and the first album as well.”

He praises Andrews’ participation in the process. “Some artists are very involved with all aspects of who they are and how they are presented to the marketplace, and Jessica is definitely one of those artists.”

UNI MAKES CHANGES: Universal Music Nashville has restructured its marketing department into a more centralized unit serving its three labels: Mercury, MCA Nashville, and Lost Highway. Five positions were eliminated as a result of the move, and two people were promoted.

Derek Simon, who had been VP of marketing at MCA Nashville, has been promoted to senior director of marketing. Mike Hann, who had been VP of creative services for the three labels, was eliminated. Also, MCA Nashville senior director of mar-
teting Steve Armstrong, MCA sales and marketing coordinator Tonya Stroud, and Rhonda Johnston, who had been executive assistant for universal Music Nashville chairman/CEO Luke Lewis, have been promoted.

Prior to joining MCA Nashville last September, Simon was senior director of marketing at Universal Records in New York. Nelson, who joined Lost Highway in March 2001, previously was director of artist development at DreamWorks/inter-
scribed the group’s name.

In related news, Lost Highway VP of promotion Patty Morris adds AC and adult top 40 promotion duties for all three of Universal Music Nashville’s labels.

ON THE ROW: Universal South sen-
ior partner Tony Brown has been moved from Centennial Medical Center in Nashville to the hospital’s rehabilitation center, where he is listed in good condition. Brown is recovering from a head trauma he suffered in an April 11 fall. He is new expected to make “a full, func-
tional recovery,” according to a statement from his neurosurgeon.

Vanessa Parker-Davis. Capitol Records senior director of media and public relations, will exit June 4 to open Splash Public Relations in Nashville. She will share office space and collaborate on some projects with Ray Clary of Clary Promotions PR.

Brian Landrum was recently named PD of classic country station WSM-AM Nashville, replacing former operations manager Kyle Cantrell. Landrum was operations manager for Southern Broadcasting/Rome, Ga., including country WTSW.

Public-relations firm the Webster Co. has been tapped to administer the licensing, marketing, merchandising, and estate interests of country legend Hank Williams. Both of Williams’ children, Hank Williams Jr. and Nick Williams, are Webster publicity clients.

CMT has signed on as the media sponsor of the Dixie Chick’s Top of the World tour. The network previ-
ously partnered with the group for its Fly tour.

PUBLISHING NEWS: Los Angeles-
based music publisher Jansons has acquired the catalog of Nashville writer/session guitarist Vip Vip-
perman. Such artists as Randy Travis, Trace Adkins, Reba McEn-
tire, George Jones, LeAnn Rimes, and Wayne Newton have recorded Vipperman’s songs.

Independent songpluggers Dan Hodges has entered a co-publishing venture with Roger Murrah. The deal returns him to Murrah Music, where he previously worked. Mur-
rah will administer Hodges’ Large Opportunity Music. Also, song-
writer Kelli Shiver has signed a deal with Castle Street Music, the ASCAP affiliate of Murrah Music.

Ten Ten Music Group has signed songwriter Angelena Presley.

SIGNINGS: Orlando, Fla.-based label Pinecastle Records has signed the bluegrass gospel band the Church-
men to its roster. The label will issue its first album by the Vir-
ginia-based group in late summer.

BMG Canada recording artist Mi-
elle Wright has signed with Orlando-based Mascotio Entertain-
ment for booking.

Gene Watson has signed with the Bobby Roberts Co. for North Amer-
ican booking representation.

ACM AUCTION: Toby Keith, Alaba-
ma, Willie Nelson, Tim McGraw, Cheryl Crow, Lee Ann Womack, and Emerson Drive will donate items to the Country Music’s (ACM) annual online auc-
tion to benefit St. Jude Children’s Research Hospital. Keith donated a 10-night Caribbean cruise. Other artists will donate something they wore or used during the May 21 ACM Awards show or at rehearsals. The auction will be held May 22-26 on the ACM’s Web site.

Carnegie Hall Hosts Western Concert

BY DEBORAH EVANS PRICE

NASHVILLE—The Prairie Rose Wrang-
ers, W. Lee Harris, Waddie Mitchell, and Johnny Western are among the Western music artists slated to appear during a landmark concert May 30 at New York’s Carnegie Hall.

“It’s a historic event, because never before has all four of the cowboys come together,” says organizer Darrell O’Rourke. Western

Music Assn. (WMA) president Mickey Davers says the exposure is important to the Western music community.

“As an entertainer, you are judged not just by the quality of your perform-
ance but the stage in which you have been invited to stand upon,” Davers, who will also appear at the event. “Western music being performed on the world’s stage gives legitimacy to its existence as a musical art form that has the highest standard of quality and entertainment value.”

The event will feature performances by the Sons of the San Joaquin, Roy Rogers Jr., and Barry Ward.

The Prairie Rose Wranglers taken place at Carnegie Hall's Isaac Stern Auditorium.

organizer/promoter Thomas Etheredge says.

Western Music Assn.

Music Assn. (WMA) presi-
dent Mickey Davers says the exposure is important to the Western music community.

“The Prairie Rose Wranglers are the house act. Prairie Rose Wranglers member Jim Farrell says that performing at Carnegie Hall is an honor, adding that as the concert day approaches, “it becomes clearer how big this is and how important it is for Western music.”

Continental Airlines, the WMA’s American Cowboy magazine, Village Tours and Travel, RDFI-AM Wichita, and New York’s Park Central Hotel are among the concert’s sponsors.

www.americanradiohistory.com
Darryl Worley - "Have You Forgotten?"

TOBY KEITH - "Unleashed"

DIXIE CHICKS - "Home"

SHANIA TWAIN - "Up!"

TIM McGRAW - "Tim McGraw & The Dancehall Doctors"

MARTINA MCBRIDE - "Greatest Hits"

JOHNNY CASH - "American IV: The Man Comes Around"

KENNY CHESSY - "No Shoes, No Shirt, No Problems"

KEITH URBAN - "Golden Road"

RASCAL FLATTS - "Melt"

RANDY TRAVIS - "Rise And Shine"

ELVIS PRESLEY - "Elvis: 30 #1 Hits"

JESSICA ANDREWS - "Now"

DIAMOND RIO - "Compleatly"

GEORGE STRAIT - "For The Last Time: Live From The Astrodome"

FAITH HILL - "Cry"

JOE NICHOLS - "Man With A Memory"

TOBY KEITH - "The Gospel Collection: George Jones Sings The Greatest Stories Ever Told"

TIM McGRAW - "I Love It Too"

CRAIG MORGAN - "Drive"

ALICE JACKSON - "Next Big Thing"

ALISON KRAUSS & UNION STATION - "Live"

MONTGOMERY GENTRY - "My Town"

SOUNDTRACK - "Nashville Star: The Finalists"

BLAKE SHELTON - "The Dreamer"

WILLIE NELSON - "The Essential Willie Nelson"

CLEDUS T. JUDD - "A Six Pack Of Judd (EP)"

ALABAMA - "In The Mood: The Love Songs"

TRACE ADKINS - "Chrome"

GEORGE STRAIT - "The Best Of George Strait: 20th Century Masters The Millennium Collection"

RODNEY CARRINGTON - "Not Sack"

BILLY GILMAM - "Muscik Through Heartsoy: Songs Based On The Poems Of Maltie J. Stephane"

TERRY CLARK - "Pain To Kill"

GARY ALLAN - "Alright Guy"

ROSANNE CASH - "Rates Of Travel"

**Greatest Gainer**

**CAJUN - Acadiana**

**Pacesetter**

**Hot Shot Debut**

**Note:** Nielsen SoundScan grows,
**Billboard® HOT COUNTRY SINGLES & TRACKS**

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<th>TITLE</th>
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<th>SINGLES / TRACKS</th>
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<td>HAVE YOU FORGOTTEN?</td>
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<td>FOREVER AND FOR ALWAYS</td>
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**Billboard® TOP BLUEGRASS ALBUMS**

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**Billboard® TOP COUNTRY SINGLES SALES**

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Angeles, and Packed The Old tracks, while technically becomes attained on past songs Television. unabashed nostalgia songs here, bounced Perez, the son Cuban immigrants, bounced all over the U.S. in search of his creative muse. He found it in Los Angeles, and Poor Man's Son was the outcome. Perez, who wrote all 17 songs here, is obviously a productive songwriter. But he’s also a writer of quality tunes. Poor Man’s Son is loaded with singles-in-waiting. “Southwest Side” will get big play in Miami. The rockier “Cecilia,” the romantic power ballad “Beautiful Mistakes,” and the unabashed nostalgia of “Forever” are all poised to find their way to radio. Right now, lead single “Something Crazy” is developing nicely at radio, and its accompanying video is doing the same on VH1 and Country Music Television. Poor Man’s Son is the sort of ear-catching debut album that rock artists of previous decades might have been. For Perez, the dream is real.—PPV

RICKY MARTIN
Almas del Silencio
PRODUCERS: various
Sony 50994
RELEASE DATE: May 20
In an attempt to connect with his Latin roots, global superstar Ricky Martin puts his in-progress English-language CD on hold to deliver his first Spanish-language studio album in five years. For Almas del Silencio, he enlisted top-notch singer-songwriters, including Franco de Vita (“Tal Vez,” a gently rocking piano ballad that has already topped Billboard’s Hot Latin Tracks chart). Martin makes good use of the can’t-miss Emilio Estefan Jr. songwriting team, but he also commissions ballads from Grammy award winners Juanes and Alejandro Sanz. Best-known for his Afro-Latin dance fusions, Martin again gives clubs plenty to drool over (“Malo”) and “Asi Es Que Te Quiero Frenesí.” With Martin’s successful crossover and the long wait for new material, Almas del Silencio is poised to become the lastest-selling Latin album in North American history.—RB

Marilyn Manson
The Golden Age of Grotesque
PRODUCERS: Marilyn Manson, Tim Skold
Nothing/Interscope 80003370
RELEASE DATE: May 13
On the surface, The Golden Age of Grotesque delivers all of the noise and aggression that one expects from a Marilyn Manson release, however, reveals far more. For example, many of the songs here are underscored with Kurt Weill-influenced melodies, often conjuring the mental images of pre-World War II German burlesque. They take on an initial shock but ultimately satisfy when fused by rhythms that range from thunderously metallic to hip-hop-flavored. He also offers insightful, if intentionally brusque, diatribes on religion, sex, and prejudice. Manson continues to press emotional hot-buttons. In “Stuttgart,” he comments on sexuality by contouring a nursery rhyme into “You are the church/ I am the steeples/Where we kick and all of God’s people.” It’s a salient point, but its content is sure to raise eyebrows. And Manson wouldn’t have it any other way.—LP

ALBUMS SPOTLIGHTS

R&B/HIP-HOP
CHERRYWINE
Bright Black
PRODUCERS: Ismael Butler, Dave Darlingston, Lawrence Simo
Domino DNO 00014
RELEASE DATE: May 20
After a successful, albeit short run with the Digital Planet, Ismael “Butterfly” Butler steps out on his own under the guise of Cherrywine. Backed by a five band (consisting of multi-instrumentalists Thaddeus Turner, Gerald Tugboat Turner, and Bubba Jones), Cherrywine takes a more alternative approach to hip-hop on this debut solo. Interweaving elements of funk, jazz, and rock, Cherrywine makes a conscious effort to pick up where such groups as OutKast and the Roots have left off. “Gracefully” is fueled by funk-laced guitar licks, while “Dazzlezz” finds Butler poking fun at rap music’s rampant materialism and gangsta posturing. Intentions are good throughout Bright Black, and, at times, they impress. Still, the album falls flat. Such tracks as “So Glad for Baby” and “What I’m Talking” are lackluster. While not perfect, Bright Black shows promise of better things to come from Cherrywine.—RH

CD REVIEW
Ricky Martin
Almas del Silencio
—RB

Marilyn Manson
The Golden Age of Grotesque
—LP

CHERRYWINE
Bright Black
—RH

TODD SNIDER
New Truths and Hotel Rooms
PRODUCERS: Todd Snider, Dan Epstein
Oh Boy 024
RELEASE DATE: May 13
For Snider with a loyal following and a wealth of much-loved—much—but few, if any, “hits” in the traditional sense, which gives the perfect device to take stock of a career to date. Snider’s live set is a fitting representation of a gifted songwriter, humorist, and shameless romantic. Like his labelmate John Prine, Snider has a knack for clever wordplay and a unique voice that’s at home as well in a rhubarb party anthem as in the all-adult antholgue “D.B. Cooper,” the call-to-action “Beer Run,” or the hilarious “Statistician’s Blues.” Snider’s quaver-

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vocal riffs give substance to the touching Eddy Shaw tribute “Waco Moon” and the gentle “Lonely Girl.”

His voice is as good as his days-long wind-into-intros not only tolerable but often supremely entertaining, as is the case with “The Ballad of the Devil’s Backbone” and “When I Need You.” In fact, much of Snider’s writing is a sadness, including such poignant songs as “Losing My Life” and “I’d Rather Be Alone.”

Elsewhere, Julio’s big shoes.

 Hierbabuena, which vocalist Sacra-Loquera,” which was co-written with Fulano founder Esten Torres. While that song and the Goo Goo Dolls-influenced bal-lad “Dooz Que Hoy” are wildly infec-tious, Julio didn’t resort to studio gimmicks to create a commercial superficial sheen. The result is an album of honest material that rewards with repeated listening.—RB

► LOS RAZOS Hierbabuena

PRODUCERS: Los RAZOS RCA 50637

RELEASE DATE: April 22

This year’s 14-track set. Los RAZOS deliver moreo with a rough edge and a Spinal Tap attitude. The title track maintains the group’s tradi-tion of note-too-subsurface refer-ences. Elsewhere, there is a wistful small townweariness, extolling the toughness of each (“Que Viva Mi Michoacán”), a cumbia steeped in double entendre (“Mamambos”), a notable hintText (“Qué Traen O Que Los Duene”), More interesting moments include the willful number “Pensan-do en Ti” and the explicit norteno-rape “La Querida.” In which vocalist Sacra-mento Ramirez amably allows that he’s “too fat” and “singer in a tender and campy exuberance have helped the group carve out sizable West Coast and Midwest following.

At the same time, his bandmates are solid, blasting out staccato basso sexto and accordion jams. Los Tucanes have stronger hooks and Los Tigres move more narrative skill, but Los RAZOS boast enough unusual elements and dance-able grooves to remain a strong regional act.—RB

WORLD

► MAMANI KEITA & MARC MINELLI

El Tome Bambeko

PRODUCERS: Marc Minelli, Mamani Keita clears 1123

RELEASE DATE: May 6

Malian vocalist Mamani Keita, a former bus singer with Salif Keita, and Euro-techi-head Marc Minelli collectively created this remarkably idiosyn-cratic album. Keita wrote the lyrics to all the songs and sings in Bambarre, known as a techno-pop artist, embraces Keita’s vocals with arrange-ments that are equal parts electronic and acoustic. France is a true colossus, but his vocals are high-lighted in tracks like “Eternity” and “Blue Rose” also shine. A stirring debut.—MP

BLUES

► ETTA JAMES

Let’s Roll

PRODUCERS: Etta James Private Music 1934-11646

RELEASE DATE: May 6

Etta James opens this album with “Somebody to Love,” a hard-driving rocker penned by Dianne Reeves and Gary Nichols. As a tone-setter, it’s the perfect choice. James rocks with conviction on this record, and she seemed to have found her niche. She continues to rock, too. James fans readily associate their diva with the blues, but as often as not, the doe-eyed diva here comes across as straight-up, hard-nosed rock’n’roll. The tunes laid down as change-of-pace tracks—“A Change Is Gonna Come,” “Good to Me Good,” “No, More,” “Wayward Saints of Memphis,” and “On the 7th Day”—are some of the best songs on the album. While tempos and moods vary as Let’s Roll unfolds, the overall excellence of this material never wanes.—PYY

VITAL REISSUES

LOUISVILLE ORCHESTRA

Variations for Orchestra: Copland, Carter, Dallapiccola, Ives/Shuman

PRODUCERS: Howard Scott First Edition 0001

RELEASE DATE: May 13

By dint of inspired leadership and a Rochester grant to the mid-1950s, the Louisville Orchestra realized an unparalleled project to commission and record more than 100 new compositions; most of these were issued on LP on the orchestra’s own First Edition label. Through the ensemble’s new partnership with the_enterprise, Sante Fe Music Group, these long-out-of-print recordings are being remastered and reissued on CD. The latest disc demonstrates the scope of Louisville’s achievement by juxtaposing key works by American composers of different generations.—Aaron Copland, Elliott Carter, and Charles Ives by way of a William Schuman arrangement—with a piece by Italian modernist Luigi Dallapiccola. The orchestral premiere of particu-larly Carter’s breakthrough work— the taut, turbulent Variations for Orchestra: has been well- transferred from the vintage one-track mono tapes, and the composers’ original program notes are included in the booklet. Distributed in the U.S. by Harmo-nia Mundi.—BB

JAZZ

► LIZZ WRIGHT

Salt

PRODUCERS: Tommy LiPuma, Brian Blade, Jon Cowherd Verse 318 589 933

RELEASE DATE: May 13

Newcomer Lizz Wright has three things in common with Grammy Award-winning Norah Jones: She is a pianist, singer, and composer signed to a signature jazz imprint. The impressive Salt is certainly jazz, but Wright is also neo-rhythmic, bluesy and pop. Sounding very comfortable throughout is Wright, who sits some-where between song styists Cassandra Wilson and Anita Baker. Dianne Reeves and Oleta Adams. A mix of standards and Wright originals. Salt opens with a groove-rich cover of “Open Your Eyes. You Can Fly” which is most associated with Flora Purimi. From there, the artist effortlessly handles such treasures as “Soon as I Get Home” from the Broadway musical “A Fine Romance” and the late Mongo Santamaria’s “Afro Blue.” With passionate delivery and sensitive phrasing, Wright makes both songs her own. Original heartssel songs like “Eternity” and “Blue Rose” also shine. A stirring debut.—MP

NINE

Music and lyrics by Maury Weston

Book by Arthur Kopit

Adaptation from Italian by Mario Fratti

Directed by David Levaux

Musical direction by Kevin Seths

Choreographed by Jonathan Butterell

Sets by Scott Pask

Lights by Keith H. Devitt

Costumes by Vicki Mortimer

Eugene O’Neill Theatre, New York

Based on the 1963 film by Federico Fellini, the current revival of Nine at New York’s Eugene O’Neill Theatre is neither a new production, but rather a seamless blending of shades that creates a rich tapestry onto which an age-old story unfolds.

David Levaux reimagines the whole picture. Even with all the brilliance this piece exhibits, two factors keep Nine from being a perfect 10. The book by Arthur Kopit falls significantly short in providing material commensurate with the capabilities of this richly talented cast.

Second, cast Broadway veteran Rivera, while ingenious, detracts from the ensemble feel and pacing that is an integral part of making the story flow. Even with her grandstanding and talking to the audience, she deserves a special nod for her rendi-tion of “Follies Bergers,” in which she makes her leg atop Banderas’ shoulder during a steamy tango.

Running two hours and 15 min-utes, this show offers sensational entertainment value (with ticket prices approaching $100, that’s never a guarantee). While many of today’s big Broadway hits are not the question. “Nine,” makes us wonder what took so long for this gem to find its way back to the Great White Way.

The musical’s soundtrack, Nine: The Musical (2003 Broadway Revival Cast), will be released June 17 on PS Classics.

CARLTON CANDLER
REVIEW & PREVIEWS

SINGLES

Edited by Chuck Taylor

POP

► BEYONCÉ FEATURING JAY-Z Crazy in Love (3:57)

PRODUCERS: Rich Harrison, Beyoncé Knowles WRITERS: B. Knowles, R. Harrison, S. Carter, E. Record

PUBLISHERS: various

Columbia 56631 (CD promo)

Beyoncé ushers in a long-promised solo debut, Dangerously in Love. With a hip-grinding hit of retro soul and pop, the song initially builds slowly, and then explodes, setting up a pulsating, swinging backbeat. Produced by Rich Harrison, this single is something else entirely—Beyoncé is no longer the Second Lady of Destiny's Child, but a solo artist in her own right. She is a force of nature, a woman who can hold her own with the best of them. Her voice is powerful, and her presence is commanding. She is a true star, and this single is just the beginning of her solo career. —CT

ANNIE LENNOX Pavement Cracks (4:08)

PRODUCER: Stephen Lipson

WRITER: A. Lennox

PUBLISHERS: BMG, BMG, BMI

J Records 82876-52634 (CD promo)

Few contemporary performers possess the regal polish and melodic grandeur of Annie Lennox. As such, the upcoming Bare—her first new album in eight years—is one of the most anticipated of the year for the thrifty adult market. Release of a radio-targeted single seems almost cursory, given the can't-miss quality of her return. Nevertheless, "Pavement Cracks" is an exquisite calling card for Lennox's new set. It opens sedately to a liltting strum, with the a cappella sound of that glorious voice through the first verse, then escalates to a light bounce before catalyzing into an fervent throttle, ripe with lyrical discontent and delusion as “all my water colors fade to black/I'm going nowhere and I'm 16 steps back.” Pavement is a rainbow of vocal hues, pure and seemingly effortless. Annie Lennox remains riveting and so very satisfying. —CT

MADONNA Hollywood (3:42)

PRODUCERS: Madonna, Marwan Ahmadzadah

WRITERS: Madonna, A. Ahmadzadah

PUBLISHERS: WB Music/Nebo Girl, ASCAP

Warner Bros. 101128 (CD promo)

Just one month after the release of "American Life"—her lowest charting first single since an album ever—Warner Bros. is hastily working to save face with the sequel. Spiced with the full-length "American Life," "Hollywood" is one of few songs with commercial potential on the disc, with its driving tempo and '70s-like sound, though it is a far cry from the ingot去看看 formulated on so many successful singles during the artist’s two decades in the public eye. Madonna’s dependence on collaborator Marwan Ahmadzadah’s gaudily electronic limited production wand, coupled with her use of acoustic guitar (not to mention preachy, whiny lyrics) on nearly every song on the album, makes for a tedious listen. Radio will likely indulge Lady M with a summer hit, but "Hollywood" is far from a star vehicle. —CT

COUNTRY

► KENNY ROGERS I’m Missing You (3:11)

PRODUCERS: Kenny Rogers, John Guers, Joe Chestnut

WRITERS: B. Kirch, S. Wariner

PUBLISHERS: Steve Wariner Music/Kiddibly Music, BMI

Columbia 008 (CD)

Now that the war is over, it remains to be seen whether the appetite for patriotic tunes will wane among country listeners. If Kenny Rogers’ single may not have caught the wave in time to be a hit—which would be a shame.

It’s one of the most potent tributes to military personnel we’ve heard. Much less strident than some offerings, this song boasts a poignant lyric that captures the personal impact of war: “By the time you see my face, I will have aged more than the passing of the days.” The song was written by two of Nashville’s finest—Steve Wariner and Billy Kirsh—and Rogers turns in a sensitive, thoughtful performance. Programmers would do well to give it a shot. —DEP

RACHEL PROCTOR Days Like This (2:56)

PRODUCER: Chris Lindsey

WRITERS: R. Proctor, O. Blackmon

PUBLISHERS: Castle Street Music/Cal IV Songs, ASCAP

EWA 82769-52070 (CD promo)

This West Virginia native makes her bow with thisouncy antitribute that country programmers seem to gravitate toward this time of year. Proctor, whose writing credits include "Where Would You Be," wrote this uptempo romp with Ode Blackmon. The lyric is about being even more with when there’s nothing more pressing on the agenda than some lingering kisses. Proctor has a strong voice, well-suited to Lindsey’s vibrant, soaring production. The fiery mandolin part toward the record’s end is especially engaging. All in all, a solid first effort from a newcomer with promise. —DEP

NEW & NOTEWORTHY

► FANNY PACK Camelot (3:34)

PRODUCERS: Matt Golas, Fancy

WRITERS: M. Golas, K. Grady

PUBLISHERS: Professional October Music/ Fancyardk Music, administered by Tommy Boy Publishing, ASCAP

Tommy Boy TB-2402-2 (CD)

Every summer needs that one kitschy party song that’s infectious and worthy a laugh. While Hittman Sammy Sam’s “Step Daddy” is already gelatin until the Buzz, Fanny-Pack may ultimately claim the summer kingpin title with breakout single “Camelot.” In a style reminiscent of “American Life,” “Hollywood” is one of few songs with commercial potential on the disc, with its driving tempo and ‘70s-like sound, though it is a far cry from the ingot去看看 formulated on so many successful singles during the artist’s two decades in the public eye. Madonna’s dependence on collaborator Marwan Ahmadzadah’s gaudily electronic limited production wand, coupled with her use of acoustic guitar (not to mention preachy, whiny lyrics) on nearly every song on the album, makes for a tedious listen. Radio will likely indulge Lady M with a summer hit, but “Hollywood” is far from a star vehicle. —CT

ADAPTATION

Columbia Tristar 7601

RELEASE DATE: May 20

This Academy Award-winning film, presented with enhanced audio and visuals, is the latest addition to Columbia’s Superbit collection. Though the digitally remastered picture and sound make for a superior viewing experience, there is a downside to such a process: Little disc space is left over for special features. A theatrical trailer, with a bonus French subtitles, and filmographies about the movie’s main cast and crew are the only extras included. But extra features or not, the intricate plot twists still make this Spike Lee-directed film highly recommended for viewing. Repeated viewings are a must. The film includes memorable performances by Chris Cooper, who earned a best supporting actor Oscar for his portrayal of orphan hunter John Laroche, as well as by Oscar nominees Nicolas Cage, who plays twin screenwriters Charlie and Donald Kaufman, and Meryl Streep, who portrays journalist/novelist Susan Orlean. —JK

SEX AND THE CITY: THE COMPLETE FOURTH SEASON

HBO 99208

RELEASE DATE: May 20

The sixth and final season of this HBO series is nearing its start date. Until then, fans can satisfy their need for Sex by revisiting the event-filled fourth season in this three-disc set. These 18 episodes include some of the best plot developments of the entire series; the episodes about the death of Samantha’s (Cynthia Nixon) mother and the tribute to New York which become more powerful with repeated viewings. The evolution of Carrie (Sarah Jessica Parker) and Aidan’s (John Corbett) relationship in several episodes is another strong story line. Among the set’s added content are cast and filmmaker biographies and interactive DVD-ROM features. Audio commentary for each episode is highly recommended. Producer Michael Patrick King is also included for three of the episodes. In the “I Heart NY” commentary, King discusses his favorite scene from the entire series, which sees Carrie and Mr. Big (Chris Noth) dancing to “Mama Said.” He also expresses sentiments about his sister, who is so much like Samantha (Kim Cattrall) deflects uncertainty by making jokes, a subtle mannerism used throughout the series, and how Mirandas’ (Cattrall) need to be in charge puts her in the driver’s seat in her relationships. —JK

DANCES WITH WOLVES SPECIAL EDITION

MGM 3949

RELEASE DATE: May 20

Thirteen years after this Kevin Costner project immersed audiences in Native American culture, comes this two-disc-special-edition DVD. In this format, the impressive film is injected with fresh insight. In particular, the seventh part—“The Creation of an Epic A Retrospective Documentary” on the making of the film—is something every film lover should see. The documentary provides an unprecedented look into the making of the film and includes interviews with many of the key players, including Costner himself. The documentary further divides the film into the most difficult part of the movie, the battle scene. The special edition DVD is a must-have for all film fans. —JK

THE CUNNING LITTLE VIXEN

BBC Opus Arte

OA 0871

RELEASE DATE: May 20

When Czech composer Leos Janácek created a timeless marvel with his 1923 opera The Cunning Little Vixen, he based the work on a serialized narrative with accompanying illustrations that was published in full-circle with this animated film version, for which conductor Kent Nagano carefully fashioned a condensed score. This year’s fifth anniversary presentation is suitable for a compressed TV production. As with the best, most imaginative animation, The Cunning Little Vixen is a wonder of charm and wit, suitable for adults and children alike. Of course, Janácek’s magical music transforms the simple story of the titular fox into a fable on the cycle of nature that is deeply touching and rewarding. Wonderfully, the film’s musical performances are excellent, and the audiovisual production values are high, with such DVD extras as a featurette on the animated piece. Distributed in the U.S. by Naxos of America. —BB

CONTRIBUTORS:

Bradley Bamberger, Deborah Evans Price, Larry Flick, Rashaan Hall, Jill Kiplis, 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, FOCUS: New releases predicted to hit the top half of the chart in the corresponding format. CRITIC’S CHOICE: Special releases, regardless of chart potential, highly recommended because of their musical merit.

SEND review requests to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

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BILLOBB.com MAY 24, 2003

www.americanradiohistory.com
Industry Keeps Eye On Reorganized Kmart

BY MATTHEW BENZ

NEW YORK—Considering the rough year that music retail is having, distribution executives say that the continued survival of the Kmart mass-merchant chain—now that it is out from bankruptcy—is crucial. After filing for Chapter 11 reorganization Jan. 22, 2002, Troy, Mich.-based Kmart closed about 600 stores, emerging from bankruptcy May 6 with some 1,500 outlets.

“Our associates are facing the future with new energy and enthusiasm,” Kmart president/CEO Julian C. Day says, “as well as a renewed commitment to providing our customers excellent service.”

CAN THEY MAKE IT?

But based on the troubles elsewhere in music retail, “we’re obviously watching this very closely,” says Jim Weatherson, executive VP of Universal Music Group’s U.S. Distribution.

“There is still speculation about whether they can make it in the long term.”

Already this year, Best Buy has said it will sell the loss-making Musicland Group (Billboard, April 12), which it acquired 2½ years ago.

More recently, Tower Records said it was delaying an interest payment on its debt, in an apparent effort to gain leverage in the ongoing negotiations with its creditors regarding its own fate (Billboard, May 10).

“At this point,” VEA Inc. president John Esposito says, “when the industry is under the siege that it is, losing 1,500 stores would not be a good thing.”

When Kmart filed for bankruptcy, Handleman was the company in the music industry with the most to lose. The mass merchant accounted for 35% of the rackjobber’s sales.

But Handleman quickly won designation from U.S. Bankruptcy Court for the Northern District of Illinois as one of Kmart’s “critical vendors.”

Though it is losing tens of millions in annual sales from the

BY BRIAN GARRITY

NEW YORK—With an eye on building greater customer recognition of its FYE brand, mall-based music store kingpin Trans World Entertainment is committing major marketing dollars to sponsor the upcoming summer concert touring season.

FYE will sponsor seven concert venues in the Albany, N.Y., and Philadelphia areas, as well as a pair of national traveling rock festivals: Ozzfest and Lollapalooza. The retailer is also lending its name to a number of special radio concert events during the summer.

While figures were not disclosed, the company is billing the initiative as the most aggressive summer music sponsorship program in its history.

“We’re in the third year of FYE branding, and we’re looking at this as a way to really gain exposure, as well as to support what’s going on in the music industry,” Trans World Entertainment VP of marketing Mark Hogan says.

Hogan says the increase in FYE’s tour sponsorship activity reflects more venues and concert promotions reaching out to the retailer for marketing support. It is also spurred by attractive economic terms being offered to the retailer for sponsorship opportunities.

As part of the promotions, FYE will have a mini-store/autograph tent on-site at the venues, where concert-goers can purchase product from acts featured on the bill. Visitors will also have opportunities to meet artists.

“That’s one of the key components: We sell on-site,” Hogan says. “That helps us recoup a lot of our investment.”

FYE also support its sponsorship initiatives with extensive advertising, in-store signage, on-site activities, and online support.

The advertising will consist of radio and TV spots, as well as concert program materials.

In-store promotions will include dedicated displays for acts featured on the Ozzfest and Lollapalooza tours, posters, ticket giveaway promotions, and special appearances by some of the artists.

There will also be coupon campaigns in which rebates are packaged with ticket envelopes and distributed at the venues.

For the second year, FYE will be the official music retailer and exclusive “in association with” sponsor of the FYE-sponsored concerts produced and/or promoted by Clear Channel Entertainment at select Philadelphia-area venues, including Tweeter Center, Hershey Park Stadium, Star Pavilion, the Electric Factory, Tower Theatre, and Theatre at the Living Arts.

In the Albany area, FYE will be the exclusive music retailer for the fourth consecutive year at the Saratoga Performing Arts Center and a venue sponsor at the Pepsi Arena in Albany.

FYE, for the third year, will be the exclusive retail sponsor of Ozzfest, which features Ozzie Osbourne, Korn, and Marilyn Manson. FYE will also be sponsoring the return of the Lollapalooza tour featuring Jane’s Addiction and Audioslave.

FYE is also offering sponsorship support to two major radio festivals: WQHT New York’s Hot 97 Summer Jam X at Giants Stadium in East Rutherford, N.J., on June 3—featuring Eminem, 50 Cent, Nelly, Nas—and the May 24 WHFS Festival in Washington, D.C., featuring 30 acts including Godsmack, Blu and Good Charlotte.

“We think this sort of promotion is very important,” Hogan says. “When you look at the summer, it’s difficult to reach people through traditional media. People are out and enjoying events like these.

Another plus: FYE gets to piggyback its brand on advertising in association with the tours in question.

The bulk of FYE promotional activity outside the summer concert season is usually local market radio—which tends to be newer.

“We look at this as a broader perspective where we can feature a lot of artists and get our message out,” Hogan says. “We think it’s an awareness thing. Maybe somebody didn’t know what FYE is, they see the ad at an event, then they see it in the mall, tie it together, and go into the store.”
Baby Bands, Veterans In Concrete Mix

BY SHARON LEVINE

During the past six months, New York-based Concrete Marketing has built retail participation in its 12-year-old Concrete Corner program by 30% to 350 stores nationwide, developing metal display racks and upping distribution of its Corner Sampler CD.

The program promotes independent and major-label acts with samplers and brand-new, colorful metal floor racks that stand nearly 6 feet tall. The rack holds up to 12 CDs including a featured release with a header card atop the display bin. Baby bands are able to build recognition when positioned next to established acts, which in turn benefit from placement next to new bands.

"With this rack, as long as you have floor space, it's a perfect tool to merchandise product," says Rob Fishback of Chicago's Discount Records. "The samplers put music into people's hands who might never have heard the band."

This month, the display features a mix of rock and heavy-metal acts like Linkin Park (Warner Bros.), Cold (Interscope), Zakk Wylde's Black Label Society (Spitfire), Marilyn Manson (Interscope Geffen Records), the Dat-suns (V2), Systematic (Elektra), Nothface (VT1), and E. Town Concrete (Razor & Tie), as well as the House of Lords (Capitol) soundtrack (Interscope) and the latest WWE: Dinah DVD (WWE). Participating retailers also distribute 20,000 Corner Samplers monthly, up 45% from the previous allotment of 12,000 per month. The samplers are enhanced and include web and trailer DVDs from music videos.

"Kids throw the sampler in their computer and check out upcoming videos and DVD trailers prior to re-ordering," says Corner Marketing president Rob Chiappardi says customers at that chain who are part of the Newbury Comics e-mail list can download a coupon that will entitle them to the Corner Sampler with the purchase of a CD.

"We want the right stores: people committed to hard rock and heavy-metal music," Chiappardi says. "We are looking for stores that pique consumer interest.

Other stores that have agreed to feature the display are key rock-oriented stores in the Sound Shop component of the Value Music chain, the 14-unit CD World in New Jersey, and tastemaker independent stores like Los Angeles' Amo's Records and Albany, N.Y.'s Music Shack. By market, Seabury says Concrete Marketing counts New York, Boston, St. Louis, Pittsburgh, and Green Bay, Wis., as having the best participation in the program.

Concrete Corner costs labels $57,000 per month and $18,000 for the next six months, according to Seabury. As part of the promotion, Concrete Corner retailers guarantee to carry five to 10 titles. To increase interest at the point of sale for its clients' albums, Concrete Marketing rewards stores that fulfill the goals of the price-and-positioning program by offering cash prizes for heavy in-store play of the featured act.

Concrete Marketing also offers retailers hands-on information on the Web sites fans2fans.com and concreteplanet.com. In turn, participating retailers are expected to provide a fan and complete questionnaires, which expose consumer behavior on the ground level to Concrete Marketing and its clients.

Roadrunner Records director of sales and field marketing Marc Scharpino notes that "at $20-$30 per store, it's the best price-and-positioning program for your dollar.

Sanctuary Records head of sales Rob Cahill says Concrete Corner "has been more helpful with our baby acts. We use it regularly, as you can imagine with our roster."
it facilities it supplies to music merchandisers, including Valley Entertainment and Whitehouse Entertainment. Those two companies wound up filing for Chapter 11, with Valley eventually being liquidated.

Trans World had sales of $1.28 billion for the year. That is a 7.6% drop from 2002’s sales of $1.39 billion, when it had revenue of $16.8 million, or 40 cents per share. The drop was attributed to a 5% decrease in comparable-store sales and the closing of 65 stores during the year.

The $45.5 million loss translated into $1.13 per diluted share. The dramatic change to red ink was largely attributed to write-offs because of changes in accounting methods that reflected rulings and guidelines the Financial Accounting Standards Board issued in the past year. Trans World wrote off its entire balance of goodwill of $40.9 million, or 72 cents per share.

Accounting rules were also changed. If vendor allowances, such as cooperative advertising funds, are not spent on an identifiable cost, they must be subtracted from cost of goods instead of being subtracted from expenses, which was how Trans World previously recorded those funds. So switching $48 million in cooperative advertising funds against cost of goods resulted in a one-time charge of $13.9 million. This is because “any vendor allowance is a reduction of purchase price, so you have to flow it through inventory,” says John Sullivan, executive VP/COO for the Albany, N.Y.-based chain.

The company spent $18.8 million for advertising in 2002, down from $25.3 million in 2001. Those cooperative advertising dollars are included in the company’s selling, general and administrative (SG&A) expenses.

Without the charges, Trans World would have posted a net income of $600,000, although the operating loss would have been $6.1 million. Looking at operations, the accounting adjustments for cooperative advertising funding increased gross profit so that it was 36.4% of total revenue and SG&A was 35.4%. In 2001, before the changes, gross profit was 32.6%, and SG&A was 30.5%.

Last year, music sales were 59.9% of total revenue, down from 73.1% two years ago. Meanwhile, movie sales are now 24.5%, a 10 percentage-point increase from the 14.5% of revenue that product segment claimed in 2000 for Trans World.

Larger, videogames are now 6.1%, up from 2.3% two years ago. The category known as “other” is also increasing: Last year, other—which includes accessories, T-shirts, posters, and lifestyle items—comprised 10.5% of sales, up from 8.1% two years ago.

Looking at the balance sheet, the company ended 2002 with a cash balance of $1.97 million, down from $254.9 million in the previous fiscal year. Trans World used $15.8 million in cash to repurchase company shares. In the past year it has bought back about 12 million shares, leaving outstanding shares at 40 million.

During the year, it spent $40.4 million on capital expenditures, including installing a kiosk sampling system and rebranding its mail stores. Trans World expects capital expenditures to be $30 million in 2003.

The company’s $100 million revolver was completely available at year’s end. During the last fiscal year, the highest amount outstanding was $34.9 million, as opposed to $12.2 million in the previous fiscal year.

At year’s end, inventory stood at $378 million, down from $409 million at the end of 2001, while accounts payable were $327 million, down from $378 million. Shareholder equity finished the year at $392 million, up from $338 million at the end of the previous year.

For 2003, Trans World expects earnings to range from 15 cents to 20 cents per share, with a selling and administrative expense goal of $48 million at the end of 2002. It expects gross profit to be 36% and SG&A to be 31%-32%.

The survey also reveals that product returns are increasing. Last year, returns were calculated at 19.5% of revenue vs. 16.4% in 2000. The survey notes that cash and checks accounted for 46.3% of sales transactions; credit cards were used in the remainder. It also shows that the typical music purchase consisted of 2.3 items vs. 1.4 for video purchases.

Other products that the survey broke out include used CDs, which accounted for $263 million in sales; blank CD-Rs, $178 million; vinyl, $67 million; and DVD-Audio, $31 million.
**HOME VIDEO**

**Terminator 2' To Be Sold On HD DVD**

BY JILL KIPINS

LOS ANGELES—Artisan Home Entertainment's decision to release Terminator 2: Extreme DVD in the high-definition (HD) DVD-ROM format has some industry executives scratching their heads.

HD DVD players are still years away from being introduced into the U.S. marketplace. Therefore, executives are questioning the wisdom of releasing a version of a movie that can only be played on high-end PCs that run Microsoft's Windows Media Player. No other movie studios currently have plans to release movies on HD DVD.

The two-disc June 3 release, which retails for $29.98, also includes a digitally remastered version of the 1991 film with new features that will play on conventional DVD players.

"We've got to ride DVD for a little while longer," Video Software Dealers Assn. president Bob Andersen says. "Offering away at a new format in small steps won't engage consumers." Similarly, Doug Thomas, senior editor of DVD Video for amazon.com, does not think the HD-DVD's appeal is strong enough, given the existing technology: "Versions for your home theater system look good already."

But Artisan president of sales and marketing Jeff Fink says the Terminator 2 (T2) release is a "window into the future of where is headed." The company previously offered HD content with the April 22 release of The Shawshank Redemption on a Motormax DVD. That project included a DVD-ROM film that was 1.7 times the resolution of a DVD (Billboard, April 5). The T2 DVD-ROM is 3.5 times the resolution of a DVD.

Artisan was "close to high-definition," says Erin Cullen, Microsoft's product manager for the Windows digital video player, while T2 is "true high-definition."

Microsoft wants to offer consumers an interim method of viewing HD content while the DVD Forum—an international association that determines guidelines for next-generation DVD hardware—nurses over-valuing standards for HD set-top boxes.

Retailers doubt that a new version of T2 will create excitement for the new format, because the title has been released on DVD twice before.

But Artisan's decision was based in large part on Warner Bros.' July 2 theatrical release of Terminator 3: Rise of the Machines. Artisan is spending $4 million on a marketing campaign, which will roll out while Terminator 3 is being promoted.

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Advocate Of Analog

John Oram's Analogue Barn Services A Waning Studio Format's Niche Market

BY CHRISTOPHER WALSH

Although analog tape is becoming more of a niche market within the world of professional audio recording, proponents like John Oram continue to champion its sonic advantages, even as it grows increasingly costly and scarce.

Archaic or otherwise, analog tape and recording equipment—a badge of honor at Oram's Analogue Barn, a recently refurbished studio in a 16th-century barn on his property in the town of Meopham in Kent, England. As a veteran of audio equipment manufacturers Vox and Trident Audio—he spent 14 years as a consulting designer at the latter—Oram designs and markets consoles and such gear as microphone preamplifiers, equalizers, and compressors under the Oram Professional Audio and Trident Audio brands.

The studio, he notes, has had an enthusiastic reception. "I leaned on the studio and said, "Let's really bring that to the forefront." The world had sort of written me off five years ago: 'You're just the analog man. What are you going to do now that digital is king'?

Oram continues, "Digital made such a splash, and a lot of artists obviously believed what they were told. But with the fullness of time, they've discovered that the sound isn't quite the same. It's brilliant for many, many things, and we've got a lot of digital gear in the Analogue Barn, but we've tied the two together. We've got SMPTE time codes [standardized timing signals defined by the Society of Motion Picture and Television Engineers] between the digital and analog systems, but the basic recording is still done on tape."

The Analogue Barn is outfitted with a Series 80-5.1 "soundaround" mixer—Trident Audio's redesign of the revered Trident Series 80 with identical preamplifiers and EQ that has been updated with such modern features as surround mixing capability.

"I've physically made the module size such that it's equivalent to the Oram Pro 24 console size, so you can mix and match the modules in the same frame," Oram says. "The Oram module has more of a state-of-the-art smoothness, whereas the Trident has something of the rawness of the '70s but still a great sound.

"Our preconception design is a 48-channel frame, which has 24 Orams and 24 Tridents. We just delivered one to a new studio, Cedar Rock Recording in Indiana, which has gone for the same 24/24 configuration that we have in our studio here." The grounds of Oram's house formerly held a smithy built in 1260 known as the Old Forge. A side annex can fit four people, Oram says, and in nearby Cobham, the Leather Bottle Inn—featured in Charles Dickens' The Pickwick Papers—provides additional accommodations for studio clients.

"We've got two 16- and 24-track tape machines," Oram adds, "and a state-of-the-art RADAR [hard disk recorder], which I like a great deal. Of course, we've got the conventional 2000, 3000, and 4000 series board hard disk recorder too, should we need it. But there's no comparison between the digital and analog recorders when you hear them side by side. The analog is just so rich and full and meaningful."

GOOD TIMES: Almost one year after the Rolling Stones Remastered series brought the magnificent sonic characteristics of Super Audio CD (SACD) to the masses, ABRCO Records is doing the same with seminal recordings of Sam Cooke.

On June 17, ABKO will release the Sam Cooke Remastered Collection on hybrid SACD. It will consist of the 1964 Great Balls of Fire EP, Live at the Copa, and Sam Cooke at the Copa, which includes a 5.1-channel mix and the compilation Portrait of a Legend.

The double-disc Sam Cooke's SAR Live at the Copa includes tracks that were recorded in 1964 at New York's Copacabana, as well as recordings from the group's 1963 Carnegie Hall, and Rosenthal created a 5.1-channel mix on the Magic Shop's Neve 80 Series wrap-around console after extensive research, which all clearly reveal SACD's ability to convey not just superior audio but three-dimensional space.

"It was a rather challenging experience," Rosenthal says, "because it was only 3-track. I spent a lot of time trying to develop room geometry, trying to get the original measurements of the club and what the walls surfaces were like so I could create a surround-sound environment that duplicated what it was like to be in that room. My sense of doing the surround sound was that you were sitting in the front row— I worked very hard to get the feeling that Sam was right in front of you, five or six feet away." The difference between previously issued Cooke recordings and the SACDs is striking. As with the Rolling Stones Remastered, the Cooke collection conveys both greater realism and previously unheard nuances, which are easily discernible. Fortunately, the original recordings were made by talented engineers, including Al Schmitt, Bones Howe, Dino Lapis, Dick Bogart, Ray Hall, and Dave Hassinger.

Interestingly, Hassinger recorded both Cooke and the Rolling Stones, the latter covering some of the former's songs in the same facility in which Cooke had recorded them, RCA Studio in Hollywood.

"These guys were amazing balance engineers," Rosenthal says. "The way they recorded stuff was just remarkable. It really has stood the test of time.

"Luckily for fans of both artists, SACD provides a listening experience similar to what those engineers heard in the recording studio as the artists put their music to tape."
Avex, Sony Music Japan Report Mixed Results

BY STEVE MCCLURE

TOKYO—After reporting lower sales for the year ended March 31, two of Japan’s largest record companies say they plan to further diversify their business activities.

Reflecting the overall weakness of the Japanese market, SMEJ announced May 9 that sales at the Sony Music Entertainment Japan (SMEJ) group of companies for the year ending on that date fell 9.8% to 183.1 billion yen ($1.6 billion).

On the same day, leading Japanese independent group Avex reported mixed results for the year. Sales at the Avex group’s core company, Avex Inc., were down 7% to 51.4 billion yen ($492 million), while after-tax profit rose 65.7% to 1.7 billion yen ($15.4 million).

The SMEJ group numbers 41 companies, including its label group, which is Japan’s No. 1 record company by virtue of its 19% market share in the January-March period, according to SoundScan Japan. Avex Inc. had a 14% market share during the same period.

The SMEJ group also includes Sony Music Publishing Japan, artist management company Jarrett’s (www.jarrett.com), and music TV channel operator SME TV.

SMEJ profit figures have not been released for more than two years, since SMEJ was delisted from the Tokyo Stock Exchange after becoming a wholly owned subsidiary of parent Sony Corp. Jan. 1, 2000.

Top-selling titles for SMEJ during the year included male pop duo Chemistry’s album Second to None, which SMEJ says shipped more than 2 million units; female vocalist Mika Nakashima’s debut album True, which has shipped more than 1.2 million copies; and male vocalist Ken Hirai’s album Life Is … , which has shipped some 800,000 units.

According to a SMEJ spokesman, “This year’s theme [for the company] will be restructuring, which doesn’t mean job cuts.” Instead, the company aims to become “a total music business” through such practices as looking for increased cooperation between its artist management subsidiaries and its various labels.

On a consolidated basis, the Tokyo-based Avex group’s overall sales fell 1.8% to 81 billion yen ($692.1 million), while after-tax profit was down 29.8% to 3.1 billion yen ($26.5 million).

Avex says its reduced profits were a result of falling CD sales and stock-valuation losses.

Top-selling titles for Avex during the year included two albums by female vocalist Ayumi Hamasaki—which, according to the label, shipped a total of 3.7 million copies in Japan—and Valenti by female singer BoA, which shipped 1.3 million copies.

On April 1, what was formerly known as the SMEJ group was split into two separate holding companies, a “music business-related” group of firms and a “business-related” group (Billboard, April 12). The former retained the SMEJ title, while the latter took the newly coined name Sony Culture Entertainment.

Similarly, Avex chairman Tom Yoda says his company’s goal is to establish a 50/50 ratio between its record business and other activities during the next five years.

In addition to Avex Inc. (which comprises Avex Trax, Avex Tune, Cutting Edge, and other labels), the Avex group includes such subsidiaries as music publisher/concert promoter Promo Prime Direction, nightclub management company DreamVille Entertainment, artist management company Asev, audio software distributor Avex Distribution, AV Experience America, Hong Kong-based Asev Asia, and Avex Taiwan.

Polar Music Prize Honors Jarrett

BY JEFFREY DE HART

STOCKHOLM—Pianist/composer Keith Jarrett was awarded the prestigious 2003 Polar Music Prize May 12 in Stockholm by the Stig Anderson Music Award Foundation of the Royal Swedish Academy of Music.

The late Stig Anderson, a publisher/lyricist who enjoyed international success as the manager of ABBA, established the Polar Music Prize in 1989 when he donated an undisclosed sum of money to the academy. A jury of academy members awarded the first prize in 1992.

Now in its 12th year, the prize is awarded annually. According to Anderson’s deed of covenant, there is “no restriction as to nationality … for significant achievements in music and/or musical life or for achievements which are believed to be of great potential importance for the advancement of music.”

The 2003 prize was presented to Jarrett by His Majesty King Carl Gustaf XVI of Sweden in a nationally televised ceremony from the Berwaldhallen concert hall. The audience consisted mostly of dignitaries, music and show business celebrities, and media representatives. This year marks the first one where the prize, an award of 1 million Swedish kronor ($125,000), was given to a single honoree.

“After five decades in music—most of which was spent trying to overcome the limitations of my instrument and the assumptions of unchangeable categories which 800,000 of you don’t believe in—I am honored to be the Polar Prize recipient this year,” Jarrett commented at the ceremony. “I believe this has not been given to me for any one specific achievement as much as for an unwavering commitment to the integrity of the creative moment.”

The event was broadcast on Sweden’s TV4, and it was also Webcast. It was preceded by a performance by Jarrett, with bassist Gary Peacock and drummer Jack DeJohnette, at Stockholm’s Konserthuset.

Steve Cloud. Jarrett’s manager, acknowledges that the award is a great honor, although he admits that he isn’t sure what effect it might have on Jarrett’s record sales and career.

“The award is a very positive thing,” Cloud says, “and if the record company wants to use that to expose Keith’s work to people who don’t know it, the body of work stands on its own. How it is exploited is something we won’t do. Nothing that Keith has ever done has anything to do with the dynamics of the economy of the record industry.”

Polar Music Prize managing director Stuart Ward explains that the organizers “seek nominations, not from the general public or individuals, but from music industry organizations around the world and, of course, the members of the award committee themselves.

“Because of the criteria Stig set out, one can pretty well work out who the people are that can be considered worthy nominees—certainly on the international level. We meet regularly and say, ‘Who do we feel we will honor this year?’”


“Keith says that he felt his body of work would be [acknowledged] at some point,” Cloud comments. “He wasn’t sure it would be in this lifetime. But he was delighted that they selected him for this prize, which is somewhat removed from the music industry, chosen by a select committee that has so far showed a very real discretion.”

CD-Labeling Code Off To Smooth Start

Music Rating System Has Few Problems

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The introduction of a new voluntary code that restricts sales of certain music releases to consumers older than 18 has gone much more smoothly than anticipated, according to labels and retailers here.

Australian music retailers had expressed apprehension about asking customers to show ID when purchasing certain releases that feature graphic references to such subjects as drug abuse, sex, racism, or violence. Parents’ groups had questioned the effectiveness of the previous, self-regulating system.

In March, the Australian government’s Standing Committee of Attorneys General requested that the music industry’s existing voluntary Labeling Code of Practice be amended after consumer complaints that some titles were not appropriate to sell to minors. Labels had feared being forced to follow film and video companies in supplying the Office of Film and Literature Classification (OFLC) here with releases for classification, paying a fee of $640 Australian ($1,000) each time.

According to Stephen Peach, the Australian Record Industry Assn.’s (ARIA) executive officer, “That procedure wouldn’t have worked. There’d have been delays of up to six months [on releases].” The new code was designed to form the basis of the industry’s self-regulation system.

The new code, which was applied to all releases that featured anything that could be deemed “unsuitable” for release to the younger audience, was designed to form the basis of the industry’s self-regulation system.
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**Hits of the World** is compiled by Billboard/London.
# Billboard Music Pulse

**NEW FACE OF FADO:** In less than one year, Mariza, the new face of the melancholic Portuguese music genre known as fado, has risen from obscurity to become one of the hottest properties in world music. Her second album, *Fado Curro*, will be released May 26. EMI/Virgin plans to use a June 3 concert in Paris as a Europe-wide media showcase for her new act. The label signed the 29-year-old singer in February, after she won the European category at the BBC Radio 3 Awards for World Music with her debut album, *Fado Em Mim*. That record, released on Dutch label World Music Network, was based on material associated with the late Amália Rodrigues, who for half a century was the universally acknowledged “queen of fado.” By contrast, many of the songs on *Fado Curro* are written by leading Portuguese contemporary poets. “I started thinking it would be better to create my fado the way I want, with more original material,” Mariza says. “I don’t want to put fado in a museum.” Carlos Maria Trindade of top Portuguese band Mandraque produced the album. Mariza will tour Europe throughout the summer.

**POST-WAR MADNESS:** The recent war in Iraq has provided a surprising boost to the career of curly-haired Italian rapper Caparezza and his so-far-unreleased single, “Follia Preferenziale” (Preferential Madness), which has become a minor radio and video hit. Caparezza is signed to Extra Labels. GM Carlo Martelli says, “We were working on an album for September, and this wasn’t even on the track list. But we sent out copies to the stations on the off-chance.” Betty Senatore, a presenter for state-owned RAI Radio 2, says: “We decided to make this song our peace anthem. It received high rotation, and listeners inundated us with requests about the artist.” Martelli adds, “MTV asked for a video, which we didn’t have, so we put one together in three days. We’re releasing the album forward. You spend your life making marketing plans and strategies, but then something happens and you have to tear them up. This business really is still about songs.”

**POLES TOGETHER:** Borisewicz & Kukiz, a collaboration between Polish rock giants Jan Borisewicz and Paweł Kukiz, went straight to No. 1 on the Polish albums chart last month with their BMG Poland release. “It was easy to bring them together in the studio, and a relaxed pop-rock album followed,” says Paweł Jozwicki, the label’s head of A&R. Both musicians rose to fame in the early ’80s: Borisewicz fronted rock-pop band Lady Pank, and Kukiz sang politically conscious rock as part of the trio Aya RL. “We are a good match,” Kukiz says. “We’re both mature and still enjoy our rock lives.”

**ELECTRO-RETRO:** Between 1979 and the early 1990s, Brussels was the center of a groundbreaking electro-rock fusion movement. Now acts such as Aksak Maboul, Tuxedomoon, Minimal Compact, Telex, and Bel Canto— which influenced many of today’s groups and producers—are celebrated on the compilations *Crammed Global Soundclash* parts one and two, released June 2 by Belgium label Crammed Discs. “Looking back,” label founder Marc Holland says, “we were the only label at the time doing world/electro-rock fusion. One of the reasons for releasing this material is that people don’t realize that the same, small group at Crammed was involved in all these directions. The label is also releasing albums from the concert itself, including Aksak Maboul’s *11 Danses Pour Combatte la Migraine*, The Honeymoon Killers by Les Teneurs de la Lune de Miel, and Nair et Blanc by Zazou/Bikaye. Holander says, “Nair et Blanc is the first example of analog synths being mixed with ethnic music.”

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**COMMON CURRENCY**

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

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**THE NETHERLANDS**

**MEGA CHARTS BY BILLBOARD**

**SINGLES**

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| 4 | AMERICAN LIFE | 16 | 16 |
| 5 | IN THE SHADOWS | 16 | 16 |

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**BILLBOARD**

**MAY 24, 2003**

**www.billboard.com**
**Czech CD Clubs Warned**

**IFPI Threatens Music-Swapping Groups With Legal Action**

BY MARK ANDRESS

PRAGUE—The Czech music industry is seeking the closure of CD lending clubs across the country. It is a bid to stem what it says is a major loss of sales through home CD burning of borrowed discs.

The local branch of the International Federation of the Phonographic Industry (IFPI) is presenting documentation to the operators of some 70 clubs. It hopes this will lead to the closure of an estimated 70 "clubs of owners" operating in the Czech Republic.

The IFPI says that while no writs have yet been prepared, it will take legal action against the clubs if they do not voluntarily shut down.

The documentation that the IFPI has gathered includes legal analysis, which it claims proves that the clubs are breaking copyright law. The analysis was recently completed by the country's leading legal experts at the law faculty of Prague's Charles University. The IFPI will use it in court if the clubs refuse to cooperate.

Life membership of the clubs, which typically costs about $10, provides partial ownership of thousands of CDs that can then be legally copied and unlimited quantities for "personal use." Karel Kuca, IFPI Czech Republic managing director, says the clubs' activities have contributed to the country's music industry shrinking to one-quarter of its previous size in only six years. The trade value of recorded-music shipments in 2002 was 743 million koruna ($22.6 million), or one-quarter of their 1997 level, and 20% down on 2001.

Kuca says, "If the situation does not improve in 2003, I'm afraid some of our member companies could cease to exist."

The Czech Union, the International Intellectual Property Alliance, and U.S. trade representatives have criticized the clubs' existence in the past. "We have a big problem with home CD-R burning," Kuca says, "and it's increasing. We want to protect our investments, so we want to stop all sources of such activity. The clubs of owners are the main stimulus for home CD burning, and our next step is to stop them."

LEGAL PRECEDENT

Among the documentation the IFPI is presenting to club owners is a Czech court decision from July 2002 that falls in the industry's favor. A judge in Ceske Budejovice, South Bohemia, declared the activity of a local club illegal and handed out a suspended prison term to its owner.

Kuca says, "We would like to approach all other clubs of owners in a friendly way first; tell them, 'Look, one of your colleagues was already found guilty of these operations'; and give them a chance to stop before we file any lawsuits."

IFPI Czech Republic says it will use the case as a legal precedent. The Ceske Budejovice club has since reopened, however, highlighting the problem of enforcing such decisions. Jaromir Soukup, head of the IFPI Czech Republic anti-piracy section, says that although local police are keen to press charges against the club owner as a repeat offender, the labels body has urged them to hold off for the present.

There is some concern that another judge might overrule the Ceske Budejovice judgment and create a precedent that the clubs of owners could use against the IFPI. As a result, the body is walking something of a legal tightrope, Soukup says. "We want to make sure we do things absolutely right."

IFPI officials are set to visit starting all the clubs, asking them to close operations on the basis of the body's legal findings. Should they decline, the IFPI will file criminal and civil lawsuits against each individual operating these clubs. Damages could run into millions of dollars.

"We don't have damages worked out yet," Soukup says. That would depend on how many CDs had been lent and how many clients the clubs have. But he adds, "We're talking big sums here."

A DIFFERENT INTERPRETATION

The IFPI is aware that clubs are like-minded people who want to enjoy their favorite music, Vilem Hampel owns the country's largest such club, Prague-based Music World, which boasts a CD catalog of more than 10,000 albums. Hampel stresses, "Our club is not breaking Czech copyright law."

"I have had my own legal analysis done, and it shows that my activities are in complete accordance with the law," says Hampel.

Hampel says that joining a club makes each member a co-owner of each CD in its catalog. "As a co-owner," he claims, "a member has the right to consume the CD. Whatever he does with it is entirely up to him. He can make one copy or 10—nobody cares."

"Besides, people don't just do it to make a copy," Hampel continues. "Our members include 'music experts' mapping out the music scene, who want to listen before committing themselves to a purchase. Paying 550 koruna ($19) at retail for a CD is way under the Czech purchasing power." Membership at Hampel's club costs 300 koruna ($10.30); the daily CD rental rate is 30 koruna ($1).

Although Hampel denies his shop has anything with the Czech Republic's commercial CD-burning outlet, known as vypalovny (Billboard, Oct. 19, 2002), many other clubs work in cooperation with them, according to Kuca.

In addition to the commercial vypalovny, whose services are often advertised on the Internet, CD-burning clubs have been mining copyright for the industry's greatest problem in the Czech Republic, according to the IFPI, with CD-Rs accounting for 80% of all seized goods.

Last year, the Czech authorities conducted raids that turned up a record 370,000 pirated music CDs, worth more than 90 million koruna ($3.1 million).

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**Executive Turbulence**

**U.K. trade deliveries of music dropped 13% in value to slightly less than £216 million ($347.6 million) in the first three months of 2003, according to labels body the British Phonographic Industry (BPI). BPI attributes the fall to a "general lack of consumer confidence affecting the retail sector as a whole" and to continued downward pressure on pricing at retail. Although the U.K. remains the world's second-largest single market, shipments of the format were hit bad, dropping 42.2% in unit terms to 8.6 million and 42.9% in value to £16.2 million ($26.1 million), compared with the same period in 2002. Album shipments fell 48% in value to £99.8 million ($321.5 million) and 9.4% in volume terms to 44.3 million units.

**TOM FERGUSON**

A funding package of £750,000 ($1.2 million) helped the city of Edinburgh, Scotland, beat competition from Belfast, Northern Ireland, and Copenhagen to act as host city of this year's MTV Europe Music Awards. Described by Scotland's First Minister Jack McConnell as "an excellent investment for us here in Scotland," the Scottish Executive, Edinburgh City Council, Scottish Enterprise fund for creative industries, and Scottish Enterprise Edinburgh and Lothians fund for tourism provided funds (£250,000, £125,000, £250,000, and £250,000, respectively) to MTV toward the cost of the event. MTV says it will build a 6,000-seat arena on the Scottish capital's waterfront for the Nov. 6 show.

**GORDON MASSON**

Dutch independent label and distributor CNR Records, which operates in the Benelux region, is launching an international division to handle releases throughout Europe. Europe-wide releases will be handled by a network of distributors that include Edel in Germany, Portugal, and Italy; Divusca in Spain; Pinnacle in the U.K.; Universal in France; Musikvertrieb in Switzerland; and Music distribution in Russia. CNR has inked Pan-European distribution deals with U.S. labels Babyface, Drama, Entertainment, and Fome Records, among others. CNR handles distribution in the Benelux region for such labels as Runaway Records and Echo.

**JULIANA KORANTENG**

Frances Lowe will step down as director general of British Music Rights (BMR), the lobbying body for author/publisher rights, at the end of August. Lowe joined BMR four years ago after seven years as in-house lawyer for U.K. authors rights group the MCPS-PRS Alliance. At BM, she worked on such legislative issues as the European Union Copyright and E-Commerce Directives. In October, she begins a diploma course in modern and contemporary art in London.

**LARS BRANDEL**

**RECORD COMPANIES:** Vijay Lazarus has been promoted to chairman of Universal Music India (UMI). He was president/managing director. UMI also promotes Rajat Kakar to managing director and Allen Andrade to executive VP/CFO. They were, respectively, senior VP of sales and marketing and senior VP/CFO. Graham Samuels is named VP of strategic marketing at Sony Music Entertainment U.K., based in London. He was marketing director of BBC Music. Jon Simon is promoted to VP of new media at Warner Music Asia-Pacific, based in Sydney. He was director of new media.

Mark Lankester is named director of new media for Southeast Asia at Warner Music in Kuala Lumpur, Malaysia. He was managing director of Warner Music Hong Kong.

**MUSIC PUBLISHING:** Sally Perryman is promoted to the dual role of executive VP of creative/GM for EMI Music Publishing U.K., based in London. She was senior VP/head of A&R and creative. EMI Music Publishing U.K. also promotes Guy Moot to executive VP/head of U.K. and European A&R. He was senior VP of U.K. and Europe A&R. Nelly Querol is promoted to GM of classical at BMG Music Publishing France, based in Paris. She was GM of the company's Salabert Editions unit.

John Dobinson has been named senior director of finance and administration for BMG Music Publishing, based in London. He was commercial director of Zomba.

**MUSIC RETAILING:** Stuart Fraser has been appointed as CEO of Hong Kong's Musicland to managing director of HMV Australia and Southeast Asia, based in Sydney. He was managing director of HMV Australia.
Cockburn Makes ‘Best Record’ With 27th Set

BY LARRY LEBLANC
TORONTO—Three decades into his career as a solo singer/songwriter, Bruce Cockburn continues to redefine himself musically on his 27th album, You’ve Never Seen Everything. Scheduled for a June 10 release in North America, You’ve Never Seen Everything is a prime example of why there’s so much interest in the major label. The album is Cockburn’s first full-length studio release in four years, since Breakfast In New Orleans Dinner In Timbuktu, which was issued by True North in Canada and Ryko-disc worldwide. "Who else on their 27th album is still being adventurous and arguably making their best records?" asks Bernie Finkelstein, Cockburn’s manager since 1971 and president of True North, which has released all of Cockburn’s albums in Canada. "Bruce is not resting on his laurels. He’s still pushing the envelope."

Cockburn adds, "A surprising number of people in their 20s and 30s tell me they grew up with my music and that they like it. That’s surprising. I couldn’t have done more to get away from my parents’ music."

In 2001, True North inaugurated a U.S. distribution agreement with Cambridge, Mass.-based Rounder Records. In 2002, True North and Rounder kicked off an extensive release of Cockburn’s vast catalog and issued a career compilation called Me From My Time Anywhere: Singles 1979-2002. "This is the first full album we’ve had [under the agreement], and Bruce has really delivered," says Paul Foley, GM of the Rounder Records Group. Lead single “Open” was No. 1 most-added at (U.S.) triple-A radio, and Bruce says, “Bruce is a staple at a lot of triple-

For Sept. 1 through Oct. 7, he will tour Europe. His bookings in the U.S. are handled by the Agency Group in New York, in Europe by Coda Agency in London, and in Canada by Finkelstein. Recorded in Toronto, Montreal, Nashville, and Los Angeles, You’ve Never Seen Everything is the third album co-produced by Cockburn and his former sideman, guitarist Colin Linden. The album features longtime Cockburn backup players, including violinist Hugh Marsh and drummer Gary Craig. Guests include Emmylou Harris, Jackson Browne, Los Lobos’s De采集和开发新艺术家。“

Chassagne says joint ventures are an ideal way of coping with such trying times, as they are “last-moving structures that don’t get bogged down in the traditional major system.”

Chassagne says he left his job at Epic Group France in 2002 because he was convinced that “the current economic context calls for alternative structures.”

Warner Music France is also the partner in Tout Oui Tard (Warner), which initially launched as a wholly owned Warner imprint in 1996. It took on its current role as a joint venture between Warner and former WEAE France artistic director Vincent Freybeau in February 2002. Freybeau is now the label’s president.

Today’s joint ventures are tied to satirical singer Vincent Delerm, whose self-titled debut album, released last year, has shipped 270,000 copies in France, according to the label. Delerm was also named newcomer of the year Feb. 15 at the Victoires de la Musique industry awards show in Paris.

Another label signing, ballad singer/songwriter Thomas Fersen, entered the French charts at No. 4 for the week ended April 22 with his latest album, Pièce Montée des Grands Jours.

The third of the joint ventures makes waves on the French market is Atmosphériques, a deal between Universal Music and Marc Thonon. A former deputy GM of Universal France-owned Barclay, Thonon is now president of Atmosphériques, which he founded in 1996 as a joint venture with independent label Tremel. Universal bought out Tremel’s undisclosed stake in 2002.

Atmosphériques’ biggest stars are multimillion-selling activist rock band Louise Attaque. Thonon says its eponymous debut album has shipped 2.4 million copies since its release in 1997.

More recently, Thonon says that indie pop band Tahiti 80 has shipped 130,000 copies worldwide of its second album, Wolfgang Wolf, since its February release.

At Up Music, Chassagne says, “we have the same distribution, back office, and financial clout as a major but the flexibility and reactivity of an independent in terms of signing and developing new artists.”

Since Warner distributes and handles Up Music’s back office, the label only needs 10 employees. Otherwise, Chassagne says it would need 20 people. A similar situation prevails at Atmosphériques with Universal, leaving its eight employees to “concentrate 1,000% on the artists,” Thonon says. Indeed, Thonon suggests that the main advantage of a joint venture with a major label is artistic rather than economic. He says that joint ventures are a way of “getting back to the industry’s fundamental values.”

Chassagne says Up Music expects to have sales of up to $20 million during calendar 2003, its first full operating year. Noting that the attraction in a joint-venture deal for a major label is “extra repertoire,” Chassagne says he expects any future consolidation to play in his favor. “If in the future there are only three or four majors, that leaves a structure like mine more room for A&R, because the majors’ priority will be reducing their fixed costs, not developing artists.”

Chassagne says Thonon takes a different view, arguing that majors are good at developing new talent, reputation not. For him, “joint ventures are just a different way of working that ensures artists the freedom they need.”

Nonetheless, he is quick to admit that his major-label financial and administrative support gives him a significant advantage over many previous “pure” indie operators. “In today’s market,” Thonon concludes, “you need the support of a major.”

Thonon, a Canadian living in the U.S., suggested the two collaborate. Cockburn readily agreed, and the pair soon co-wrote “Everywhere Dance,” which is released as a single off the album. Andy Milne introduced himself to Cockburn 18 months ago at one of his New York shows. Milne, a Canadian living in the U.S., suggested the two collaborate. Cockburn readily agreed, and the pair soon co-wrote "Everywhere Dance," which is released as a single off the album. Andy Milne introduced himself to Cockburn 18 months ago at one of his New York shows.

Following lengthy touring behind Breakfast In New Orleans Dinner In Timbuktu, Cockburn took a year-long break. As he began pondering his next step, he seemed to hit a creative dry spell.

"Working with Andy was the perfect catalyst out of that creative swamp," Cockburn says.

Cockburn is more influenced by jazz than most performers of his ilk. "I got exposed to jazz when I began taking guitar lessons in high school. My guitar teacher, Hank Smith, was interested in Les Paul; it wasn’t a very big step from him to such jazz guitarists as Wes Montgomery, Howard Roberts, Grant Green, and Gabor Szabo. When I was 17, I saw [late Canadian jazz guitarist] Lenny Breau play at [Ottawa club] L’Hibou, and my jaw just about fell off my face. It was the most amazing thing I had ever seen."
The 51st annual BMI Pop Awards, which honor the most-performed songs in the BMI repertoire during the past year, were held May 13 in Beverly Hills. Below is a complete list of winners, with their songwriters and publishers (see story, page 11).


**Gone** - Wade Robson, Waijerio Sound.

**Hanging by a Moment** - Jason Wade, G-Chills Music, Songs of DreamWorks.

**Hello Good** - Pharrell Williams, EMI-Blackwood Music, Waters of Nazareth Publishing.

**Hero** - Chad Kroeger (SOCAN), Warner-Tamerlane Publishing.


**A New Day Has Come** - Stephan Moccio (SOCAN), Sony/ATV Songs.

**One Last Breath** - Scott Stapp, Mark Tremonti, Dwight Frye Music, Tremonti Stapp Music.

**Only Time** - Enna (PRS), Nicky Ryan (PRS), Roma Ryan (PRS), EMI-Blackwood Music.


**Pop** - Wade Robson, Waijerio Sound.

**Smooth Criminal** - Michael Jackson, MJJ Music.

**So Complicated** - Shaye Smith, EMI-Blackwood Music, Zomba Songs.


**Superman (It's Not Easy)** - John Ondrasik, EMI-Blackwood Music, Five for Fighting Music.

**Thank You** - Paul Herman, EMI-Blackwood Music.

**Wasting My Time** - Dave Benedict (SOCAN), Danny Craig (SOCAN), Jere my Hora (SOCAN), Dallas Smith (SOCAN), EMI-Blackwood Music.


**When You Remind Me** - Chad Kroeger (SOCAN), Mike Kroeger (SOCAN), Ryan Peake (SOCAN), Ryan Vkedal (SOCAN), Warner-Tamerlane Publishing.

**You Don't Have to Call** - Pharrell Williams, EMI-Blackwood Music, Waters of Nazareth Publishing.


**You're Gone** - BMG Music.

**A Thousand Miles** - Vanessa Carlton, Rosamah Music, Songs of Universal.

**Too Bad** - Chad Kroeger (SOCAN), Mike Kroeger (SOCAN), Ryan Peake (SOCAN), Ryan Vkedal (SOCAN), Warner-Tamerlane Publishing.

**U Don't Have to Call** - Enna (PRS), Nicky Ryan (PRS), Roma Ryan (PRS), EMI-Blackwood Music.

**Villain** - Drake, Ensign Music, Slavery Music, Songs of Universal.


All of them resulted from the songwriting collaboration of composer Jimmy Van Heusen and lyricist/bandleader Eddie DeLange.

**Words & Music**

**KEELY DOES BASIE:** She recently turned 71, but the ever-adorable Keely Smith sounds eternally youthful on her latest Concord Jazz album, Keely Swings Basie-Style With Strings.

"Bosie had a distinct sound," Smith says. She recalls being "the first [popular-song] singer of my type" to work with the Count. "He had a driving, big-band brass sound and just kind of tinkled on piano in the background. He didn't play a lot of stuff, but you always knew he was there."

Her Basie tribute follows similar sets honoring Frank Sinatra and, of course, Louis Prima, the great 1950s Vegas handle who was a raucous group Smith once graced. She was also married to Prima.

"My voice is stronger now than it was in those days," she says. "I'm basically a happy person and stay around mostly younger, positive-thinking people."

**MUSIC SALES BUPS:** The Music Sales Group—the international indie with offices in New York, Los Angeles, London, Paris, Sydney, Tokyo, Copenhagen, Madrid, and Berlin—has acquired Kitty Anne Music and Sounds of Universal.

The Kitty Anne catalog contains the pop and jazz standards of the Al Stillman & Robert Allen lyricist/composer partnership. The duo wrote Bree Coma's Christmas classic "(There's No Place Like) Home for the Holidays," "Johnny Mathis" signature tunes "Chances Are" and "It's Not for Me to Say," and the Four Lads' "No, Much." Scarsdale (which is owned with Shapiro Bernstein) includes such big-band and 1940s gems as Benny Goodman's "Darn That Dream," Glenn Miller's "Shake Down the Stars," and Glen Gray's "Heaven Can Wait."

All of them resulted from the songwriting collaboration of composer Jimmy Van Heusen and lyricist/bandleader Eddie DeLange.

**SMITH**

This is fitting, because it includes not only Count Basie-period standards like "You Go to My Head" and "Mood Indigo" but a pair of more recent gems: "How Sweet It Is (To Be Loved by You)" and "Can't Take My Eyes Off You." All of them are featured in her current New York run at Feinstein's at the Regency.

"I've always wanted to do "How Sweet It Is" but never knew how," Smith says, citing James Taylor's version of the Marvin Gaye Motown classic by Holland/Dozier/Holland. "Then my producer, Bobby Milano, said to do it à la Basie, and I thought it [would] work."

Smith wasn't at all sure about "Can't Take My Eyes Off You," the Bob Crewe/Bob Gaudio smash for Frankie Valli. But she credits her arrangers Dennis Michaels, Don Menza, and Frank Collett with making all the album tracks work Basie-style.

**Broadway Bound.** Legendary collaborators Bert Bacharach and Hal David pose outside Broadway's Brooks Atkinson Theatre just prior to the May 4 premiere of The Look of Love—The Songs of Bert Bacharach and Hal David, the song and dance revue devoted to their classic pop songbook.
MTV Asia Taps Multiple Media To Connect With Its Audiences

BY STEVE McCLURE

In a part of the world that sets great store in lucky numbers, MTV Networks Asia Pacific president Frank Brown is a great believer in the power of the number 360.

Brown is no numerologist. He simply uses the phrase "360 degrees" to give a clear picture of MTV Asia's overall strategy. "We've made tremendous progress in every direction of our business," explains the Singapore-based executive, who has headed MTV Networks Asia since 1997. "We've developed in all directions of the compass. In every aspect of youth lifestyle, we are continuing to develop at a pretty fast pace."

Brown's statement that "our creative excellence is at an all-time high" is backed up by the fact that the company bagged four awards at the Asian Television Awards last Dec. 4, specifically the Cable & Satellite Channel of the Year, Best Entertainment Special, Best Entertainment Program and Best Light Entertainment Presenter/Performer awards. MTV Asia also collected nine awards at the PROMAX & BDA Awards on Dec. 3.

Brown notes that one of the most visible highlights of the past year for MTV Asia was the second annual MTV Asia Awards event, held Jan. 24 in Singapore. The event, which was broadcast live throughout MTV Asia's coverage region, was hosted by Shaggy and Coco Lee and featured live performances by Axl Rose, Indonesia's Kris Dayanti and Malaysia's Sri Nurhaliza, among others.

MTV Networks Asia (a joint venture of Viacom's MTV Networks and Universal Music) currently operates eight 24-hour programming services: MTV China, MTV India, MTV Indonesia, MTV Korea, MTV Mandarin, MTV Philippines, MTV Southeast Asia and MTV Thailand. In total, MTV Asia reports that it reaches some 150 million households in the region.

Brown, expanding on the theme of the 360-degree strategy, explains that the basic idea is to move beyond MTV's traditional core medium of television into other media. "We're on the air, on the ground—meaning live events such as the MTV Asia Awards—and online, on the move with mobile phones," he says. He cites the three-year, $75 million, content and marketing alliance that MTV International recently signed with mobile-phone giant Motorola as an example of MTV Asia's new-media exposure.

STAR Network Synergy Drives Channel V's Viewership

BY STEVE McCLURE

It's no secret that the Asian music industry is in crisis mode. But that doesn't faze Channel V chief Steve Askew.

"Everything is an opportunity that serves to drive our business further," says the upbeat Askew. "By working side by side with the music industry in the way that we have, we are able to continue to drive our business forward and help overcome some of the problems facing the industry at large."

In fact, the past year has been a very good one for the music channel, says Askew, whose formal title is executive VP, programming, at the STAR television network.

"We've seen tremendous growth at a channel level over the last year, a lot of which has been born through the creativity that localization has been a catalyst for," says the Hong Kong-based executive.

One of the key milestones for the channel in the past year was the integration of Channel V into News Corporation's STAR Group, which now owns 100% of the channel.

Askew explains that this gives Channel V the advantage of tapping the STAR network's clout in supporting Channel V as a group of channels.

"This is a unique strength: the network providing Channel V with over 120 million people...whom we can excite and drive to the programming and artists featured on Channel V," he says.

Examples of the channel's localization strategy include the transfer of Channel V International's operations from Hong Kong to Kuala Lumpur, simply because Channel V International's biggest single audience is Malaysia.

Similarly, the channel has shifted Channel V Mainland China's base to Shanghai, putting it in the vanguard of V's "Made In China" campaign.

"The campaign allows people in China and beyond to see that China is a producer of many great things," explains Askew. "With the increased standards of our production and packaging, over the past year, we have managed to exemplify the 'Made In China' campaign. V got out of the gate really early in China, and I think we've benefited from that."

In January, Channel V staged the ninth annual Channel V Chinese Music Awards in Shanghai, which attracted a TV audience of some 201 million people, the company reports.

In the key Asian market of Taiwan, Channel V now has a 99% penetration rate in homes with cable access, according to Askew.

Continued on page APQ:2
**Music for Top Y2K Gold**, which airs in 110 million households, including Naye V.

**Regional Advertisers:**
- Viva.
- Fox,
- BMG, for instance, have started buying their own five-to-10-minute programming slots to promote new releases, although that exposure isn’t necessarily reflected in subsequent sales.

**The ongoing economic environment is not easy,** he points out.

**MTV CONNECTS**

**SARS Update**

**Epidemic Affects Travel And Business**

The World Health Organization’s advisory against all non-essential travel to areas affected by outbreaks of severe acute respiratory syndrome (SARS) remains in effect at press time. WHO has issued the precaution for Beijing, the Guangdong Province, the Shanxi Province, Tianjin and Inner Mongolia in mainland China; for Taipei in Taiwan; and for Hong Kong. WHO has lifted its travel advisory for Hong Kong.

The first high-profile impact of SARS on the music industry came with the cancellation of the Rolling Stones concerts scheduled for early April in Shang- hai, Beijing and Hong Kong. Subsequently, concerts by Moby and Santana, who were due to perform April 3 and 11 in Hong Kong, also were cancelled. More recently, the annual Golden Melody Awards for Chinese-language music, which was set for Taipei on May 3, and the MTV Music Festival scheduled for Taipei on June 7 both have been postponed due to uncertainty over travel to the region.

Billboard continues to provide updated reports on SARS’ impact on the music industry in its weekly news sections and via Billboard Bulletin. Information from the World Health Organization is available online via www.who.int.

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**From left:** Anna Yau, Patricia Lau and Hacken Lee

**Announcement: Asia Pacific Quarterly**

Hong Kong Acts Face Paucity of Local Outlets; Labels Buy Air Time For Int’l Repertoire

By Winnie Chung

In Thailand, last year saw Channel V hold its inaugural Thai Video Awards show, while in India the channel introduced the very successful TV Popstars program, which launched the career of five-girl band Viva. Its debut single, “Hum Navee Geyt Sutay” (We Give You New Songs), entered the chart at No. 1.

**Fact File: Channel V Music Networks**

- **Top Executive:** Steve Askew, executive VP, programming, STAR Channel V Music Networks
- **Primary Web Site:** www.channelv.com
- **Regional Distribution:** Terrestrial broadcast, satellite broadcast and cable
- **Audience Measurement:** More than 110 million households, including 49.5 million served with 24-hour programming, according to Channel V
- **Key Regional Advertisers:** Columbia Tristar, 20th Century Fox, Warner Bros., Adidas, Sony, Chivas Regal and each of the five multinational record companies
- **Key Articles in Recent Promotions:** The Rolling Stones, Las Ketchup, Missy Elliott, Asuka Hayashi, U2, Alims for Shanti, Jay Chou, Foo Fighters, Linkin Park, Viva

Source: Channel V

**MTV Asia’s Brown**

Brown notes that record labels aren’t the only companies affected by piracy. “Our intellectual property is being ripped off just like that of the music industry,” he points out. “Some of those labels have said there is a great deal of theft by pirate cable operators.”

Speaking of record companies, Brown says MTV Asia is getting along very well with labels in the region. “Our relations with labels are getting deeper and deeper, particularly as the record industry has faced more challenges over the past few years,” he says. “But all the labels have a very good appreciation of what we’re about.”

“It works both ways: Labels are more eager to come to us with ideas and are more receptive to our ideas,” Brown enthuses. “It gets everybody’s creative juices flowing.”

He says that, due to the economic crunch, labels in the region are having a tough time finding the money needed for artist development, “and, in that connection, we’re more valuable than ever.”

Sony Music Asia president Richard Denekamp backs up that assertion. “Without MTV, it would be impossible.”

Continued on page APQ-4

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**SARS Update**

**Epidemic Affects Travel And Business**

The World Health Organization’s advisory against all non-essential travel to areas affected by outbreaks of severe acute respiratory syndrome (SARS) remains in effect at press time. WHO has issued the precaution for Beijing, the Guangdong Province, the Shanxi Province, Tianjin and Inner Mongolia in mainland China; for Taipei in Taiwan; and for Hong Kong. WHO has lifted its travel advisory for Hong Kong.

The first high-profile impact of SARS on the music industry came with the cancellation of the Rolling Stones concerts scheduled for early April in Shanghai, Beijing and Hong Kong. Subsequently, concerts by Moby and Santana, who were due to perform April 3 and 11 in Hong Kong, also were cancelled. More recently, the annual Golden Melody Awards for Chinese-language music, which was set for Taipei on May 3, and the MTV Music Festival scheduled for Taipei on June 7 both have been postponed due to uncertainty over travel to the region.

Billboard continues to provide updated reports on SARS’ impact on the music industry in its weekly news sections and via Billboard Bulletin. Information from the World Health Organization is available online via www.who.int.
No need to unzip. We're talking about musical exposure here. MTV hosts a variety of far-reaching concerts and events that expose artists to more than 150 million households in Asia.

Like the MTV Asia Sessions, which have featured Mandy Moore, Travis and Darren Hayes. And who could forget Ricky Martin's Live & Loaded on MTV's Sixth Anniversary? Then there's the CCTV-MTV Music Honors, one of the most highly viewed events in the Chinese music industry. And MTV Summer Summit, an annual musical extravaganza in Taiwan featuring a host of north Asia's top artists.

From Indonesia comes Penghargaan, and from the Philippines there's Pilipinas - award shows honoring the best in the nation.

Finally, you have the MTV Asia Awards, one of the biggest and most talked about music events ever to take place in Asia.

It comes down to this: MTV gives artists more opportunities for exposure to 15-34 year olds than any other medium. So don't be shy. Expose yourself.

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South Korea’s Jo-Sung Mo Is Master Of Scripted Videos

BY MARK RUSSELL

SEOUL—With music-video programming 24-hours a day, seven days a week, South Korea’s M.net is a local leader in showcasing television, music videos. The video outlet is a division of media company CJ Entertainment, and, under CEO Lee Kang-bok and M.net president Park Seung-ik, it has grown via cable, satellite and Internet distribution. A Korean-language Web site can be found at www.mnet27.co.kr; while an English-language site (www.mnetmg.com) provides links to music videos seen on M.net.

Along with Hyundea Media’s Jo-Sung Mo, M.net has been instrumental in building the video profile of South Korean artists such as Kim Ji-yun (Dae Young AF), Cho PD (Enter One) and Lee Junghyun (Yedang Music).

M.net claims an audience size of over 9 million subscribers, with a 60% share of the audience among music channels and a ranking between 13th and 18th among all cable channels. Advertisers who tap M.net to attract a young audience are predominately cell phone and electronics companies, such as SK Telecom and LG Telecom, or fast-food companies such as Lotte, a local franchise. ■

THAILAND’s Game Hot Pleng Hit Gives GMM Grammy Artists Exclusive Promotional Clout

BY ANDREW HRANSOMBOON

BANGKOK—The highest-rated music-program in Thailand, Game Hot Pleng Hit, seen on Channel 7 and the Global Network, is produced by the country’s largest entertainment conglomerate, GMM Grammy.

And, as is the case with competing music-video shows produced by other music companies, Game Hot Pleng Hit (roughly translated as the “Hot Hit Game Show”) is devoted exclusively to promoting acts from GMM Grammy or its subsidiaries.

This is one reason for the show’s success: GMM Grammy has under its banner the most popular acts in Thailand.

One such group is the rock act Clash (no relation to the British punk band), signed to a GMM Grammy subsidiary label, UPG.

The quintet launched its current album SoundShake with an appearance on Game Hot Pleng Hit.

On such programs, Grammy is able to showcase acts in an atmosphere that the company can control. An act may appear on the show with the intention of using the appearance in various media, as was the case with Clash.

“With hundreds of fans packed into the studio to see Clash perform, we didn’t have to ask for a better image for use on television, as well as in magazines,” says Michal Neïcelli, a producer with the show.

Music videos are an essential part of GMM Grammy’s marketing strategy. “The target audience, Thai teenagers, spend an estimated five hours a day on leisure activities, such as watching television, and video-music programs are the most popular kind of show for this demographic,” says Neïcelli. “So the music video is the most important tool when it comes to convincing consumers whether or not to buy an album.” ■
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For more information about reaching decision makers in the touring business reach Jeff Serrette at 1-800-223-7524 or via e-mail at jserrette@billboard.com

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IPOD VS. RADIO: Since the iPod seems to be co-opting the online music revolution, Airplay Monitor rock managing editor Brim Teitelman asked radio and label reps how they see this technology affecting their worlds.

Radio people were divided on the service’s potential impact on their medium. Active rock KRXQ (98 Rock) Sacramento, Calif., PD Pat Martin sees iTunes as yet another listener distraction. “Anything that takes time away from listening to the radio will have an adverse affect on us,” he says. “Generally, it’s not any one thing that hurts radio. It’s a cumulative effect from all of the elements, [like] the Internet, cable TV, videogames, and satellite radio.”

But modern KITS (Live 105) San Francisco PD Sean Demery doesn’t anticipate the service having much of an effect on radio. “Anybody who understands what radio’s place is in all this would understand that radio is the Siskel & Ebert of the music industry. Our job is to bring the best new product and give it a thumbs up or thumbs down so that the consumer will download it for themselves.”

Modern WBCN Boston PD Oedipus agrees that radio acts as a filter for popular music. “There’s so much music out there that radio can provide we can weed through a lot of music and present the best music,” he says. “When listeners hear that they can go out and buy it or download it. That’s what we are.”

Regarding practical applications that radio can gain from the new service, Virgin head of rock formats Steve Leeds says that iTunes will probably be a good place to sniff around and see what the early adapters are buying as an indication of what the public’s clambering for.” Demery, however, says he is already getting that information from online media measurement company big champagne.

But there are still some speed bumps in an all-iPod or radio battle: whether the young end of radio-no one will embrace paying for downloads and whether the broader PC universe will show the same reaction that Apple users have had (Billboard, May 17).

Edison Media Research consultant Jayne Charneski calls Apple’s new initiative “a baby step in the right direction,” but she questions whether users will be willing to pay. “The no-monthly-fee thing is an improvement over the subscription model,” she says. “But it’s pretty hard to compete with free, no matter how low the cost per song or how user-friendly the service is. Until attitudes about downloading change, this new service is just a down payment.”

Many are reserving judgment until the end of the year, when Apple’s music store becomes available to the majority of computer users operating with Windows. “We need to wait until the end of the year when the service extends beyond Apple OS X, to gauge how well it’s going to do,” Charneski says. “It helps that Apple—a well-respected, trendy brand—is behind the service.”

Arts senior director of modern and rock promotion Dave Lombardi notes “only a small percentage” of the nation’s computers are Mac. So until they come up with Windows-compatible software, we won’t really know much, because availability is so limited.”

In Brief: Steve Kingston relinquishes the WXXR (95 Rock) New York PD half of his duties to concentrate on the operations manager duties at adult top 40 sister WNEW (Wink 102.7). Robert “Chuck Roast” Cross is now WXXR’s operations manager, joining from the programming department at modern KROQ Los Angeles. Kingston will remain a WXXR project adviser.

Rhythmic top 40 WKUT New York assistant PD Jeff Z now holds the interim-PD reins after Frankie Blue exited the PD seat (Billboard, May 17). Clear Channel/New York VM of programming Tom Polemio is seeing Z and is expected to be heavily involved with ZTU.

Trinitum Asset Management, a San Francisco investment firm representing a number of Clear Channel shareholders, assail the company May 7 to act promptly to address allegations of artist blacklisting and to adopt a formal policy stating that artists’ political viewpoints will not be a factor in determining whether to air their music.
Pictured at the inaugural Latin rap panel, from left, are TV producer Anthony Perez, recording artist Don Omar, Latino Mix radio personality DJ Kazzanova, Yolanda Foster of Mun2 Television, VI Music managing director Sofia de la Cruz, recording artist Magic Juan, recording artist Robi "Draco" Rosa, and Jerry Vila of BMI.

Sony Discos recording artist Frankie J performed at the Sony Discos showcase. (Photo: Maggie Rodriguez)

VNU Business Publications president of the music and literary group John Kilcullen, far left, and VNU Business Media president/CEO Mike Marchesano, center, with members of La Onda.

Pictured backstage with Miss USA are Telemundo COO Alan Sokol, left, and Jack Hobbs, Hispanic Broadcasting Corp. senior VP/GM/director of new business development.

Musart/Balboa Records act Axé Bahia strutted its stuff during a conference showcase.

The staff of Lincoln Road magazine, co-sponsors of the Billboard Latin Music Conference opening reception, at the Eden Roc Resort & Spa.

Ricky Martin, winner of the Telemundo Estrella Award.

Pictured backstage at the Billboard Latin Music Awards are Julio Iglesias Jr., David Bubal, and Telemundo president/CEO Jim McNamara (additional photos, pages 24-25).
**BETWEEN THE BULLETS**

A LOOK BEHIND THIS WEEK'S CHART ACTION

**Singles Minded**

**IN THE AMEN CORNER:** It's an odd paradox that the country music industry so ardently restricts the career spans of its artists beyond their primary period of hit-making, but country radio almost never affords the same established artists consensus radio hits once they think they are past their prime. Randy Travis now enters a notable exception to that rule in our chart history books, as his “Three Wooden Crosses” tops Hot Country Singles & Tracks. It’s his 16th No. 1 appearance and his first in almost nine years (see Chart Beat, page 68).

“Crosses” is also the first recording from a religious music label to reach No. 1 on the country chart. Previously, a single on a Christian label did not go any higher than Ray Price's “Roses and Love Songs” on Myrrh, which peaked at No. 3 in 1975. Travis’ song from his Rise and Shine set (on Word/Curb/Warner Bros., Christian) finishes atop the list only six places ahead of Tim McGraw’s “She’s My Kind of Rain” (No. 2). “Our listeners never got the memo that Randy Travis was over,” says Renee Revett, PD at KXKC Lafayette, La. “I say that respectfully to illustrate that his being an older artist was absolutely not an issue.”

Revett says Travis’ cadre of hits remains an integral part of KXKC’s library and appeals to all ages, adding that the story that “Crosses” tells connected instantly with listeners.

“In our part of the country, it’s still commonplace to see grieving survivors put wooden crosses along the roadside to honor their loved ones who died there,” Revett says. George Wolf, PD at WHOK Columbus, Ohio, agrees. “Story songs have always driven country music, and above all else, this is a mighty compelling story.”

“Three Wooden Crosses” rings the top bell in its 25th chart week but has only enjoyed the benefits of a major-label promotion department for half that time. The Warner/Reprise Nashville team joined the promotion effort 13 weeks ago, adding important muscle to an independent campaign that took the single to the brink of the chart’s top 30.

**CHARTING LIKE IT’S 1999:** Beyoncé is kicking off her forthcoming solo project in a major way. Her song “Crazy in Love,” featuring Jay-Z, nabbed the Hot Shot Debut designation on the Hot 100 and Hot R&B/Hip-Hop Songs & Tracks charts at Nos. 58 and 26, respectively. The airplay-only track is the highest debut on R&B/Hip-Hop Songs & Tracks since TLC’s “No Scrubs,” which entered at No. 25 in February 1999. Released to radio May 7, the start date of the chart cycle, it instantly picked up detections at 16 stations in all formats—including KMLK San Francisco; WZMX Hartford, Conn.; and WPEG Charlotte, N.C.—growing to 74 of the 139 R&B reporting stations (and 146 stations overall) by weekend’s end.

The same month that “Scrubs” bowed, Monica’s “Angel of Mine” peaked at No. 2 on Hot R&B/Hip-Hop Singles & Tracks, her last appearance in the top 10 of the chart. Four years later she’s back, as “So Gone” advances 13-9 and owns Greatest Gainer/Airplay honors in the process, with an audience gain of nearly 10 million.

**BACK & BLU:** Blu Cantrell re-enters Hot 100 Singles Sales at No. 11 with “Breathe” as the CD single reaches retail. The title previously charted last September as a 12-inch vinyl release, then again in February when it was re-priced, with vocals added by Sean Paul. The song was serviced to radio in January (with and without Paul). It took hold at some stations, but it never really made a national impression.

With Paul now holding at No. 1 on The Billboard Hot 100 with “Get Busy,” “Breathe” has started to build momentum once again at the pop, rhythmic, and R&B formats. Last issue, it re-entered the Hot 100 at No. 99. This issue, it climbs to No. 95 while re-entering Hot R&B/ Hip-Hop Singles & Tracks at No. 99.

...Into You” by Fabolous debuts at No. 74 on Hot R&B/Hip-Hop Singles & Tracks and is another example in a recent trend of dueling vocal counterparts. “You” originally appeared on Fabolous’ album Street Dreams with vocals by Ashanti and was the version that radio played until this week. Difficulty obtaining single rights from Ashanti’s label led Elektra to replace her vocals with Tamia’s. That was a fitting move, since the track lifts elements from Tamia’s 1998 top 10 hit, “So Into You.” The new version was sent to radio during the tracking week and will be merged with the Ashanti rendition. As was the case with Kid Rock’s “Picture,” we will list the names of both female vocalists on our charts.
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**MAY 24, 2003**

**Billboard TOP 50 REGGAE ALBUMS**

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**MAY 24, 2003**

**Billboard TOP 50 GOSPEL ALBUMS**

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**MAY 24, 2003**

**Billboard TOP 50 WORLD ALBUMS**

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### Top Pop Catalog Albums

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<td>Legend</td>
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<td>All The Way...A Decade Of Song</td>
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Compiled from a weekly a weekly update supplied by Nielsen Broadcast Data Systems' Tracks Top 40 service. 156 main- stream rock stations, 30 modern rock stations, 87 classic rock stations, 30 contemporary albums and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks or any other Nielsen service cannot accept responsibility for errors in data. The Nielsen Broadcast Data Systems' Tracks Top 40 service is compiled from a national sample of mainstream Top 40, Modern Rock, Adult Top 40, Top 40 Adult Contemporary and Adult Top 40 stations. The 199 and 40 Tracks service is electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards are based on increase in audience impression. On the recording date, the Top 40 Charts reflect the previous week's detections on the previous week's Top 40 Charts. The following week's detections are collected and then charts tracks with increases in detections over the previous week are pulled regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a fuller, but it will register an increase. Records below the top 30 on the chart are not monitored weekly and weekly and weekly. After 36 weeks, Airplay awards are given to songs appearing in the top 25 on the Adult Top 40 Adult Contemporary and Adult Top 40 charts for the first time with increases in both detections and audience. Top 40 tracks excluded. © 2003, Nielsen Business Media, Inc. All rights reserved.
GET A MOVE ON!

When it comes to artist and executive travel, product shipping and logistics, and tour freight, getting there is big business. In our June 28th issue, Billboard spotlights entertainment travel and transportation, a special report on the companies that move music. We cover all categories of conveyance, report on who’s moving who, and give the lowdown on the best practices and providers in the industry. Get on board and reserve your spot in Billboard’s new Travel & Transportation special!

TRAVEL & TRANSPORTATION

ISSUE DATE: JUNE 28
AD CLOSE: JUNE 3

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Announcing This Month's Recipients of BDSCertified SPIN AWARDS

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Nielsen Broadcast Data Systems
Bright Lights, Big Productions
Continued from page 1

is struggling to fill seats in the wake of Sept. 11, 2001, and the economic downturn.

Broadway has become more accepting of pop artists, because the business wants to bring in younger audiences and expose them to the arts," says Braxton, a mega-selling artist who is now a Broadway star.

Braxton made her Broadway debut in 1968 in Beauty and the Beast. She will return to Broadway in Aid!, beginning June 30. "I'm doing Broadway because I wanted to act and sing at the same time," she says, "and a lot of people don't get to see me do that."

Of course, pop-culture productions have been around since as far back as the 1960s and 1970s, with such productions as Jesus Christ Superstar, Oh! Calcutta!, and Hair. But these days, Broadway has renewed its love affair with rock, R&B, and other pop music.

"One of the first things you do in any business is try to position your project above everybody else's," says Gregg Madyan, executive VP of Warner Bros. Theatre Ventures.

"If the marquees have added value because a celebrity is involved," he adds, "it's going to make it easier to sell tickets.

As a result, successful musicals written by or about hitmakers are taking the stage in growing numbers in New York and the West End of London.

The list of names in pop music who have migrated to the stage read like a who's who of chart-toppers: Elton John (The Lion King, Aida), Billy Joel (Movin' Out), Boy George (Taboo), Queen (We Will Rock You), and Barry Manilow (H 2 2).

Priscilla Presley is also developing a still-un titled musical about her life and marriage to Elvis Presley.

Also in the works are musicals based on the music of Donna Summer, the Beach Boys, Fleetwood Mac, and the Bee Gees.

Artists who have recently landed starring roles on Broadway include Braxton, Kevin Richardson of the Backstreet Boys (Chicago), Gibson (Cabaret), and Joel Fatone of 'N Sync (Rent).

Although pop hitmakers are

invigorating musical theater, their famous names are not always a guarantee of success.

Though the trend is more hit than miss, there have been a few high-profile flops in recent years.

Paul Simon's 1998 musical, The Capeman, closed after only 17 weeks on Broadway. According to the League of American Theatres and Producers (LATP), The Capeman grossed about $8 million. Reports estimated that the musical cost about $11 million to produce, not including operating costs during its run.

Dance of the Vampires, featuring the music of noted pop songwriter-producer Jim Steinman, received mostly negative reviews from critics; it closed in January after less than four months on Broadway.

The musical reportedly cost $12 million to stage (plus operating costs) but grossed only $9.4 million, according to the LATP.

More recently, consumer spending has been challenged by the unpredictability of world events.

Attendance on Broadway—New York tourism in general—took a major hit from the terrorist attacks of Sept. 11.

According to the LATP, Broadway attendance for the 2001-2002 season fell to 9.95 million compared with 11.89 million for the 2000-2001 season.

Broadway box-office grosses also dipped to $463 million for the 2001-2002 season, compared with $566 million the previous season.

Figures for the 2002-2003 Broadway season are unavailable until the season officially ends this month.

An LATP spokesman says that despite a four-day Broadway musicians strike that halted musicals (Billboard, March 22), businesses has picked up from the previous season, and the final numbers should reflect an increase.

Multi-platinum hitmaker Barry Manilow knows first-hand the rigors and challenges of bringing a musical to the stage. Harmony, a musical he co-wrote with lyricist Bruce Sussman, has been in the works for years.

"I always wanted to write a musical and work on Broadway, but then I found myself in the pop world writing songs like 'Copacabana.' I became a pop singer almost by accident," Manilow tells Billboard.

"When you tell people you want to do a musical, you'll get ignore," he continues. "Mounting a Broadway musical of this size means that you need a hero who's going to look no matter what, because you're going to hit a brick wall."

Manilow credits his managers, Garry Kief, and theater producer Mark Schwartz for being particularly instrumental in making the musical a reality.

Schwartz says that staging Harmony in smaller markets before hitting Broadway is an insurance policy.

"You do the $5.1 million smaller production before you do the $10 million Broadway production," he says. "The acid test will be the audience; they're the real barometer of success."

Sussman says writing for the stage is unlike writing pop songs: "We're essentially writing songs for a character. But with musicals, it's more like art by committee."

Another performer who does not appear in the musical that features his songs is the Piano Man, song-writer Joel.

Movin' Out—featuring many of Joel's biggest hits—was conceived, directed, and choreographed by Twyla Tharp (Billboard, June 15, 2002).

Putting on the musical is not about exploiting Billy Joel; it's about investigating his music and looking at it from a different perspective," Tharp says. "It wouldn't work with a songwriting whose music wasn't as visceral as Billy Joel's."

Tony Award-nominated actor Keith Roberts, who appears in Movin' Out, adds that not every pop songwriter can write a song that translates well on stage. "Billy Joel is an amazing storyteller, and people have an attachment to his music. That's why Movin' Out is successful."

Movin' Out has been nominated for a slew of U.S. theater awards: the Tonys (see story, this page), the Outer Critics Circle, Drama League, and Drama Desk.

Priscilla Presley musical is also moving forward, although the creators say it is still undecided how many—if any—Elvis songs will be included.

Presley says that because her musical is set in the 1950s-70s, she envisions the music for the project to be popular songs that defined the era.

"It's going to be a combination of songs from that era and original songs. It will be very different from a [greatest-hits] musical," she says.

She adds that Jerry Leiber and Mike Stoller are among those at the top of her list to write the music.

The Leiber-Stoller songwriting duo wrote several of Elvis Presley's biggest hits, including "Hound Dog" and "Jailhouse Rock."

"Elvis' story has been told so many times, and I'm very aware of people's expectations for this project," she says. "More than anything, I want it to be an uplifting and inspiring story."

Meanwhile, the heat goes on.

John is working with Billy Elliot director Stephen Daldry on a Billy Elliot musical based on the movie. The production is expected to debut at an undetermined date in London's West End.

John and his longtime songwriting partner, Bernie Taupin— the duo behind John's biggest hits—are also teaming up for a musical called Lestat (Billboard, May 17). It will be based on the popular Anne Rice novel The Vampire Lestat.

"Lestat will be the first production from Warner Bros. Theatre Ventures, a new division of Warner Bros. Inc.

The unit is also developing a stage musical based on its Batman franchise.

Meat Loaf collaborator Jim Steinman has been tapped to write the music, and Malay envisions it as being "more of a rock show than Lestat."

"Greatest-hits" musicals currently on Broadway include the revival The Look of Love (Words & Music, Billboard, May 3), featuring songs written by Bert Bacharach and Hal David.

Movin' Out, based on mid-20th century ABBA hits, made its world premiere in London's West End in 1999. The show has since become an international smash. It debuted on Broadway in October 2001 and has grossed more than $80 million in New York, according to the LATP.

"Meanwhile, Can't Help Falling in Love—a musical based on the greatest hits of Elvis Presley—is expected to make its Broadway debut within the next two years.

Tubbo, based on the life of Boy George in the 1980s, features hits from his album Take Me Out Days, an ABC hit of 1989. Boy George appears in the show, not as himself but as another character, Leigh Bovoy.

Movin' Out enjoyed a West End run from January 2002 to April 2003. The musical is set to officially open Nov. 13 on Broadway, with previews beginning Oct. 21.

It's people who are now running Broadway shows are also fans of contemporary pop and rock music, so we appreciate songs from ABBA or Billy Joel," says Scott Zeiger, CEO of Clear Channel Entertainment's theatrical division for North America.

Zeiger, whose unit has co-produced such musicals as Mammoet Mat, Hair, and Movin' Out, adds, "There's an appetite for musicals with pop artists involved, and this is a trend that will continue."

'Hairsty' Keeps Firm Hold On Tony Award Hopes

NEW YORK—With 13 nominations, Hairspray the musical leads the list of contenders for the 2003 Tony Awards.

The show's nods include best musical, best original score, and best direction of a musical. The awards will be presented June 8 at Radio City Musical Hall in New York. CBS will air the U.S. telecast of the live ceremony.

Movin' Out, the musical based upon Billy Joel songs, earned 10 nominations, including best musical and best orchestrations. Joel was nominated in the latter category.

Other musicals that received multiple nods were the revue of the Nine (The Musical) (receiving eight nominations), and La Bohème, which earned six nods.

Inspired by the 1980 John Waters movie of the same name, Hairspray the musical has received critical acclaim and awards since it debuted on Broadway last year.

Carla Hay

www.billboard.com

BILLY JOEL

BRAXTON

Manilow

Priscilla Presley

Sussman (left) and Manilow

Joel and Presley

A Broadway Show With Bite. Elton John, left and Bernie Taupin at the press conference announcing the musical Lestat.
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Bob Flax
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Craig Kallman
Marci Klein
Alfred Liggins
Chris Lighty
Monte Lipman
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For further information, please contact Stacy I. Schierman at 1.212.836.1147.
A Whirlwind Trip
Mary Chapin Carpenter Recalls Her USO Tours

Mary Chapin Carpenter is one of many U.S. recording artists who have gone on USO tours. Following are some of her recollections.

First off, all of those years that I got to go on those tours truly rank as some of the greatest experiences I’ve ever had. Every time I went, it was Christmas. Because of the particular situation at that time, I suppose it was right for me I was a single girl, and around the holidays, it was an easy choice. But I know that’s not always the case for other people. They’re not easy trips to make, believe me. As we attempt to [attend] your comfort, it’s definitely a whirlwind, and it’s exhausting.

On my first trip, we flew from Andrews Air Force Base, stopped briefly, then flew directly to Naples, Italy. We both got on a big ship [USS Guam] and played on deck. Then we left Naples—this was all on the same day—and flew to Macedonia.

“The weather was so bad, there was a question of whether clubs in D.C. could land or not, which was scary. When we looked down, there was just this pockmarked landscape. When we landed, we went to the little camp that served as the U.N. Peace-keeping camp [in Skopje]. It was freezing cold, I got up on a little rickety stage and played for a bunch of troops. They were awesome.”

“Afterwards, we got back on the plane and flew to Kosovo. I played in a Quonset hut that night, sang Christmas carols, gave presents to orphans. Then they put me on a flight that night back to Frankfurt, where I slept for a few hours, then got on a commercial flight that took me home.”

“When I got back to the States, we had been in the desert for a month, we flew to Saudi Arabia, and then to Kuwait. And while we were in Kuwait City, they put us on helicopters and flew us out to a huge aircraft carrier, the USS Enterprise, where we recorded. Then we went back to Kuwait, where we played that night. We flew home from there.”

“I’ll never forget that flying out over the Persian Gulf in that helicopter with John sitting next to me. We’d both been there before, and looking down at the water, we saw this speck, and as we got closer, we realized we were going to land on that.”

“So there’s John and me. We started playing in UK bases, in Germany, trying to ignore people talking and bad smells from the kitchen, and here we are, 14 years later, on a helicopter about to land on a freaking aircraft carrier in the Persian Gulf, and we’re still playing music together! It was cosmic.”

“I’m just glade over to me. This isn’t a job. We’ve won the lottery.”

BILLOHILL

It may be a function of some markets performing better than others, and markets like Los Angeles and New York have not yet gone on sale. Lollapalooza is clearly a big-market and major-artists offering. In other U.S. markets, such as Chicago, we’re 12,000; in Boston, over 11,500; and in Chicago, we’re over 7,500, as is Holmdel (N.J.), Seattle and San Francisco. These are solid ticket sales, testimony to what seems to be a strong trend in the mid-Atlantic and Midwest.

With a guarantee in the $500,000 range, promoters have a tight profit margin. Waara maintains that “the dynamic of the deal allows us to come out [ahead].”

Both Waara and Schneider believe the tour will get a boost from the release of the new Jane’s Addiction album later this summer.

“Jane’s Addiction, [founder] Perry Farrell, and Lollapalooza are very much tied together, and they’ve recorded themselves a great record,” Waara says. “Capitol is really engaged in the project, and we’re very excited.” Other sponsors also believe momentum will build once the tour gets under way and creates a buzz. Schneider says, “We’re featuring promotions to kids that will allow them to experience all types of gaming in a fashion that has never been experienced before.

“X-Box is a promising sponsor,” Schneider continues, “and they’re building a gaming pavilion called Game Room that is unlike anything that has ever been out there on the concert circuit.”

Waara adds, “We’re going to be fine. The bands are all stoked and expect to see some dynamic things come out of these shows. We’re building good karma.”

Lollapalooza

Rapper Coolio, who has been on several USO tours, including visits to Kuwait and South Korea. He adds, “I can only guess they’re not asking the troops who they want, because most of the cats in the service are young, and I’d say 75% of the troops listen to hip-hop and R&B.”

A LONG HISTORY
Since the days of World War II, the USO has a long and mostly illustrious history of entertaining troops in times of conflict. But through the years, some administrations have been accused of letting political considerations shape their choice of entertainers.

During the Vietnam War, for example, the Nixon administration pointedly avoided rock acts in favor of pop entertainers, country stars, and aging Vegas acts, even though the average combat soldier was 19 years old.

In fact, President Clinton, a baby boomer himself, could probably be considered the first rock ’n’ roll president: the Fleetwood Mac song “Don’t Stop” became one of his campaign anthems. More rock acts also went on tours on his watch.

“I think they want acts that are ‘safe.’ If there’s a reported [statistic] indicating they’re a rap act, then I’d bet that group wouldn’t be invited,” says Joseph Salinas, a Latino artists’ manager and radio personality in Los Angeles, who also manages Coolio.

The ’90s hip-hop artist, who is now trying to build a movie career, says he has enjoyed his tours. “I’d do it again,” Coolio says. “See, I got some fans of my career army. I do it for the troops.”

He adds: “Maybe the USO, they’re getting the acts they like or ones that the older generals and colonels like. I’m not asking them. They’re not asking the average soldier, obviously.”

Mitch Marovitz, director of USO celebrity tours, tucked the race question, but he underscored the fact that Coolio has made frequent trips. He says he hopes more African-Americans will be on future tours.

According to a source, General Tommy Franks, commander of the U.S. armed forces in Iraq, personally requested the current tour.

It will include “prominent” recording artists, as well as movie stars, sports figures, and comedy talent. But for what he says are security reasons, he refuses to provide details.

In July, however, that the USO is considering flying celebs to one of several locations near Iraq, perhaps Qatar or Dubai, both friendly nations that border Iraq. The tentative time frame for the tour is June 18-21.

One recording artist—’90s country hitmaker Neal McCoy—could be on the list. McCoy’s management would neither confirm nor deny his plans but says the artist “is in discussion with USO about future tours.”

Film stars Arnold Schwarzenegger, and Robert De Niro may also be making the trip.

COMEDY PRECEDENT
During the past five years, the USO has brought more laughs than music to the troops, according to the online archive of its celebrity tours. Comedians and comedy troupe accounts for more touring spots than all recording artists combined.

A category including movie stars, sports figures, pro-sports team cheerleaders, and beauty contest winners was next.

Among celebrity music performers, country music artists took a slight lead, followed closely by rock acts.

Country performers lead the musical pack because the “country music community is traditionally patriotic, with deep ties to the military,” a veteran USO source says. “It’s that ‘good old boy’ thing. And many musicians in the urban black community have long been distrustful of the military.”

African-American artists, ranging from old-school R&B performers to modern gospel artists to a few rappers, were third, according to the archive listings. Singer-songwriters came next, followed by Latin performers.

Salinas says she isn’t surprised by Latin music’s low turnout. “Five years ago, Latin music wasn’t even on the radar of U.S. mainstream labels and radio. Gloria Estefan and others changed that. Now it’s caught on.”

Jazz artists came in last. Only a few performers—including smooth-jazz king Najee and Latin jazz saxophonist David Sanchez—have been asked to play for the troops.

Marovitz, a retired Army officer, formerly commanded U.S. Army entertainment offices worldwide and oversees all the shows. He says artists come to the USO’s attention in a couple of ways.

First, when the [Moral, Welfare and Recreation Officers] are making their requests—soldiers tell them. We get names from the servicemen on the kind of entertainers they would like to see. Second, entertainers call us.

“Third, my staff of producers have a lot of contacts with managers and agents, and names come forward in that way. And we read magazines to see who’s breaking, and we try and recruit those folks.”

In recent years, several dozen recording artists have entertained during “hand-shake” tours on domestic and foreign USO celebrity tours. While many have been only moderately successful and others were largely over the hill, the list also included such stars as Kid Rock, Mariah Carey, Clint Black, Sheryl Crow, Billy Joel, and Elton John. USO “family fave” veterans—such as Bette Davis, the NFL Dallas Cowboy Cheerleaders, and Miss America winners and runners-up—also go out.

Veteran metal band Twisted Sister returned to the states from a cruise tour in May to USO tour of several U.S. bases in South Korea. It was the group’s first road gig since its breakup in the 1980s. A world tour is to follow.

Crow recently met with wounded soldiers at Walter Reed Hospital in Washington, D.C.

“We’re able to get through to managers,” Marovitz says, “but the big problem is that the artists say they’re very busy. Those are sometimes formidable obstacles to overcome to get an artist to a venue.”

Ruth Pointer, formerly of the Pointer Sisters and veteran of seven tours, including sharing a billing with rapper Shaggy. She says African-American performers who haven’t done a tour don’t know what they’re missing.

“It’s such an education, such a joy. I’d tell everybody, the R&B and the rock people too [who haven’t toured], to [just] go see the big problem, where, get on the phone, and talk to their managers and just say, ‘I want to do that.’

The Stone Age, Audioslave, Incubus, Jurassic 5, and the Donnas.

Second-stage acts, announced last week, include Steve-O from Jackass, the Distillers, Cold, the Music Cave Inn, Kings of Leon, Rooney, the Mooney Suzuki, Pharaoh Monch, Burning Bridges, 30 Seconds To Mars and Belblyance Superstars.

“We have a strong value proposition to the customer, when you look at the quality of the acts and ticket prices,” Schneider says. Tickets run from $40 to $60. “We have a compelling show we’re putting forward to the public.”
MAY
May 20, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).
May 21, 38th Annual Academy of Country Music Awards, Mandalay Bay Hotel & Casino, Las Vegas. 8:16-8:49p.m.
May 22, VH1 Divas Duets, MGM Grand Arena, Las Vegas. 2:12-58:00p.m.
May 22, WC. Handy Awards, presented by the Blues Foundation, Orpheum Theatre, Memphis. 9:01-2:57p.m.
May 29, Kiss Goodbye to Breast Cancer Benefit Concert, presented by the Avon Foundation, La Zona Rosa, Austin. 7:18-5:22p.m.
May 29, 2003 Audio Publishers Assn. Conference (APAC), Wilshire Grand Hotel, Los Angeles. 3:10-3:05p.m.

JUNE
June 2, Humanitarian of the Year Gala, presented by the J.J. Martell Foundation, New York Hilton & Towers. 2:12-833-5444.
June 3-5, 38th Annual International Fine Club Organization (IFCO) Fun Fest Show, benefiting the St. Jude Children’s Research Hospital, Ryman Auditorium, Nashville. 615-37I-9950.
June 5, 13th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville. 213-241-7298.
June 5, 2003 Atlanta Heroes Awards, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-881.
June 5-8, 32nd Annual Fan Fair, various venues, Nashville, 866-329-3347.
June 7-10, 23rd Annual Arena Marketing Conference, Memphis Marriott Hotel. 614-246-2403.
June 8, Neil Bogart Memorial Fund Race, Natalie Tennis Tournament, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4070.
June 10, ASCAP Rhythm & Soul Awards, Hammerstein Ballroom, New York City (by invitation only).
June 12-14, 34th Annual Songwriters Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York. 212-431-5277.
June 12, 18th Annual National Smooth Jazz Awards, the Willern, Los Angeles. 310-559-7776.

JULY
July 18-20, Global Entertainment and Media Summit, the Studios at Los Colinas, Dallas. Fort Worth Metropole, Irving. Texas. 972-273-4450.
July 24-26, Southeast Music Entertainment Summit, Durham Marriott, Durham, N.C. 919-824-7593.
July 30-Aug. 2, Atlanta Music Conference Urban Symposium, Sheraton Hotel, Atlanta. 770-459-8800.

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, 646-654-6499.
Aug. 9-10, 10th Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Dallas. 615-269-7071.

SEPTEMBER
Submit items for Lifelines and Events Calendar to Margo Whittemore at Billboard, 555 Wiltshire Blvd., Los Angeles, Calif. 90036 or at mwhittemore@billboard.com.

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July 30-Aug. 2, Atlanta Music Conference Urban Symposium, Sheraton Hotel, Atlanta. 770-459-8800.

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, 646-654-6499.
Aug. 9-10, 10th Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Dallas. 615-269-7071.

SEPTEMBER
Submit items for Lifelines and Events Calendar to Margo Whittemore at Billboard, 555 Wiltshire Blvd., Los Angeles, Calif. 90036 or at mwhittemore@billboard.com.
By Fred Bronson

SOMETHING TO SHOUT ABOUT: This old chart of mine has records that have been broken a thousand times, and this issue, the biggest chart newsmakers are the Isley Brothers Featuring Ronald Isley. This veteran act bows at No. 1 on The Billboard 200 with Body Kiss (DreamWorks). It's only the second chart-topping set for the Isleys, who have an album chart span stretching back 40 years and seven months, to the debut in September 1962 of the Twist and Shout LP.

The first Isley Brothers album to reach the top was The Heat Is On, which achieved pole position the week of Sept. 13, 1975. The gap of 27 years, eight months, and two weeks between No. 1 albums is the third-longest in the rock era. Elvis Presley holds the record, with 29 years, five months, and one week between Aloha From Hawaii via Satellite and Elvis 30 #1 Hits. In second place is Santana, with 27 years, 10 months, and three weeks between the reigns of Santana III and Supernatural. The only other act with a gap of more than 20 years between No. 1 titles is the Beatles, with 22 years, six months, and two weeks between The Beatles 1967-1970 and Anthology 1.

With one week at No. 1, Body Kiss ties with The Heat Is On as the Isleys' most successful chart album. In second place is Eternal, the act's most recent chart entry, which peaked at No. 3 the week of Aug. 25, 2001. Falling to third place is Shout Out!, which went to No. 4 in 1978.

ALL FOR ONE: After collecting five top 10 albums, Vickie Winans has her first No. 1 title on the Top Gospel Albums chart. Bring It All Together (Verity/Jive) enters the chart at the summit. Until this stellar debut, Winans' highest-charting albums on this tally were Be Encouraged (No. 3 the week of Nov. 28, 1987) and Live In Detroid II (No. 3 the week of Sept. 11, 1999). Bring It All Together is Winans' first album to appear on the gospel chart in three years; she peaked at No. 20 in February 2000 with Show The Laughter.

THREE IS ONE: Randy Travis picks up his first No. 1 song in almost nine years on Hot Country Singles & Tracks. His "Three Wooden Crosses" (Word/Curb/Warner Bros. Christian) advances 4-1, ending the seven-week reign of Darryl Worley's "Have You Forgotten?" (DreamWorks). The last Travis song to reach the top was "Whisper My Name," which led the list for one week in September 1994. "Three Wooden Crosses" is the 10th No. 1 for Travis, who first dominated the tally in July 1986 with "On the Other Hand."


RIM SHOTS by Mark Parfel

I CAN'T DECIDE

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U.S. Open ... For Business

Tennis pros Andy Roddick, James Blake, and Alexandra Stevenson, along with TV personality Daisy Fuentes and the Smithereens, recently kicked off USA Tennis Month and the launch of ticket sales for the 2003 U.S. Open with Rock & Rally, a free tennis and music festival at New York's Rockefeller Center. Pictured, from left, are the Smithereens' Jim Babjak, Dennis Diken, and Pat Dinizio with Fuentes.

Riff Stuff

With new single "Intuition" igniting the airwaves, Jewel, right, and puppy stopped by the New York studios of Sirius Satellite Radio to visit programming manager Haneen Arafat. The singer/songwriter's next album, 0304, hits the racks 3.
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