The Perfect Storm
Beats, Bullets, Artistry, Savvy Marketing
Combine To Create A Rap Sensation

BY RASHAUN HALL

NEW YORK—It all began when Curtis Jackson of Jamaica, Queens, set out to be one of New York’s best underground MCs.

Where it will end is anyone’s guess. But for now, Jackson—better-known as 50 Cent—is the undisputed heavyweight champ of hip-hop, dominating The Billboard 200 chart for 17 weeks with his Shady/Aftermath/Interscope major-label debut, Get Rich or Die Tryin’.

Like any artist who makes it big, he has a solid first act. But when it comes to turning a breakout into a career, it’s the second act that really counts.

(Continued on page 82)

Media-Rule Thrill Ride Still Rolling
Senate May Stop FCC Plan

A Billboard Staff Report

The fight over a historic vote by federal regulators to ease media ownership rules is far from over. Senate Commerce Committee Chairman John McCain (R-Ariz.) is scheduling a June 19 committee vote on a bill that would revoke the Federal Communications Commission’s (FCC) expanded national TV ownership rules.

The agency approved the rules by a 3-2 vote June 2, but radio rules largely remain the same as they were after the 1996 Telecommunications Act deregulated....
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"I cannot tell you how many [artists] are looking for an attorney to help them get out of a deadbeat deal they should never have signed."

Lynn Morrow

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Annie Lennox

"Lennox Triumphs!"

The New York Daily News

"Will next year's Grammys® be the Annie Lennox show? Based on the intoxicating new music Lennox will be tough to deny."

Hollywood Reporter

"Annie Lennox is one of the most commanding figures in pop and she is showing that she is just entering her prime. Bare is an emotional ride to shake your nerves and rattle your brain."

Los Angeles Times

"Bare returns Annie Lennox to her truest calling: as a maker of plush and furious songs."

New York Times

"Bare is a reminder of how Lennox's music always takes chances. Lennox' vocals sound as rich and robust as ever."

Atlanta Journal & Constitution

"Annie Lennox is a national sensation!"

Washington Post

"Annie Lennox has reinvented herself again. Her beautiful, powerful roar is undiminished."

The New York Post

"Lennox leaves her imitators in the dust."

Variety

"Lennox is a diva in the purest sense of the word, gifted with a vocal talent that transcends fashion and musical fortune. For Lennox, the past is alive and undeniable, but so is she, and she's moving on with the survival instincts of a born diva."

The San Francisco Chronicle

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NARAS Makes Grammy Changes
Best Rap Song Category Is Added To The List Of Awards

BY CHRIS MORRIS

LOS ANGELES—The National Academy of Recording Arts & Sciences (NARAS) has made changes in voting categories for next year's 49th Annual Grammy Awards, including the establishment of a best rap song Grammy. The best rap song award—the sixth in the rap field, which was established in 1988—mirrors the long-running awards for country & R&B songs.

“The rap arena continues to be strong and growing,” NARAS president Neil Portnow says. “There are more releases, more artists, more airplay and social media, and more importantly, there’s more creativity in that area.”

In addition, awards in the world music field have been doubled: Trophies will now go to best traditional world music album and best contemporary world music album.

NARAS senior VP of awards Diane剿斯 says, “This has continued to be an extremely strong, healthy category, and over the years it has grown. The world committee felt there were sufficient entries for two awards.”

The best comedy recording category, formerly housed in the spoken-word field, will now have its own field, open to both spoken and musical comedy works.

Finally, the production field has been split into classical and non-classical fields.

Portnow says the moves are “the result of official proposals that come from members of the organization.”

Those suggestions were voted on by the 25-member awards committee; NARAS’ 36 trustees then make final decisions about the establishment of new categories or changes in existing ones.

NARAS also announced the election of new national officers: Daniel Carlin, VP of film music at Zomba Group, as chairman; jazz vocalist Kurt Elling as vice chairman; and Wayne Halper, GM and head of label operations at DreamWorks Records Nashville, as secretary/treasurer.

TAG Opening Nashville Office

BY RAY WADDELL

NA8VILLE—In a development that has local and global talent-locating implications, the Agency Group (TAG) will open a new office here. Veteran agent Paul Lohr will head the new office.

TAG chairman Neil Warnock told Billboard in an exclusive interview that his company’s new Nashville office will open June 9. “We’re expecting to open here and have a tremendous response from the local industry as they review our roster and the way we work.”

TAG employs more than 50 agents worldwide and books some 500 acts, from club to stadium level. It had been seeking a Nashville presence for some time (Billboard, March 15). The move into Nashville is the latest in a aggressive posture from TAG that has seen the New York/London-based agency previously set up outposts in Toronto, Los Angeles, Europe, and the Pacific Rim.

That international presence is precisely what company officials feel will make TAG compete in Nashville, Warnock says. “We have absolutely proved that our international offices can take American acts like Creed, Nickelback, Sum 41, or Slipknot, along with jazz artists like George Benson and George Clinton, and tour them on a worldwide basis.”

Global presence is a cornerstone of the TAG philosophy, Warnock says. “The whole reason the Agency Group has worked because of access to international offices, through London and Europe, and knowledge of touring throughout the world, including Japan, the Pacific Rim, South America, and, of course, Canada.”

“What we see here is really what we’ve seen in New York and L.A.,” Warnock continues. “We know Nashville is a tremendous music source, not just for country but a lot of other genres.”

Lohr adds that his new employer’s “global impact and clout is absolutely compelling. Nashville has not had that.”

Both the Nashville presence and the man named to run it will turn heads in a town known for a somewhat closed agency society and one fiercely competitive for acts.

Nashville boasts offices for national agencies like the William Morris Agency (Alabama, Brooks & Dunn), Creative Artists Agency (Dixie Chicks, Tim McGraw), and Monterey Peninsula Artists (Toby

EMI Files Napster Copyright Suit

BY BRIAN GARRITY

NEW YORK—EMI Group has become the second major label to sue Napster, the parent company of BMG Entertainment, for supporting the now-defunct Napster peer-to-peer service.

In a June 4 copyright infringement lawsuit filed in U.S. District Court for the Southern District of New York, EMI alleges Bertelsmann “materially contributed to the massive infringement” of EMI works by funding Napster to keep illegal sharing system operating and participating in the management and decision-making of Napster.

EMI seeks $150,000 in damages per copyright.

The move follows similar suits against Bertelsmann by Universal Music Group (U.S.) and a group of music publishers (Billboard Bulletin, Feb. 21). Bertelsmann loaned Napster $50 million in October 2000 and an estimated $100 million overall; the network shut down under court order in July 2001.

Labels and publishers claim the loan was nothing more than a “scheme” to shield Bertelsmann from liability for the massive infringement.

Bertelsmann did not return calls seeking comment by press time.

Verizon Loses Stay In RIAA Lawsuit

BY ERIK GRIENWEDEL

A U.S. Court of Appeals in Washington, D.C., on June 4 denied a stay requested by Verizon in the lawsuit the Recording Industry Assn. of America (RIAA) has brought against it.

The trade group had sought to obtain the names and addresses of two Verizon subscribers that it alleges to be copyright infringers. According to the RIAA, Verizon must turn over the information June 5. The company is expected to comply. A trial on the merits of the case will take place in September.

Verizon had argued that revealing the names would create a chilling effect on its users’ private communications. It was appealing a judge’s earlier decision in favor of the RIAA (Billboard Bulletin, Jan. 22). A Verizon representative could not be reached for comment.

In a statement, the RIAA said the decision “confirms our long-held position that music pirates must be held accountable for their actions and not be allowed to hide behind the company that provides their Internet service.”
BY CARLA HAY

NEW YORK — It is the type of TV show that U.S. broadcast networks would not touch for years: the prime-time music series for hit artists. With *Pepsi Smash* (which debuts July 16), the WB network and Pepsi aim to prove that resurrecting the format can turn into a "win-win" success for the network and the music business.

The show is in the tradition of such '60s prime-time, music-focused programs as "Shindig!" and "Hullabaloo."

"The music industry needs a boost," says *Pepsi Smash* executive producer Joel Gallen of Tenth Planet Productions. "There aren't a lot of broadcast TV outlets for artists, and most of those shows have music only as a small segment. But this show is all about music. It'll be a great outlet for artists, hopefully for years to come."

Pepsi is the main sponsor of the show, which will feature mainstream pop, rock, R&B, and hip-hop acts (*Billboard*, June 7).

"Music has always been very important at the WB, and *Pepsi Smash* is about doing a music show. Together, the WB and *Pepsi Smash* represent two of the strongest youth brands anywhere," WB senior VP of alternative programming Keith Cowx says.

"This is the kind of show our young, music-buying audience expects from us," he adds. "We decided to start the show in the summer because summer is the biggest touring season for artists."

The WB claims to reach about 97 million U.S. households, making it the fifth-largest U.S. broadcast network. It targets 18- to 34-year-olds.

The WB initially ordered six episodes of the series. During its summer run, the one-hour *Pepsi Smash* will air at 9 p.m. ET/PT Wednesdays. The WB is considering a second time slot to air repeats of the series.

At press time, the acts confirmed to be on the show include AFI, Ashanti, Michelle Branch, Evanescence, Fabolous, Foo Fighters, Beyoncé Knowles, Lil Mo, and N'Dea.

Each episode will be taped at the Ren-Har Studios in Los Angeles one week before it airs. The studio will hold an audience of 500.

According to Gallen, *Pepsi Smash* will feature four acts per episode, with the acts each performing two songs live. Gallen adds, "Three of the acts will be hit artists with strong name recognition, and the fourth artist will be an act just about to break a mass audience."

In addition, the show will feature a music countdown and artist interviews. *Pepsi Smash* will also encourage viewers to interact through the Internet. There will be contests held in association with artists' fan clubs and radio stations to send fans to tapings of the show.

If *Pepsi Smash* becomes a long-running staple on the WB, it would significantly alter how the music business prioritizes where artists are showcased on TV.

A prime-time music series on a broadcast network could easily draw a larger audience than its music-serial rivals, which tend to be non-prime-time or cable TV shows.

*Pepsi Smash*’s time slot was previously occupied by fantasy drama *Angel*, which Nielsen Media Research says averaged a 2.4 rating, or 3.7 million U.S. viewers, for the 2002-2003 TV season.

The balance of power in looking top acts could shift in *Pepsi Smash*’s favor if the show is successful.

"We want the music business to welcome us with open arms," Gallen says. "We want to make history with this show."

RIAA Finds New Legal Tactic Against Morpheus

BY BRIAN GARRITY

NEW YORK — The recording industry is attempting to use a legal strategy that once brought mp3.com to its knees to stop the Morpheus peer-to-peer network.

The Recording Industry Assn. of America (RIAA) is suing Morpheus parent Streamcast Networks for copyright infringement over a failed radio service.

The suit — filed May 28 in a federal court in Nashville — alleges that Streamcast amassed a content library of thousands of albums, created a digital database, and streamed the music over the Internet without the approval of the major labels.

The move comes in the wake of a recent federal court ruling in Los Angeles that said Streamcast is not responsible for copyright infringement by users trading digital files across its network.

Morpheus, unlike Napster, is not a centralized network.

But the industry is hoping to catch Streamcast on the radio offering, which was centralized.

The recording industry sued mp3.com on similar grounds and collected more than $100 million in damages.

Streamcast says it tried to develop an online radio service in the late '90s, but it scrapped the effort when it failed to secure licenses from the majors.

In a statement, the RIAA — which is seeking $150,000 in damages per track — called the move "another step in our ongoing litigation against Streamcast."

Court researcher analyst Lee Black says the suit is a move by the industry to keep legal and financial pressure on the cash-strapped peer-to-peer networks.

"But the strategy is to keep the lawsuits going on these guys, because it costs a lot of money and it does create a financial drain," he says. "That's what happened to Napster."

RIAA Skips CARP

Webcast Deal Is 'Last Piece Of Puzzle'

BY ERIK GRUENWEDEL

After striking an agreement with one last group of Webcasters, the recording industry now has deals in place with all key new-media broadcasters.

The Recording Industry Assn. of America (RIAA) reached a royalty-rate agreement with noncommercial and educational Webcasters, thereby avoiding a Copyright Arbitration Royalty Panel that had been scheduled for June 30.

The RIAA calls the move "the last piece of the puzzle," saying it has now negotiated deals covering every type of Internet, cable, and satellite radio service.

Noncommercial Webcasters must pay an annual fee of $500 in addition to a per-performance rate of $0.0002 if usage exceeds 200,000 hours or 200 simultaneous listeners per month, according to RIAA senior VP of business and legal affairs Steven Marks.

Educational institutions with fewer than 10,000 students must pay an annual fee of $250, in addition to the per-performance rate.

The agreement also determines royalty fees owed by the noncommercial and educational services retroactively from 1998 to 2002. The deal calls for educational services to pay a flat rate of $200 per year; non-commercial services must pay $200-$400, depending on usage.
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AOL May Now Add Windows Media Player

BY BRIAN GARRITY

NEW YORK—A new alliance between AOL Time Warner and Microsoft could spell bad news for Real Networks in the PC-based streaming media business. AOL and Microsoft have entered into a long-term, non-exclusive licensing agreement that allows the Internet service giant to use Microsoft's Windows Media 9 and digital-rights management technologies.

While AOL also has an alliance with Microsoft rival Real Networks—which has up to now been AOL's primary partner for streaming media technology and services—industry watchers question the long-term future of that relationship.

Raymond James and Associates analyst Phil Leigh says that the deal opens the door for AOL to gravitate toward Microsoft solutions for digital media delivery over time. Leigh says it also positions Windows Media to become the de facto standard for streaming media on the PC.

Microsoft has been slugging it out with Real for dominance in the streaming business for years. AOL historically has been one of the key PC battlefronts in which Real has managed to keep Microsoft at bay.

But any fallout from the pact remains to be seen.

AOL continues to do business with Real, and Windows Media applications are not expected to play a significant role in the next version of AOLS software now in development.

In the mean time, AOL and Microsoft say they will work together to broaden consumer access to digital media services, including online music services offering single downloads and/or monthly subscriptions, Internet TV/movie services, and Web-based video offerings.

As part of that effort, Microsoft and AOL say they will push for greater interoperability standards for digital distribution, drive greater consumer awareness about respecting copyright online, and align on public policies and legal actions that will advance their common interests.

The alliance comes in conjunction with the resolution of an antitrust lawsuit AOL filed against Microsoft in January last year on behalf of its Netscape subsidiary. As part of the settlement, Microsoft will pay $750 million to AOL Time Warner.

Provident Music Group Restructures Labels

BY DEBORAH EVANS PRICE

NASHVILLE—The wave of label restructuring has crashed on the shores of Christian music.

Provident Music Group (PMG), formerly a division of Zomba and now part of BMG's RCA Label Group in Nashville, has restructured. The Christian music company has formed an umbrella for its labels, Provident Label Group (PLG). The new unit will comprise Brentwood, Essential, Reunion, Verity, and Benson. (Benson has been dormant since 2000 but may be reactivated.)

Marketing and A&R efforts will be consolidated under the new group; promotion and sales will be handled within the individual labels. The exception is gospel label Verity, which remains wholly owned by Zomba. PLG will distribute Verity to Christian retail. Zomba will continue to handle Verity A&R, marketing, and promotion functions.

PMG president/CEO Terry Hemmings has named Essential president Robert Beeson senior VP of A&R for PLG. Reunion Records senior VP/GM Dean Diehl has been named senior VP of marketing. Both report to Hemmings.

The goal in creating PLG was "to make sure we had every available resource working the records and products and that we didn't have any overlap between labels and internal competition," Hemmings says. "We kept the label imprints—Essential, Reunion, Benson, and Brentwood. Those imprints will have ground-level functions and employees that provide those functions, but the overall management strategy and high-level implementation will take place as a group for all the labels combined. The A&R (department) will handle all the A&R for all the artists on the combined rosters."

In the wake of the reorganization, a handful of staffers lost jobs. They include Essential VP/GM Brian Mitchell, who will handle sales and marketing functions for the company, and Reunion VP of A&R David Bach.

Producer Most Dies

BY GORDON MASSON

LONDON—After a career spanning three decades, Mickie Most claimed he had no. 1 worldwide hits than any other producer, with sales topping more than 500 million singles and albums.

Most died May 30 in London from rare cancer mesothelioma, which is asbestos-related. He was 64. Reports that the condition was a result of his extensive work in recording studios are unsubstantiated.

"Mickie was born with the rare gift of being able to pick a hit song, to nurture and choose a new talent, and then to marry the two, thereby creating hundreds of international hits," says friend Delia Arlott, president/CEO of Sanctuary Music Publishing.

Born Michael Peter Hayes in Aldershot, England, Most started his career in the mid-'50s at London's Two T's. He ran a popular venue for emerging rock acts.

Most, accompanied by Alex Murray, performed as the Most Brothers and scored his first U.K. success with a cover of Marvin Rainwater's "It Takes a Whole Lotta Lovin' to Keep My Baby Happy."

He changed his name to Mickie Most, and in 1958 he followed future wife Christian to her homeland, South Africa. There he became South Africa's first and most famous rock star. Most scored hits with his hand the Playboys with covers of songs from contemporary American R&B as "Rave On" and "Johnny B. Goode."

Returning to the U.K. in 1963, Most turned his hand to independent record production. Success at home with such acts as the Animals led him to explore the U.S. market, and he became one of the pioneers leading the British Invasion of the U.S. Most's highest-profile U.S. success came with Herman's Hermits. The act enjoyed U.S. Top 10 hits on The Billboard Hot 100 between February 1965 and April 1967.

"Mickie's musical success in the U.S. stemmed from his monthly trips to New York and L.A., carrying a briefcase full of his latest tapes," Arlott recalls. "He knocked on the doors of the top record executives and wouldn't leave until they heard (Continued on page 84)

Executive Turntable

HIRSHLAND

ROGERS

GALE

PUBLISHING: David Hirshland is promoted to executive VP of Bug Music in Los Angeles. He was VP of business and legal affairs.

SESAC promotes Pat Rogers to senior VP of corporate relations and artist development in Los Angeles and Trevor Gale to VP of writer/publisher relations in New York. They were, respectively, senior VP of writer/publisher relations and associate VP of writer/publisher relations.

MUSIC VIDEO: Judy McGrath and Herb Scannell are promoted to co-presidents of MTV Networks in New York. McGrath was president of MTV Music Group. Scannell is president of Nickelodeon, Nick at Night, Spike TV, and TV Land and will continue to carry those responsibilities.

RECORD COMPANIES: Michelle N. Jubelirer is named counsel for Sony Music Entertainment in New York. She was an associate with Simpson Thacher & Bartlett.

Welk Music Group promotes Dan Sell, previously sales and marketing, to senior VP of sales and marketing in Los Angeles; Stephanie Hopson, previously sales and marketing coordinator for Vanguard Records, to advertising and marketing manager for Vanguard in Los Angeles; Fred Jasper, previously sales and marketing coordinator for Sugar Hill Records, to special projects and media director for Sugar Hill in Los Angeles; Lynn Lancaster, previously international sales and marketing/production specialist for Sugar Hill, to director of label operations for Sugar Hill in Durham, N.C.; and Tasba Thomas, previously production coordinator for Sugar Hill, to art director for Sugar Hill in Durham.

Welk Music Group also names Laura Sand, Galaxi publicity coordinator for Vanguard Records in Los Angeles. She was administrative assistant for EMI Music Publishing.
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**Deftones Stir Up Suspense**

**Act Generates Anticipation By Guarding Set**

**BY MARGO WHITMIRE**

After gradually building its fan base for several years, the garage-skaer-band-turned- Grammy-Award-decorated Deftones have returned to the upper regions of The Billboard 200 with their self-titled fourth album.

To build anticipation for the music, the band's members say they decided to carefully shield the album from outside ears until its May 20 debut.

"We tried to build an anticipation that you can't get these days," drummer Abe Cunningham explains.

With three albums and more than 10 years as a band behind them, their Maverick/Warner Bros. project came easily to the group's members.

"It's definitely not forced when it comes to creativity," says turntablist Frank Delgado, who spins on the heady, beat-laden jam "Lucky You."

"But it gets hard because we know what we don't want to do — but we don't know what we're going to do."

**MOVING STEADILY UPHILL**

After nine months of studio time with producer Terry Date, the Deftones find their music to be "as exciting as it ever was," Cunningham says. "Our path has been steadily uphill. Ten years later, it's better than ever."

The band's signature backdrop of Stephen Carpenter's frenetic guitar and Cunningham's powerful drums blends melodically with lead singer Chino Moreno's voice.

He excels on such songs as "Anniversary of an Uninteresting Event" and first single, "Minerva."

It is a move that seems to be working for radio, because "Minerva" is now No. 10 on the Billboard Modern Rock Tracks chart.

"They've written an album that is representative of what their core fans would want," Warner Bros. marketing executive Robbie Snow says. "But it allows them to grow their audience as well."

**RAISING THEIR PROFILE**

Aggressively marketed internationally to retail with price and positioning and in-store visibility, the new album is featured in TV spots on MTV, MTV2, and Fox Sports.

Before embarking on the hotly touted Summer Sanitarium tour with Metallica, Linkin Park, Limp Bizkit, and Mudvayne, the Deftones are currently playing small clubs across the U.S.

"The club dates allow them to maintain credibility with their core audience, as their hardcore fans can still see them in an intimate environment," Snow says.

Starting out as a bunch of high-school kids playing in their hometown of Sacramento, Calif., the Deftones consider themselves "first and foremost a live band," even recording their first CD, 1995's Adrenaline, almost completely live.

The fourth time around, the group is able to better appreciate the process.

"Just making the music is our favorite part of what we do," bassist Chi Cheng says. "Whether it's live or in the studio, we're just excited to make music together."

Delgado adds, "Being able to have an outlet to be creative and then being able to travel around the world to do it is the best."
Web Leak Fails To Derail Capitol’s Radiohead Setup

BY JONATHAN COHEN

These days, it is rare for an album not to leak onto the Internet before it hits stores. But when MP3 files purporting to be songs from Radiohead’s upcoming Capitol album, *Hail to the Thief*, surfaced online more than two months prior to the set’s June 10 street date, both band and label knew something was terribly amiss.

It was quickly determined that the files were copies of stolen unfinished versions of songs dating back to the first day of mixing. The leak forced the label to revise an already unconventional marketing campaign for one of the world’s foremost rock bands.

“It was annoying,” guitarist Jonny Greenwood admits of the leak. “It’s annoying because what leaked wasn’t finished. If it would have happened after [the release date], it may have been interesting to see people hear what we changed. But the fact that these versions came out first is unfortunate.”

Capitol VP of global marketing Rob Gordon says the idea of moving up the CD’s release date was briefly pondered. “We ultimately thought we should stick with our plan,” he says.

Changing the release date of the CD might have interfered with an elaborate teaser campaign, Capitol VP of new media Ted Mico adds. “We could probably have still rolled it out, but it’s stupid to offer clips of an album that most people already have. We had to make sure we weren’t giving fans something they didn’t already have—visual elements, a special multimedia player with song videos.”

Capitol president/CEO Andy Slater says, “I think it was important to not leak the first release date from the real mission, which was to market and promote this record in a dignified way and not rely on the spin that comes with an inferior version of the record being available.”

Throughout major markets and college campuses, the label posted fliers that did not mention Radiohead’s name but featured lyrics from the song “We Suck Young Blood” and an 800 number that teased callers with song samples.

The band’s online fan community picked up on the stunt immediately, uploading the song to MySpace and other sites on July 28.

Beginning in early May, a different song from the album was used as incidental music for three successive weeks on the hit CBS show *CSI*. At the same time, first single “There There” began picking up steam at radio, the cut is No. 15 this week on *Billboard’s* Modern Rock Tracks chart.

The campaign stepped up May 20, when the boxels Brothers-directed clip for “There There” was debuted on the Jumbotron at New York’s Times Square and played every hour on the hour on MTV2.

On May 30, Capitol launched the Web site radiohead.tv, featuring exclusive video footage akin to the home spun Webcasts the group has often hosted on radiohead.com. “Radiohead had been talking about the collision of online and offline in the most interesting possible way,” Mico notes.

AN ‘OLD-FASHIONED APPROACH’ Indeed, such unusual promotions are the order of the day for Radiohead, whose increasingly experimental music belies a mainstream popularity that has allowed its past two albums—2000’s *Kid A* and 2001’s *Amnesiac*—to debut at Nos. 1 and 2, respectively, on *Billboard* 200.

The sets have sold a combined 1.76 million copies in the U.S., according to Nielsen SoundScan.

And while the Nigel Godrich-produced *Hail to the Thief* is a more immediate, guitar-powered album than its predecessors, it remains a challenging listen, full of odd sounds, keyboards operated by antiquated computer programming languages, and frontman Thom Yorke’s always idiosyncratic singing style.

The record gets off to an electrifying start with “2 & 2 = 5,” from which the title phrase is drawn, and the clausrophobic, piano-driven “Sit Down. Stand Up.”

Other highlights include the loose-limbed acoustic strumming of “Go to Sleep,” the impassioned closer “A Wolf at the Door,” and “Scatterbrain,” one of the most beautiful, straightforward songs the band has released in years.

Nearly all of the tracks were debuted in live performances during 2002, allowing the band to nail down finished arrangements so precisely that the album was largely recorded in just two weeks’ worth of sessions.

“We’ve got quite an old-fashioned approach,” Greenwood muses. “It’s a bit like the 50’s idea where you get the producer in and he would decide what arrangements would be done for that song, and the song would exist on paper. We enjoy that sort of music-making.”

ON TV AND ON TOUR

Capitol has a second wave of promotions on tap to keep *Hail to the Thief* in the public eye. The now-spartan radiohead.com is being re-engineered and will relaunch on street date.

Fans will also be able to create their own music-video treatments (called “blips”) and share them with one another via an in-development FTP site. Mico adds that a “very elaborate, multi-tiered online game” should go live in August.

On June 17, MTV2 will broadcast an edited version of Radiohead’s June 5 concert at New York’s Beacon Theatre, which will serve as a warm-up of sorts for the group’s headlining appearance that weekend at the inaugural Field Day Festival in Riverhead, N.Y.

In July, an earlier show taped at London’s Shepherds Bush Empire will be aired on DirecTV in North America.

Although Radiohead sold out 14 of 16 shows on its 2001 North American tour, according to Billboard Boxscore, Gordon says an extensive tour of the region remains unlikely.

Instead, the group will tour Europe during June and July, with a three-week North American outing set to begin Aug. 13. Another three-week North American swing begins in late September, and booking agent Carole Kinzel says the band may return for more dates in 2004.

“The majority of the tour this year will be in amphitheaters,” Kinzel says, the North American tour. Full details are not expected until mid-June.

Sometime in August, radiohead.tv will make the jump to the real-life small screen.

Four 30-minute episodes are in the pipeline, and without revealing specifics, Mico assures, “As always, the creative element will be in the hands of the band.”

Both band members and label executives admit *Hail to the Thief* will be a high-profile test case for whether pre-release piracy will significantly affect retail sales.

“If it was a kid and it happened to my favorite band, I would be too keen to hear the songs and I would download it, too,” Greenwood says. “But then at the same time, I’d definitely want the real record as well.”

“It wasn’t planned, but the leak did allow us to be in the press continually for the last 10 weeks,” Mico says. “Radiohead fans feel a tremendous loyalty to the band. We’re confident people will buy this record.”
Fountains Of Wayne Celebrates Biz World

BY CHRIS MORRIS

While listening to the new Fountains of Wayne album Welcome Interstate Managers, which arrives June 10 on S-Curve/Virgin, one might think that songwriters Chris Collingwood and Adam Schlesinger had some experience writing fiction. Not so.

"My few attempts at actual fiction were so horrid that I would never want anyone in the world to see them," multi-instrumentalist Schlesinger says.

Guitarist/vocalist Collingwood has not penned any fiction since high school.

"I don’t have the patience to do that, either," he says. "A pop song is over before you get bored with it."

But the latterly funny, literate, highly detailed pop-rock songs on the band’s third album (its first for S-Curve after a pair for Atlantic) has the punch of the best fiction.

The members of Fountains of Wayne crafted their latest album—the quartet’s first in four years—without a record deal.

“We parted ways with Atlantic, as they say, and we had some preliminary meetings and conversations with other labels,” Collingwood explains.

“We got a lot of positive, enthusiastic inquiries from a lot of people, but everybody wanted to hear some new material; and at that point we didn’t have any new material. So basically we just decided the best thing for us to do was make another record on our own, when we felt like we had the songs to do it.”

THANKS, VH1

Some of the touting for the recording came from the band’s work on VH1’s as-yet-unaired animated series Hey Joel.

“We were asked to be in it as animated characters and actually write original music for the series,” Schlesinger says. "We produced a whole season’s worth of shows for them—including two songs per episode. Then we did the whole score. We did 13 episodes and a pilot.”

The group’s studio connections helped get the work done inexpensively.

"Schlesinger is part-owner of a studio called Stratosphere in New York, and our co-producer and engineer [Mike Denneen] has a studio in Boston, Q Division," Collingwood says. "Between the two of them, since we weren’t really paying for it, we could kind of afford to run up some debt, realizing eventually that it would come out somewhere.”

Long personal relationships resulted in the album’s release by S-Curve, according to Schlesinger.

“We had some old friends that ended up being there—specifically Steve Vegelwel, who was our former A&R guy at Atlantic and a close friend, who’s now our A&R guy at S-Curve.”

There is also Steve Greenberg, the president of S-Curve, whom I’ve known for a long time from his days at Mercury. It was an easy fit for us.”

‘TEMP OF THE MONTH’

The songs on Welcome Interstate Managers are droll character studies. As the album’s title suggests, several tracks involve the world of business and work.

“Chris was actually named ‘temp of the month’ three times by his temp agency,” Schlesinger says. “He’s proud of it.”

Collingwood adds, "There’s probably just something about the rhythm of everyday business life that’s fascinating to both of us. We both have big collections of photographs of salesmen from the 30s and 40s—things you can get at flea markets or at sales conventions. The album art is based on that.”

The album’s leadoff track, “Stacy’s Mom,” is a comic, Cars-like number detailing a teenager’s fantasies about a classmate’s mother. It was released to modern rock radio in mid-May.

“We’re getting tremendous response across the modern-rock board, but our focus is not only on modern rock this time,” S-Curve executive VP/GM Marty Maidenberg says. "It is across the board and across formats that the band has never been taken to, and that includes hot AC and eventually top 40 and even some triple A." A video for the track, directed by Chris Applebaum, was shot in Los Angeles.


The group, which includes guitarist Jody Porter and drummer Brian Young, begins formal roadwork with a one-off July 3 appearance opening for Wilco at Summerfest in Milwaukee.

“Of course, touring is something you think about throughout the whole process,” Collingwood says. “For us, the show is the show. It’s the only way we know to do this.”

The band is scheduled to appear June 22 on VH1’s Morning Edition and June 24 on The Late Show With David Letterman.

FOUNTAINS OF WAYNE

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Films Herald Fahl Solo Set

BY JIM BESSMAN

The fact that Mary Fahl’s songs are influenced by movies has proved to be a boon for Odyssey/Sony Classical, which released her debut solo album, The Other Side of Time, May 6.

The disc has already been heralded by “Going Home,” which Fahl wrote for the God & General soundtrack, and “The Dawning of the Day,” her revision of a traditional Irish tune that appeared on the soundtrack to The Gypsies.

Both recordings were remixed for Fahl’s varied album, which also features the Donizetti aria “Una Furtiva Lagrima” and “Ben Aini Habibi,” a song deriving from the erotic poetry of Moorish women of 11th and 12th century Spain.

But the BMI writer, who first gained notice as vocalist in the acclaimed but short-lived ’90s adult-pop group October Project, had a hand in writing 12 of the songs on The Other Side of Time.

She sings out collaborators Bob Riley of late ’80s alt-rockers Grace Pool and Ramsey McLean, who has written for Harry Connick Jr. and mately helped her snare her Sony Classical deal.

“They didn’t have the Odyssey label when I was signed,” she says. “I think they thought, ‘We love you, but you’re not classical. And we’re not really a pop label. But we get things in movies.’ And then a light went off in my head, because my songs are influenced by movies. I saw a Hitchcock retrospective and wrote [album track] ‘Dream of You’ after wondering what the theme of Vertigo might have been.”

With the two soundtrack songs under Fahl’s belt, Sony Classical president Peter Gelb looks to exploit the label’s film, TV, and concert contacts to expose Fahl’s music beyond her substantial October Project base.

“When the next film or TV program presents itself, she’s a likely candidate,” he says.

Gelb salutes Fahl for delivering “Going Home” within 48 hours of the assignment, then states the label’s intent to place the song with various TV advertising outlets.

“Not using the ad is the key,” Gelb says. “If you find the right TV opportunity, you can hit a home run in terms of exposure and recognition for an artist.”

Actually, Fahl has been cutting commercials since October Project. Noting her austerity deep and dark vocal coloration, she says she’s done “quasi-Arabic-sounding wordless soundscapes” for the likes of Rolex and Sears, though she jokingly hopes to get better-paying detergent spots.

JAZZ THAT ROCKS: There’s a reason why fusion continues to sell. From classic sets by Weather Report, Mahavishnu Orchestra, and Miles Davis (whose jazz/rock classic Jack Johnson is expanded to a five-disc package this fall on Legacy/Columbia), the cross-pollination of cerebral jazz improvisation and visceral rock ‘n roll attack has been an enticing brew for generations of fans searching for a challenging listening experience.

Gongzilla’s East Village Sessions (Lolo, June 2) encompasses both the jazz-meets-rock sounds of ’70s fusion and the do-it-yourself mentality of the current jam-band scene. The group’s fusion roots run deep: Bassist Hansford Rowe, guitarist Bon Lozaga, and vibraphonist/marimba player Benoit Moerlen played alongside guitarist Allan Holdsworth in jazz-rock ensemble Gong. Its roster is completed by drummer Gary Husband, percussionist Phil Kester, and guest guitarist David Fluczynski.

Like many of today’s jam bands, Gongzilla releases its music independently. Lolo, a label formed a decade ago by Rowe and Lozaga, has been home to the group’s previous three releases, in addition to other projects the two musicians have engaged in. Rather than aligning with a single distributor, Lolo works with a series of distributors and one-stop shops, including Big Daddy and North Country.

“Our audience is largely made up of two specific groups of people: males in their 40s and 50s who listened to fusion in its golden age, and young, college-age kids, who like to hear improvising and blowing using rock instruments,” Rowe says. “The only way to market to them is to work with niche marketers who can specifically reach people interested in this music.”

Rowe says that the Internet is not as helpful in reaching his audience as people might think. “The Internet allows for better communication, but when it comes to actually getting the music to people, you can’t do that online,” he says. “You need to work with people who know how to find your audience and how to get the music into stores they frequent.”

SILVER BUNNY: This year, the Playbo- boy Jazz Festival celebrates its 25th anniversary, with performances at Los Angeles’ Hollywood Bowl June 14 and 15. Founded in 1953, Playboy began covering jazz early on under the direction of founder and editor in chief Hugh Hefner. It presented its first jazz festival in 1959 in its original headquarters of Chicago. In 1979, after relocating to California, Play- boy held its first jazz festival at the Hollywood Bowl, marking the first such event at the venue.

What I didn’t know at the time is that no one had ever put together a successful jazz event at the Bowl before, because no one thought jazz was popular enough to fill it.” Hefner recalls. “George Wein gave us invaluable assistance, and we’ve done it every year since. Today, it has expanded beyond the Holly- wood Bowl, to include free events designed to reach every member of the community.”

What is it about jazz that makes it a perfect companion for Playboy? According to Hefner, it’s jazz’s inherent sense of romanticism and ability to bring people together. “At a time in America when there was still segregation, jazz was a true American art form that could bring people together,” Hefner says. “Jazz is inherently multicultural and multi-ethnic, and it can cut across any kind of border.”

Hefner’s favorite musician is New Orleans jazz cornet player Bix Beiderbecke (1903-1931), whose music he plays regularly at home.

INTRODUCING: Jazz at Lincoln Cen- ter has named Walter Thennes VP of Freddy P. Rose Hall, the first per- forming arts facility designed specifi- cally for jazz. Opening in fall 2004, the hall, located in New York’s Columbus Circle, will include two theaters, a jazz club, a recording studio, and an education center.

It is going to be a facility like no other,” Thennes says, “that will bring unique challenges as we strive to intertwine all of the different elements. It is like bringing together an ensemble and making sure the players all work well together.”

Thennes was formerly managing director of the New York State The- atre at Lincoln Center. He began his career as an actor/singer and still enjoys practicing his craft.
PERPETUAL IN MOTION: Veteran manager Mike Smith is launching a new company, Perpetual Entertainment Group, which will include Perpetual Records and Perpetual Comedy. Former NewSong frontman Charles Billingsley and comedian Brad Stine are the first signings to Perpetual Records and Perpetual Comedy, respectively. New Day Christian will be the new company's distributor.

"Ever since I've been a manager, I've had artists approach me about starting a record label. It never seemed like the appropriate thing or the right time to do it," Smith says. As head of Michael Smith and Associates, he has guided the careers of Chonda Pierce, Salvador, Go Fish, and 3rd Parallel, among others. "Now seems like the right time."

Smith feels indie provides the best home for artists such as Billingsley and Stine. Both artists are management clients and as he looked for label deals for those acts, Smith says it was hard to find the right label home because they operate "out of the box."

"We were compelled," Smith says of starting Perpetual. "As we looked at these two artists, it just made sense."

Virginia businesspeople Bob Duda and Mary Reynolds are also principals in the company, according to Smith. The artists will also have an equity position.

Smith calls Billingsley "one of the major voices in our industry." The artist is also in residence and head of the praise and worship degree program at Liberty University.

His new album, Secret Conversation, will be released July 1. Stine has appeared on HBO, Comedy Central, Showtime, and the Comedy Channel. Stine will release his new video, Put a Helmet On!, Aug. 5.

In addition to his Franklin, Tenn., staff, Smith has hired Bob Elder, head of E3 Strategic Solutions, to provide marketing. Wendell Gafford's company, Creative Promotions, will work the Billingsley project on radio.

Smith says additional signings will be forthcoming. "We hope the experience we have will allow us to be successful in running this record label," he adds. "We know there are a lot of great artists who are going unsigned that would never have a chance if someone like our label didn't step forward and agree to partner with them."

ASCAP HONORS: MercyMe's Bart Millard, who penned the hit "I Can Only Imagine," was named songwriter of the year at the 25th Annual ASCAP Christian Music Awards, held June 2 at the Factory in Franklin, Tenn. ASCAP senior VP Connie Bradley and ASCAP assistant VP Dan Keen presented awards to the ASCAP writers and publishers of the most-performed Christian songs of 2002. Third Day's "Show Me Your Glory" was named song of the year. The Christian publisher of the year honors went to Brentwood Benson's New Spring Publishing for "Cover Me, "I Don't Want To Go, "It's Alright, "Psalm 112, "Show Me Your Glory," Tour," and "You Are the Way."

Amy Grant was presented a special award commemorating her 25th anniversary as a songwriter/artist and for 25 years of ASCAP membership. Wise Child's Luke Bulla and Casey Driessen performed a musical tribute. During the event there were also performances by Sparrow newcomer Jaydn Maria, Word's Across the Sky, and Curb Records trio Selah.

ALL THE RIGHT MOVES: Matthew Knowles' Houston-based Music World Entertainment label made its official bow on the gospel music scene with Destiny's Child member Michelle Williams' 2002 release, Heart to Yours. But a truer test of its strength in the marketplace just might be the self-titled debut CD from Ramiyah, a new, Detroit-based female urban gospel quartet.

Fashioned by PAAM, one of gospel's top hit-producing units, Ramiyah is already enjoying a good deal of buzz from the June 10 release of its debut, which was serviced to gospel radio late last month.

Credit that buzz to the prime exposure the girls—Tracy Bryant, Sherise Staten, Stephanie Bonner, and Delaurian Burton—have gleaned from key appearances on both the recent Stellar Music Awards and Trumpet Awards telecasts and Showtime at the Apollo. On June 14, they'll open for Beyonce Knowles as part of Ford Motor Company's 100th Anniversary Concert Series in Dearborn, Mich. More importantly, all the right connections landed Ramiyah a featured role in Paramount's upcoming film, Fighting Temptations, starring Knowles and Cuba Gooding Jr. (The act is also featured on the soundtrack.)

From the up-tempo, hip-hop-laced balladry of lead single "Turn It Out" to the symphonic backdrop of "Waiting," Ramiyah (which, translated, means "Jehovah is exalted") has what it takes—range, solid gospel roots, sound lyrics, and powerful vocals.

"Many people who hear us think that we're R&B until they hear the lyrics," vocalist Staten says. "Our music is filled with catchy beats and rhythms, but at the same time, we have no problem breaking out with a hymn or two."

In the final analysis, gospel audiences will have the last word. In the meantime, Matthew Knowles and Music World just might be padding their bets. Unofficial word is that Knowles is attempting to lure Shirley Caesar to Music World.

A LONG TIME COMING: The June 17 release of I'm In My Heart—Live in Raymond, MS marks the solo debut of Canton Spirituals' lead vocalist Harvey Watkins. Album highlights include guest vocals from Doug & Melvin Williams, Keith "Wonderboy" Johnson, and Paul Porter.

The title track, featuring the Williamses, and lead single "Everything I Need" (with Johnson) are in heavy rotation at gospel radio. A companion video and DVD are set to be released July 1.

Watkins—who will be profiled this month on BET's Sunday morning gospel show, Lift Every Voice—has a radio promotional tour in the works and is currently appearing in the gospel stage play I Could Do Bad All by Myself.

"This in no way is an indication that Harvey is leaving the Canton Spirituals. Verity ONSenser VP Tara Goree-McNeal reports. "He will definitely be recording with the group, and we look forward to their future recordings together."
Last-Minute Buyers Are Vital For Touring Biz

More Promoters Spend the Bulk of Their Ad Dollars Near Show Dates To Capture Purchases

BY SUSANNE AULT

LOS ANGELES—In today's unstable economy, people are hesitant to make big purchases—and that includes concert tickets.

To adapt to this climate, concert promoters are modifying their marketing strategies.

A number of promoters are shifting a good chunk of their ad dollars closer to the concerts' dates to work with this “later-rather-than-sooner” buying trend.

Tony Hawk's Boom Boom Huck Jam tour debuted last year, and its second installment is coming this fall. Having learned from the 2002 experience, tour producer Jim Guerinot is earmarking 50% to 60% of the event's marketing budget for the last 10 days before the shows.

The extreme-sport/punk/punk hybrid performed well at the box office last year (Billboard, Dec. 28, 2002). But that was thanks to late buyers. Guerinot estimates that 40% of all tickets were bought within the last 10 days of the performances and that 16% were bought on the actual show day.

Guerinot is a partner in Slam Management, which produces Boom Boom Huck Jam. He recalls, “You used to be able to do 80% of your advertising sales in the first week [of ticket onsales] and just coast home. But as the economy softens, people are more judicious about what they do with their entertainment dollars. Do you go to a concert, rent a movie, or go to dinner?”

He says last-minute Boom Boom Huck Jam 2003 promotion will likely include pounding out TV advertising in the days before the concert and hitting major skate parks and retailers with fresh posters.

Kevin Lyman, producer of the long-running Vans Warped tour, is accustomed to making more deliberate buying decisions. The public gets blitzed by 75% of the ad budget for Warped, typically a heavy walk-up event, just days prior to the event.

Warped 2003 begins its rollout in mid-June. Sponsor PlayStation 2 is hosting a promotion where people can win a job with the videogame company for a week during the tour. Warped cities kick off their respective contests —where fans qualify by contacting local radio stations—three weeks before their concerts.

“It's a [concert-goer] holding onto their money,” says Lyman, who believes that more of the live-music industry will have to adjust to today's careful spenders. “They need to know if they can pay rent [before] they can pay for a show.”

Jim Steen, regional VP of marketing for Clear Channel Entertainment (CCE), points out that one nontraditional but effective method to spread the word is through local newscasts’ traffic and weather reports. CCE launched such a campaign for a recent New York-area Tim McGraw date because no major country radio stations exist in the area.

Steen says that the Midwest, South, and West Coast seem to be following late buying patterns more than other U.S. regions. However, Boston-area CCE shows are offering $10 ticket Tuesdays. Even through the summer, a different artist playing a CCE Boston venue will offer a set number of $10 lawn seats.

The economy-sensitive idea, Steen says, is to “get the person who may not be the hardcore fan, but one who is on the fence [about attending the show].”

Boston's bargain pricing is in conjunction with CCE's Smirkoff Summer of Live, where a batch of its concerts will have a limited number of $10 tickets available on a market-by-market, act-by-act basis (Billboard, April 19).

The House of Blues (HOB) Concerts aims to curb the buying slowdown altogether by launching spending stimulants at the time of the onsite. Amphitheater lawn seats are being discounted—with incentives from $10 off each ticket to two-for-one ticket specials—exclusively during the first five days of an onsite. While HOB has held ticket clearances in the past, HOB executive VP Alex Hodges says the company will be discounting prices on about 15% moreconcerts than usual this summer.

For the July 27 Journey/RED Speedwagon/Styx show at the Blossom Music Center at Cuyahoga Falls, Ohio, Hodges reports that they have sold 7,000 two-for-one tickets (individually priced at $25), which is more than half the lawn's capacity.

“We wanted them to buy early and it’s really working. The way we incentivize [people] is with money,” Hodges says. He admits that “obviously you are bringing down the gross, but the idea is to sell tickets. The bands want a full house, and we want a full house.”

Global Spectrum-managed buildings in Philadelphia are relying on Internet marketing to fill seats. The company developed Cyber Club to help meet that goal. Launched in 2001, the site regularly notifies 170,000 registered people about events at its venues, which include First Union Center, the First Union Spectrum, and Liacouras Center.

Cyber Club can help beef up sales for C- and B-list shows that are not immediately on buyers' radars, says John Page, senior VP/GM at Comcast-Spectacor, which operates the Global Spectrum group. Moreover, sending e-mails could be cheaper than standard print advertising.

“We’ll blast it out and prepare them for the onsite, and if it doesn’t sell out, we’ll blast it out on a continual basis,” Page explains. “We’re showing people that inventory is available.”

Christina Aguilera has hooked into the Web through the site stubhub.com—to hike ticket sales in the final days before her shows. The pop star gave stubhub a limited number of VIP packages (which each include two front-row tickets and two backstage passes) for shows she is co-headlining with Faith Hill. He also stated that they will sell them as charity auctions. The auctions end a few days before each concert.

Proceeds from the auctions benefit the Women's Center and Shelter of Pittsburgh. By late May, several of the bids for many of the June shows were in the $350 range.

Stubhub.com has organized similar charity auctions for Britney Spears and Alanis Morissette.

“This keeps the buzz going so you can sell more concert tickets,” says Eric Baker, stubhub.com co-founder and president. “You’re doing good, while doing well.”

Another way promoters are responding to the trend of cautious buying is delaying the start of ticket sales by weeks instead of the usual months before performances.

“The trend over the past five years is to put tickets on sale very far in advance, often six months in advance. But unless you’re dealing with a superstar artist, you hear people say, ‘I don’t want to tie money up for months.’” Metropolitan Talent CEO John Scher says.

To adapt to penny pinching, Scher often rolls out soft onsales for his shows by way of e-mail notification. Scher typically targets people who have registered for concert subscription services at venues.

This method involves spending relatively small amounts of money at the beginning of the onsales, while the bulk of the promotional guns is fired out in the last four weeks before shows.

“Traditional media has become so expensive. But if you can do a four-week campaign, you can be really concentrated and driven,” Scher says.

He also noted that employing this strategy for such summer touring acts as Red Hot Chili Peppers, Staind, and Def Leppard.

BY RAY WADDELL

NASHVILLE—While most touring festival concepts have notoriously short life spans, the B.B. King Music Festival has survived 12 years, largely because of the credibility of its namesake and an eye for fresh talent.

Glen Rock, N.J.-based Front Row Productions' Paul and Irene Zukoski have produced the event since its inception. This year's King fest has been repositioned from its former blues-centric posture to a more esoteric lineup that features guitar god Jeff Beck along with New Orleans jam-funksters Galactic and up-and-comers Motofr.

The three day festival, July 25 on the West Coast and out until September. Venues are diverse, including festivals, fairgrounds, theaters, amphitheaters, and alternative locations. Similarly, promoters buying the package include Clear Channel Entertainment (CCE), Jam Productions, and House of Blues (HOB) Concerts.

“We are being very careful about where we're putting the show and not just throwing it into the streets,” Paul Zukoski says. “A lot of the independent [promoters] seem to take a little more care with the lineup, where the amphitheaters are boarded with so many shows it's hard to pick one.”

In markets like Chicago, Memphis, St. Louis, where blues have a year-round profile, producers have to be even more protective of the festival.

This year in Chicago, we're playing the [4,249-capacity] Arie Crown Theater, Zukoski says. “Some of these markets have blues all the time, so you have to put this in a special room where people will go see it. Part of my job is to pick the right venue for this show.

Don Sullivan will promote the Aug. 26 show in Chicago, and he is optimistic about its drawing power. “It's exciting to see Jeff Beck out there, and he has historically done very well in Chicago,” Sullivan adds.

“We're also doing the festival [Aug. 23] in Madison, Wis., as part of the Madison Blues Festival. Sullivan adds. “This is the sixth year for the Madison festival. We've sold B.B.'s package three of those years, and we've done a minimum of 10,000 people each time. Jason Miller, senior VP of HOB Concerts in Denver, bought the package for the 16,000-capacity Fiddler's Green Amphitheatre. "I think it's a great package this year," Miller says. "This is a very strong market for Galactic, and Jeff Beck is one of the world's greatest guitar players."

Beck and B.B. together "expand the musicality of the package," Miller says. "B.B. King and Jeff Beck [play] two different styles of music, but they're both pioneers and legends. We do this festival every year, and I'm proud to be a part of it."

Past acts that have played on the tour include Jimmie Vaughan, Buddy Guy, the Neville Brothers, Dr. John, George Thorogood, and the Fabulous Thunderbirds. The trek also provided early national showcase for then-new blues acts Kenny Wayne Shepherd, Jonny Lang, and Susan Tedeschi.

Tickets range from $10 to $35 in some markets. The tour is booked by Jody Wernig and Paul LaMonica at Associate Booking Corp.
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G. WHIZ: Music biz veteran G. Scott Walden is the new marketing manager at the Ryman Auditorium in Nashville. Walden, nephew of well-known Southern music exec Phil Walden, once oversaw tour promotion for Capricorn Records, working with such bands as Widespread Panic and Lynyrd Skynyrd.

One of Walden’s first projects at the Ryman will be to serve on an advisory committee that will come through audio and video of legendary Opry performances with the goal of bringing the market to the marketplace. “I feel like a kid in a candy store,” Walden says.

PLAZA PARTIES: The Grand Ole Opry has carried up its free Opry Plaza Parties for the fourth consecutive year, with BBR-49 on June 8 and the Dailey & Vincent to play July 6. The concert series runs every Friday and Saturday night through Aug. 9, with the stage set up on the plaza outside the Opry House prior to Opry performances. Other acts scheduled to perform this summer include Billy Joe Shaver, Jim Lauderdale, Bruce Robison, Old Crow Medicine Show, Reckless Kelly, and the new Row Mob.

“Wes give a lot of personal attention, and our artists don’t necessarily need a hit record on the charts to get work,” Mark Reeder notes. “A lot of agencies are order-takers, where the promoter calls and asks if a specific artist is available. We do that too, but we call out to promoters and ask for work.”

Walt Reeder adds, “We go out and retrieve business instead of waiting for people to call us. We want managers to know that they do have a choice, and they don’t always have to go with William Morris Agency or International Creative Management.”

One of the issues facing the live hip-hop industry is that it is a tough market for insurance. “The rates are ridiculous for hip-hop concerts, but that’s also true in the rock community,” says Walt Reeder, adding that the market has tightened even more since the fatal incident in February at a Chicago club where 21 people were trampled. “The insurance companies don’t want to take the risk.”

Another trend in the marketplace is the development of new, independent promoters. “Promoters are like babies: They’re not a one-person show,” Walt Reeder says. “We have to separate the good ones from the bad ones. Just because they have money doesn’t mean they can promote. This can be a lucrative business and everyone wants to take a stab at it, but you can lose your shirt.”

According to the brothers, the hip-hop/R&B club scene is vibrant, with plenty of venues that can cater to artists asking for $25,000 or less. Mark says the key is finding acts that can not only sell records that go platinum but also sell tickets.

“There are a lot of artists that can sell units, but when it’s time to perform, they have nothing to give you,” he says. “With these acts, you can get more out of the video.”

That said, “the club market saves units, but when it’s time to perform, they have nothing to give you,” Mark says. “ ‘There’s a new trend in the marketplace then the after-party, if that’s what you’re into.’

Meanwhile, the brothers Reeder are bullish on the biz and their place in it. “There’s an art to this,” Mark says. “A lot of people try to be booking agents, but they never last.”

Walt Reeder adds that there is a difference between a talent broker and an agent. “A bookings agent wants to put the artist in the right room at the right time, with the right promoter, to make the deal come to fruition.”

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM
Music is continuing to add its impact to the overall entertainment properties, dominating the global hundred thousand dollars to the artist, label and publishing company from in licensing revenue. Video-game placements on average can fetch from $2,000 per featured song (for upward-fixing acts) to $25,000 (for name ones). On the tour-merchandise side, Felix Seabrook, president of 13-year-old Blue Grape, notes that “Right now, any type of product to make the fan one with the artist is very hot.” He points to Skiffle’s Zack Wykle’s biker-color vest patches the company is now making in-house and offering on the artist’s Web site (“so fans can become members of the Black Label Society”) and to Wykle’s National Hot Rod Association-sponsored funny-car, a new die- cast model available this summer through Racing Champions.

Ginger Block, launched 14 years ago when Jeffrey Bischoff married printing artist printed in his Berkeley, Calif., store on Telegraph Ave., now offers full-service licensing support to a roster that includes AFI (DreamWorks), Green Day (Warner Bros.) and Weezier (Interscope), among others. Collins Smith, responsible for artist relations and marketing, says, “We offer tour-merchandise support, including apparel we manufacture; distribution of licensed products to Hot Topic, other retailers and indie record stores; and the creation of online stores for all licensed merchandise, linked to each artist’s Web site.” One recent sub-license is for AFI, with Steven son Entertainment creating “Art” and “Articia” collectibles figures for the duo’s alter-ego characters. DreamWorks is the latest studio to recognize the importance of an on-crest presence at the Licensing Expo, and it will focus on Shrek 2, the June 2004 sequel to the Academy Award-winning blockbuster, Shrek Forever After, starting Forster Smith, for November 2004; the Wallace & Gromit movie, in pre-production for 2005; and Over the Hedge for 2005, based on the popular comic strip, with the help of Jim Carrey and Gary Shandling.

Other studio consumer-products divisions represented, and their key movie/DVD-licensing properties, include Disney (Lilo & Stitch, Home on the Range, Nicklodeon, Series of Unfortunate Events (Lemony Snicket book series); New Line Cinema, Return of the King (final Lord of the Rings installation) and Freddy (4 Nightmare on Elm Street) vs. Jason (Friday (Continued on page 24))

The Billboards Spotlight

Brand Licensing & Merchandising

Licensed To Sell: Artists’ Tracks, Likenesses & Alter-Egos

TV and movie tie-ins still produce the lion’s share of licensing loot, but music is starting to roar. Last year, retail sales of music-generated licensed properties topped $1.5 billion, on an estimated $117 million in royalties. By Steve Traiman

Music, Fun and Games

Entertainment/TV/movie properties generated a $2.1 billion in licensing revenue, representing 44% of all licensing, the largest category. “Properties from the movies and their DVD releases have made a huge impact in the software/video-game market,” says Riotto. “This target accounts for 15% — or $372 million — in licensing revenue within the entertainment category, second only to toys and games.”

The crossover from music to games, including those based on movies/DVDs, continues to expand rapidly. Examples just this past year include a dozen artists from Def Jam as characters and track contributors to Electronic Arts’ Def Jam Vendetta; Adena (Arista) for Midway’s Mortal Kombat; and D’Apolos’ Stefani (Interscope) in Ubi Soft’s Mute. In an industry first, E.A.’s NBA Live 2003 soundtrack CD featuring Snoop Dogg (Snoopadelic/Priority) and Snoop Dogg (Elektra) among others, was packaged with the NBA Live 2003 game to earn a special RIAA Platinum award for 1 million units sold.

With the recent surge of new personalities across a broad spectrum of pop, Latin music, rap, jazz, hip-hop and the crossover between categories, music and entertainment licensing has cracked up the volume at retail,” observes show manager Elizabeth Waiskins. Exhibitors representing recording industry personalities include Signatures Network, with a roster including Shakira, Usher, Britney Spears, the Osbournes, the Beatles, the Beach Boys, Kiss, Reba McEntire and Tim McGraw; Elvis Presley Enterprises, coming off its 25th anniversary year that celebrated the 25th anniversary of his death; Blue Grape Merchandising, whose roster includes Moby, Zakki Wykle’s Black Label Society, the All American Rejects, the Strokes and Nickelback; and first-timer Authentic Hendrix, representing the estate of Jimi Hendrix and reflecting a renewed interest in his catalog.

Other music companies that will not be on the show floor, but represented in their New York offices, include Bravado Brands, featuring hot new teen pop star Hilary Duff (Disney TV’s Lizzie McGuire), with her first album on Buena Vista Records and new movie: MTV, with over 200 licenses focused heavily on its MTV brand; and Bandmerch, the former tour-merchandise operator now handling licensing for Warner Bros.’ Linkin Park and Interscope’s Jurassic Five, among others.

Bridge Builders

Helping bridge relationships between licensees and acts on smaller independent labels are such “middlemen” as Position Music, June Street Entertainment and Cornerstone Promotion (Billboard, May 3). Industry sources estimate that one song for a TV commercial can bring from $45,000 to as much as several hundred thousand dollars to the artist, label and publishing company.
Fashion and design issues notwithstanding, concertgoers buy millions of dollars worth of tour merchandise each year to make one major statement: "I was there." And no segment of the ever-growing array of available tour merch helps fans make that statement better than event-specific merchandise. "Tour merchandise is a combination of fashion statement, status and souvenir," observes Norman Perry, president of Anthill Trading Co., New York-based tour merchandise agent for such acts as the Rolling Stones and AC/DC. "And when people want to look back fondly, event-specific merchandise evokes their memory cells right to the moment to help them recreate that two- or three-hour concert experience. It gives fans a chance to say 'I was at the 'Tokyo show' as opposed to 'I was at that tour.'"

The potential of event-specific merch is not lost on other merchandising companies, including the largest, Signatures Network. "The concept is fairly common," says Dell Furano, CEO of San Francisco-based Signatures and a 30-year veteran of tour merchandise. "More and more, this business is driven by 'I was there.'"

The concept, while not new, is far more prevalent with major acts and milestone dates. Case in point: Bruce Springsteen's upcoming record-setting 10-night stand at Giants Stadium in East Rutherford, N.J., to begin in July. Signatures, Springsteen's merch company, is more than ready to satisfy demand. "For Bruce Springsteen's 10 sellouts at Giants Stadium, we're coming up with individual event shirts, a different color for each night," says Furano. "We're taking it to a new level. Each shirt will have Giants Stadium, the date and which show it was. People will not only be able to say they went to a show, but which show they went to, show one through show 10.

Indeed, the more specific the better, whether it is the Boss at Giants Stadium, Tom Petty & The Heartbreakers at the Vic in Chicago or the Fillmore in San Francisco, or the Allman Brothers Band's annual spring stand at the Beacon in New York. "People really like event stuff, and you hope it expands sales enough to amortize the cost of production," says John Paluska, manager of Phish, whose in-house Phish Dry Goods designs and oversees the entire Phish touring-merch operation.

"But it's not just about bottom line, it's about creating cool stuff for the legacy."

Besides the standard concert T-shirt, event-specific posters are a growing segment of the business. "The poster market is very strong right now, with lots of collectors," says Paluska. "It's so popular, the second we open the venue doors, people fly in and head straight to the posters. We have to limit it to two per customer, people are so gung ho."

DON'T EAT TOO MANY

Specificity leads to more value—but also increased production costs incurred with limited runs, as opposed to mass-produced generic tour merch. "Obviously, there is an added expense to creating event-specific merchandise, but that makes it more collectible or special," says Furano, adding that such goods are priced accordingly. "If a basic tour T sells for $30, then the event-specific shirt might go for $32."

Even so, touring being the iffy business it is, merchandisers need to be judicious when producing event-specific merchandise. In other words, you can't carry a truckload of "Sold Out in Cleveland" shirts to Chicago. Luckily, that's not a common problem. "More often than not, you run out of [event-specific] shirts rather than you don't sell 'em all," says Furano.

Goodletsville, Tenn.-based Richards & Southern, a family-owned tour-merchandise operation, has done event-specific T-shirts for several country artists, including George Strait for a San Antonio date and Alabama for the Las Vegas concert that kicked off the group's farewell tour. R & S also has an upcoming project with Kenny Chesney's Back Where I Came From Party at Knoxville's Neyland Stadium this summer. "You try to run a limited amount so nobody gets stuck with 'em," says Scot Colonge, one of the firm's owners. "Last year with Kenny, we sold out before he ever went on stage, but it's always a bit of a gamble."

EVERYBODY NEEDS SOMETHING TO WEAR

History often dictates how many shirts to produce, especially with a veteran act like the Stones. "You
“Kid-Cool, Parent-Friendly”: Bravado Brands Duff

Bravado International Group has moved from a premier music-licensing company to a full-service licensing agency with new division Bravado Brands handling everything from Hilary Duff’s new brand “Stuff by Hilary Duff” and the Duchess of York’s book series to Race Girl, a new girls’ extreme sports brand, and Return to Freedom, the American Wild Horse Sanctuary. “All products now are interactive,” says senior VP Maggie Dumais. “Music has an element that is important, whether it’s a HiClips, an MP3 player, a video-game or action figure. Licensing has gone from real fan-appreciation items to many expanded categories, and the fan base is getting broader from an age perspective.”

Duff is the newest teen pop idol, with the star of Disney Channel’s Lizzie McGuire in her test move this spring, her first album on Buena Vista Records and a new promotional alliance with Hasbro for the soon-to-launch VideoNow personal video player and top-selling HiClips music-micro-system. “Hilary is kid-cool, parent-friendly,” Dumais says, “and parents feel no qualms about letting kids listen to her music and wear her fashions.” Bravado has more than a dozen licensees already signed, with most products to launch next spring. Included are NTD Apparel for fashion apparel and sportswear, with a special media event as a Licensing Expo preview, Towneby for cosmetics, Kidstreet for bags, backpacks and accessories, and Playmates for fashion dolls.

I WAS THERE
Continued from page 22

work with a fairly historical set of assumptions,” says Perry. “You know you might sell 3,000 in New York but maybe only 2,500 in Chicago. You have these bell-weather markets, and there are differences between major and minor markets, not limited to event-specific products. For example, in Boston or Cleveland, you might do 15% to 20% better than the overall tour average.”

What about a milestone date that doesn’t come off? Did Anthill point up your merch for the China and Thailand Rolling Stones shows that were cancelled due to the SARS virus? “We did, indeed,” admits Perry. “Now they’re collectors’ items, and we’re waiting for final approval to get them exported out of the country.”

And, as usual, Anthill and the Stones have a plan: this time to sell the shirts online. “At the end of the day, we want to give the maximum number of fans the maximum number of opportunities to buy,” says Perry. “But we never try to take advantage of a situation. There’s no satisfaction in a cancelled show, and the Rolling Stones have a history of playing shows they put on sale. Nobody would have expected this virus coming out of Asia, and I’m sure the band was very sorry they couldn’t get to Hong Kong, China or Thailand.”

So Anthill did not have to sell the Chinese shirts. “The only Chinese I like to eat is the Szechwan on the corner,” says Perry.

For Phish, the in-house mail-order operation offers a nice safety net for overruns. “I was there” is the basic premise, and our hope is to sell every single item at the shows. But there are a lot of people who don’t get to go to a show but would love to get a whack at what’s left over,” says Paluska. “We don’t overproduce intentionally, but we know that if sales fall short of expectations, we have another outlet.”

WHAT’S SPECIAL?

When a route is laid out, merchandisers have a good feel as to which shows might warrant an event-specific product. “You look for major markets, key or anchor dates, or any show that might generate a better awareness, like a live broadcast,” says Perry. “This time out with the Stones, we did an event shirt for the opening night of the tour in Boston and the Madison Square Garden show, which was broadcast live on HBO across the nation.”

A holiday show, a la the Grateful Dead’s legendary New Year’s Eve gigs in San Francisco, are also worth a nod, as are milestone runs in a given venue. A visit to a certain country can be worth a special item, as well. “We had an Australian shirt that wasn’t gig-specific but country-specific,” says Perry. “It was printed in the national color of the Australian rugby team.”

Addi Furano, “Usually, it has to be a special event, like a sellout in the band’s home town—or, on a sold-out tour, you might do event shirts for each major city. It’s a niche, but definitely a strong niche.”

Bandmerch

Now in its fourth year, Bandmerch is a spin-off division of a corporate merchandise firm and represents domestic and international licensing of such bands as Warner Bros.’ Linkin Park, Interscope’s Jurassic 5 and Velvet Hammer/Atlantic’s Taproot, as well as Earth, Wind & Fire. “We make the band the licensing party and take a commission,” explains president Don Delson. “We don’t make foster royalties deals that apportion revenues, and we negotiate the best deal in keeping with each band’s audience demographics and best interests.”

Apart from such popular four merchandise as T-shirts, caps, posters and keychains, Delson sees growing interest in such licensing categories as videogames and body jewelry, citing a current European jewelry license with Alchemycarta for Linkin Park as doing very well. “We’ve taken on Jurassic 5 since their prior deal with Midway Games,” he notes. The hip-hop group created an original title theme song for NBA Bakers and performed at last year’s E3 conference.

What has your merch company done for you lately?

Bandmerch

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**Brand Licensing & Merchandise**

**Signatures Signs Up Rock**

"The trend is definitely toward edgier, more rock-oriented artists today, while much of recent licensing activity has been geared toward more teen-pop acts," says Ruth Ann Garfein, licensing manager for Signatures Network.

The music industry's largest licensor represents such acts as Shakira, Usher, and

**S I G N A T U R E S**

Britney Spears, Ozzy Osbourne and the Osbournes, the Beatles, the Beach Boys, Kiss, Reba McEntire and Tim McGraw, among others. "We've looked at a lot of these acts and hope to sign more in the future," says Garfein.

Shakira (Sony Discos) is one of the company's newest market entries, with fashion dolls from Mattel her first license. Previews at the February Toy Fair, the samples were well-received by retailers.

This licensing show's big push is on the Beach Boys, with Capitol releasing two new albums this year. The very Best of the Beach Boys is just out, with 28 of their biggest U.S. hits, backed by a "Week in Monte Carlo" sweeps. Pet Sounds, a newly remastered 5.1-channel surround-sound DVD-Audio production, will be out before the holidays with much bonus material. New deals for die-cast vehicles and an apparel program are in the works.

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**LICENSED TO SELL**

Continued from page 21

the 13th; Universal Studios, Dr. Seuss' The Cat in the Hat, Thunderbirds and Van Helsing; Viamcom/Paramount, Timeline and The Italian Job; Warner Bros., Looney Tunes: Back in Action, Harry Potter 2, Scooby Doo 2 and Superman; and Sony Pictures, Charlie's Angels: Full Throttle and Spider-Man 2, another joint licensing venture with Marvel Enterprises.

At Marvel's own booth, in addition to the Spider-Man sequel, the company has X-Men 2 with Fox, The Hulk with Universal and several other comic-book licenses in pre-production. One strong crossover example is Naki, a leading video-game-accessory vendor, with X-Men 2 game controllers for PlayStation 2, Xbox and Game Cube, and a Hulk 1992 starter kit & controller. Also exhibiting is Screenlife LLC, which licensed about 200 clips from many studio DVDs for the originial Scene It?. The DVD Movie Game and is currently securing more new clips for The Sequel and Scene It: Jr. versions.

The continuing convergence of music, movies, DVDs and videogames offers growing licensing synergies for artists, their music publishers and labels, studios and their home-video divisions and virtually every console and computer-game publisher.
Microphone Defies Biz Trends
U.S. Firm Builds Reputation With $10,000 Replica

BY CHRISTOPHER WALSH

For the better part of a decade, the trend in microphone manufacturing and marketing has been moving toward lower prices.

With the home studio revolution accelerated by ever-increasing use of low-cost/high-performance digital audio workstations (DAWs), demand for correspondingly inexpensive accessories is surging. One example is the abundance of less costly microphones—primarily from China—which continue to flood the marketplace.

Meanwhile, well-established manufacturers are producing less-expensive variations on their flagship products in an effort to reach budget-conscious home studio owners.

Given this environment, it might seem that a manufacturer would focus solely on the top end of the market. But Telefunken USA is doing just that: The Simsbury, Conn.-based company is building a reputation for its mass-market replica of the much-revered Elea M 251, which costs approximately $10,000.

German company AEG-Telefunken—which pioneered the development and manufacturing of vacuum tubes, microphones, consoles, and tape recorders—shuttered in 1988. The Elea M 251, produced by Telefunken's Elektroakustik division in conjunction with Austrian manufacturer ARG, remains a coveted microphone. Vintage models are highly prized by producers, engineers, and artists.

Telefunken USA acquired the design rights to the Elea M 251 in 2002 and has been marketing the product since November, president Craig Allmendinger explains. “We build it exactly the way they did.”

Allmendinger says, “It’s literally the exact same process.”

It is tempting, Allmendinger says, to produce a microphone at a price competitive with the many models found in MI chains. “We don’t see it on the shelves next to all the other brands that are doing that,” he states.

“Right now, everything is going to be hand-made. We’re sticking to that and will for some time.”

Recently, Telefunken USA principals demonstrated the model at Los Angeles studios, among them Ocean Way Recording in Hollywood. A microphone comparison at Ocean Way is a meaningful barometer: Owner Allen Sides is a consummate collector of vintage equipment, and owns several vintage Elea M 251s.

“125 Telefunken is probably the single most sought-after, most popular tube mic that I know of, and also one of the rarest,” Sides says. “They don’t all sound exactly the same—one beats the other—but better is sometimes a question of what works for a particular singer.”

“I listen to that microphone,” Sides adds, “It’s compared it with five of some, and I would say it right in the middle of those five. To actually have someone manufacture something that really is remarkably close to the original is a wonderful asset.”

“Let’s face it,” Sides argues, “If you’re a singer, isn’t it worth having the best microphone in the world in your own possession? Even for somebody who’s scrapping and saving, because if they’ve got a Pro Tools system, one good mic preamplifier and one good mic, that’s a long way to getting where you need to be.”

BILLY/6/7/03 SINGLES (JUNE 7, 2003)

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Rifkind’s ‘Banner’ Year

Industry Veteran Riding High With New Label, Hot Talent

Street Records Corp. (SRC) is quickly making a name for itself, thanks to the chart-topping debut of flagship artist David Banner. Banner’s Mississipi: The Album debuted at No. 1 on the Top R&B/Hip-Hop Albums chart (Billboard, June 7).

SRC is the label alter ego of Loud Records founder Steve Rifkind. The New York-based Universal Records imprint marks Rifkind’s return to the industry after Loud folded into Columbia (Billboard, March 23, 2002).

The industry veteran cut his musical teeth on his family’s Spring Records. Rifkind later marketed such hip-hop acts as Leaders of the New School, Brand Nubian, and Tone Loc.

Rifkind launched consulting firm the Steven Rifkind Co. in 1989. He recently sold 50% of the firm to Mosiac Media Holdings.

Rifkind established Loud Records in 1992. The label served as home to the Wu-Tang Clan, Big Pun, Mob Deep, Xzibit, and Three 6 Mafia, among others.

Why is Universal Records the right home for SRC?

It was all about the day 1 meet [Universal


What is the biggest difference between the early days of Loud and the 1990s?

The name; that’s it. I brought in my same two partners from Loud—my brother Jonathan and Rich Isaacson, my best friend since I was 9 years old. We came in during the early stages of Loud when I realized I couldn’t do everything myself. At that time, Loud was really a promotion company. The new Street Records Corporation is really a promotion company. And we’re still very involved with corporate America. We also have a joint-venture deal with [media conglomerate] Mosaic Music.

Between imprint deals, how did you stay in touch musically?

If I didn’t have the promotion company, I would have never found David Banner. When you compare the early days of Loud to the early days of SRC, my street team found Wu-Tang Clan and David Banner. I have aorny saying: “The streets don’t lie.” And it’s true. One day at a meeting, someone told me David Banner had this big record in Atlanta. I asked, “Who’s his manager?”

He didn’t have a manager. But the person representing him was a good friend of mine. I told him I’d meet me in L.A. on a Wednesday. We had a deal two days later.

Why did you make David Banner SRC’s flagship artist?

David wasn’t the first artist signed. Grandaddy Sould was. But David’s album was done and already out. There was also a huge demand for it, as you can tell by my first-week numbers.

Why are Southern MCs so hot now?

The South always supports its own. Even going back to the No Limit [Records] days. Southern MCs have that hunger and they touch the kids. That’s an important aspect in breaking a band or artist right now. You have to touch the people.

What is next for SRC?

There’s Grandaddy Sould out of Orlando [Fla.]... He has a tremendous buzz down there. We also have a deal with UrbanPre Production, which is headed by Deyone Stephens. He’s the No. 1 artist-development person/cho-

The first artist coming out of his camp is Akon. When we did a press

The first artist coming out of his

We can’t talk about it enough.”

We’ve always been involved in promoting safe sex.”

The program targets minority youth, focusing on HIV/AIDS testing, education, prevention, and treatment. Participants receive free concert tickets.

The program sponsor is Agouron Pharmaceuticals. Tony Wafford, community outreach coordinator for HIV Prevention Trials Network Los Angeles, launched the promotion two years ago (Billboard, Dec. 8, 2001). Among the artists who have participated in the past are Maze, Usher, Luther Vandross, Nelly, and LaBelle.

SHOCK MARKETING: A four-part merger has resulted in Shock Therapy, the new Atlanta-based urban advertising and event marketing firm specializes in various forms of integrated marketing, including urban branding, night life, college, and interactive.

The merger brings together the urban/ethnic consumer-focused firms Shock Theory Interactive, nomenclum, Synergy Communications, and GrooveNation.net. Individually, the quartet has worked with Coca-Cola, Maxwell, Jill Scott, Virgin Records, and the NBA All-Star Game, among others.

The Shock Therapy executive team is president Sonja Williams, VP/chief creative officer Stanley Yorker, VP/chief marketing officer Amy Wright, and executive director of production and event marketing Terry Burton.
THIS MUSIC IS
JAZZ
THIS MUSIC IS
HIP HOP
THIS MUSIC IS
SOUL
AND IT’S BIGGER THAN WE
— JILL SCOTT

MTV & MTV2 CELEBRATE
BLACK MUSIC MONTH


**June 14, 2003**

**HOT R&B/HIP-HOP AIRPLAY™**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
<th>LABEL</th>
<th>WEEKS CHARTED</th>
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<td>Magic Stick</td>
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<td>John Legend</td>
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<td>So Gone</td>
<td>Puff Daddy ft. Faith Evans</td>
<td>Bad Boy</td>
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<td>Get That Funk</td>
<td>K-Ci &amp; JoJo</td>
<td>MCA</td>
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<td>8</td>
<td>Never Scared</td>
<td>Dr. Dre ft. Nate Dogg</td>
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<td>4 Ever</td>
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**HOT R&B/HIP-HOP SINGLE SALES™**

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<th>ARTIST(S)</th>
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<td>Aaliyah</td>
<td>Motown</td>
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<td>LaFace</td>
<td>31</td>
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<tr>
<td>5</td>
<td>Who Run This Joint?</td>
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<td>6</td>
<td>No More Songs</td>
<td>50 Cent</td>
<td>G-Unit</td>
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<td>I Know What You Want</td>
<td>Missy Elliott</td>
<td>LaFace</td>
<td>25</td>
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I started playing piano and bass at 9, the self-taught musician says. "I got most of my experience gigging in churches. I fell in love with hip-hop and the idea of being an MC in junior high school after I saw a Big Daddy Kane show. "That was an onstage beat boxin' for Kane, and a fight broke out in front of me," Jamal recalls. "Kane freestylin' about the fight and everything that was going on around him. It was sick. I've been hooked ever since." 

Jamal says he ended up being included on the Hidden Beach project after a meeting with singer Kenny Lattimore. Lattimore, in turn, gave Jamal's demo to Hidden Beach president Steve McKeever. "It was instant chemistry," Jamal says. "It was like destiny." 

Jamal describes the project as a "collection of incredibly talented, hungry artists who are in it for the love of music." His two contributions showcase the rapper's storytelling skills. "Playa" is a soulful hip-hop joint about an experience that happened to me at this L.A. mall," Jamal explains. "The other cut, "Oh No," is a slow, melodic, love joint that I produced. It's the story of a cat who loses focus on everything that he is about—all because of love." 

Epic-distributed Hidden Beach releases Hidden Hits July 1.

WHERE'S THE BEEF? Through the years, rap music has been flavored by infamous feuds. But Beef, Kool Dee, 50 Cent and Ja Rule, Jay-Z and Nas, Tupac and the Notorious B.I.G. And the list goes on.

Beef, a new documentary, takes an in-depth look at several high profile battles, both onstage and off. The documentary will be released on DVD and video this fall by QD3 Entertainment and Image Entertainment.

**Acting Vagabond**

Vang Rhames (Mission Impossible, Don King: Only in America, and the upcoming Event with Ben Stiller), entrepreneur Russell Simmons, hip-hop historian Davey D, and former pro football player/jargon mediator Jim Brown are among those offering commentary.

**Bow Wow's Back**

The artist formerly known as Lil' Bow Wow is Unleashed on his third album. The Columbia set is due July 22.

The first single is the Jazz Pha-produced "Let's Get Down." The featured DJ/producer guest stint on the tune is Cash Money/Universal's Baby. The video for the single is being shot in Atlanta by Bryan Barber.

In addition to Jazz Pha, Unleashed features production by the Neptunes, L.T. Hutton, and Bink. Labelmates Amerie and Jagged Edge also appear on the project, which follows-up to Bow Wow's multi-platinum Beware of Dog and Doggy Bag.

On other fronts, the young rapper has wrapped filming on John Singleton Family Vacation with James L. Brooks as the executive producer, and he is also slated to star in his own WB network comedy series. And Bow Wow's new boys clothing line, Shago, arrives June 10 at Macy's and other retailers.

**Romeo Returns**

Bow Wow isn't the only teen rapper making news. Lil' Romeo is currently in production for his Nickelodeon live-action comedy series Romeo. Co-created by Tom Lynch, Fracasswell Byman, and Romeo's dad, Master P. The series will star Romeo and P as members of a musical family trying to balance everyday life with making it big in the music business.

Romeo shoots through this fall in Vancouver. It premieres Sept. 13 during Nickelodeon's Saturday NickNack block.

Rhonda Baraka may be reached at rbaraka@comcast.net.
More Dance Acts Take Organic Approach to Music

BY MICHAEL PAOLETTA


A growing number of dance and electronic artists are returning to a recording process in which live instrumentation is the main attraction.

Weary of manufactured sounds, new acts like Stigmato Inc. and the Latin Project—as well as such established groups as Masters at Work and Incognito—understand the power of musicians playing traditional instruments.

Such efforts infuse a recording with an organic element that is often absent in programmed beats and rhythms. And in times of political and personal strife—the current order of the day—people often welcome music that is soulful and heartfelt.

In times like these, music played live has more relevance," Utensil Recordings label director Mike Bosley says.

Incognito leader Jean-Paul "Bluey" Maunick concurs: "People are looking for music with more depth and space. Musicians can accomplish this more easily than a DJ with a turntable."

Recent releases by Rob Dougan (FuriousAngel/BMG), P'Tah (Staring at the Sun, Ubiquity), and Weekend Players (Pursuit of Happiness, Multiply/frmr/Strategic Marketing) confirm this.

In March, Rice/Dome released Incognito's new album, Who Needs Love, in the U.K. At press time, Maunick was in the process of confirming a U.S. label for the disc. "Who Needs Love" is rich with live work, encompassing horns, strings, and percussion. The same is true of Stigmato Inc.'s Reality Check (due Aug. 12 from Utensil Recordings), the Latin Project's Nova Musica (July 1, Electric Monkey), Hybrid's Morning Sci-Fi (July 28, Distinctive U.K.), and Ananda Project's Morning Light (Aug. 12, NiteGrooves/King Street Sounds).

CAPTURING THE SPIRIT

These acts find it important to capture the spirit and energy of their live performances in the studio.

"When you're performing in front of a roomful of people, you can't help but get caught up in the excitement of the live experience," Stigmato Inc. vocalist Dana Leece says. "How could you then not want to capture that same kind of energy in the studio?"

This was precisely the same attitude that prompted club DJs to start producing their own tracks and remixing other artists' songs. Both of those activities paved the way for beat-mixed DJ compilations.

Throughout the '90s, the DJ culture expanded by leaps and bounds. This was helped by the fact that anyone with two turntables could, in essence, become a DJ.

"But now we have real musicians reasserting their claim," notes Shawn Schwartz, owner of record store/halcyon in Brooklyn, N.Y. "Unlike DJs-turned-producers, Latin Project founders Jez Colin and Matt Cooper are musicians and producers first."

Colin was a founding member of acid jazz group the Salsoulos. Cooper has recorded outside the Outside moniker; he is currently touring with Incognito. "These guys are not producers who happened to get into music. They are musicians who got into producing," says Maurice Bernstein, president/CEO of marketing firm/record label Giant Step in New York. "So it's only natural that their music will be more musical."

MERGING LIVE & ELECTRONIC

Cooper's philosophy has always been to merge dance music's electronic component with a live setting.

"I liken it to beauty and the beast, the rough with the smooth, opposites attracting," Cooper says. "Natural, organic sounds and rugged electronic beats complement each other well."

To illustrate, he points to new classics recordings by Soul II Soul, Massive Attack, Brand New Heavies, Nuyorican Soul, Incognito, and the Young Disciples.

These acts have created timeless albums," he says.

In the process, they also never relied solely on production.

"Production is important, for sure, but too song structure and lyrics," Cooper says.

The Latin Project's Nova Musica features contributions from guitarist Robbie Neville and singer Terence Trent D'Arby (under the guise of Sananda Maitreyi), among others.

The album's lead single, "Lei Lo Lai," has been remixed by "Little" Louie Vega of Masters at Work. Vega is an international DJ who regularly performs in top clubs around the world. Like other DJs, he is constantly opening peoples' ears to a wide variety of rhythms.

Turntablism has certainly exposed people to music—particularly world music—they might never have heard," Electric Monkey VP/GM Jesse Lombardi says. "An act like the Latin Project is just taking it one step further."

Keep in Touch. Singer Melissa Morgan is having success in underground dance clubs with "Don't Say Love." Produced by Soul Switch, the West End Records single has been championed by such international DJs as "Little" Louie Vega. Morgan scored several top five R&B singles in the '80s. She was also the featured vocalist on Shades of Love's club classic, "Keep in Touch (Body to Body)." Pictured at a reception for the release of "Don't Say Love" are, from left, West End president Kevin Hedge, Soul Switch's Cato Jones, Morgan, Soul Switch's Cameron Fitzpatrick, and West End owner Mel Cheren.

at Nos. 6 and 24 on the Hot Dance Music/Dance Singles Sales chart. The Hot 100 Singles Sales chart, the new single debuted at 47 points higher than its predecessor. Not bad for a photogenic 17-year-old who is basically unknown outside his homeland.

"It's exciting just to chart in Billboard," Labrado says. "But this is only the beginning. I know I have a lot of work to do. I must work that much harder to make sure people on the mainland get to hear me and my music."

Equal parts R&B, pop, and dancehall, "Island Girl" should be investigated by those who have embraced such artists as Sean Paul and Wayne Wonder.

Similarly, club DJs in need of classic-sounding, latenight house grooves (à la Adonis, Robert Owens, and Electrize 101) are keen to check out DJ Mykonos' remixes of the track. Undulating basslines do this hit differently every day.

"Island Girl" is the lead single from Labrado's forthcoming album, Caught in the Dream. For more info, contact 808-553-3736.

NEWSY NEIGHBORS: Barney Glover—former Brit of British label Ministry of Sound—has a new job. He is the COO of lifestyle marketing agency Soulkool in New York.

Soulkool's client base includes the company's own clients, as well as corporate clients. Sony Pictures, Coca-Cola, VH1, Coors, and Arista, among other companies, have already utilized Soulkool's services.

"We make sure our products are in the right hands in the right places," Glover says.

Recently, Soulkool created Econnect, a Web-based fan base- and street-team-management system.

Econnect enables easy management of artist communities and street teams, Glover says.

The system can form the back-end of any registration page on any Web site or e-card.

And for those who may not want to subscribe to Soulkool's other services, Econnect is available for license. Teen People magazine already has signed up.

In other Soulkool news, the company has launched its official Web site (soulkool.com) in about three weeks.

In the meantime, a beta version can be previewed at http://web2.soulkool.com/epk2/epk.htm.
### Billboard HOT DANCE MUSIC

#### Club Play

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<td><strong>1</strong></td>
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<td><strong>LOVE THAT MAN (DANCE MIXES)</strong></td>
<td><strong>Laura Pausini</strong></td>
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<td><strong>1</strong></td>
<td><strong>ROCK YOUR BODY (REMIX)</strong></td>
<td><strong>Justin Timberlake</strong></td>
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<td><strong>5</strong></td>
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<td><strong>Dave Bingleson</strong></td>
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<td><strong>5</strong></td>
<td><strong>8</strong></td>
<td><strong>NOT GONNA GET US (D. AUDIE, R. MOREL, &amp; L. TEE MIXES)</strong></td>
<td><strong>I.A. T.S.</strong></td>
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<td><strong>Becky Bailey</strong></td>
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<td><strong>Perpetual Dreamer</strong></td>
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<td><strong>I AM READY (DANCE MIX)</strong></td>
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<td><strong>LA GRANJA</strong></td>
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#### Dance Singles Sales

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<td><strong>IF YOU'RE NOT THE ONE (REMIXES)</strong></td>
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<td><strong>5</strong></td>
<td><strong>THROUGH THE RAIN (HIXX/HECTOR MAC QUAILE REMIX)</strong></td>
<td><strong>Mariah Carey</strong></td>
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<td><strong>Madonna</strong></td>
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<td><strong>BEHIND THE NIGHT, BOYS AND (MUNDIAN TO BACH KEE)</strong></td>
<td><strong>Pharrell Williams</strong></td>
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<td><strong>Darrell Hayes</strong></td>
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<td><strong>Justin Timberlake</strong></td>
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<td><strong>BODY OF LIGHT</strong></td>
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#### Billboard TOP ELECTRONIC ALBUMS

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<td><strong>29</strong></td>
<td><strong>DJ SAMMY (DANCE DIVA)</strong></td>
<td><strong>Heaven</strong></td>
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**Notes:**
- Numbers in parentheses indicate the ranking of the album on the chart.
- Album sales data compiled by Nielsen SoundScan, Inc.
- Sales data compiled by Nielsen SoundScan, Inc.
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Kiruba Storms Ecuador

BY BETTY RECALDE

QUITO, Ecuador—In Ecuador, piracy has practically overtaken the record industry, and the phenomenon of local acts achieving significant sales is virtually unheard of in recent memory.

But thanks to Ecuador’s version of Popstars, a new all-girl group has taken the small Andean country by storm. Kiruba—consisting of five girls, ages 19-22—managed to sell 5,000 copies of its self-titled debut album in August.

The album, which was released in April, has been certified double-platinum for sales of more than 25,000 copies, according to the label, Discos M.T.

Popstars launched in Ecuador after the formula proved a success in Argentina, where it spawned multi-platinum girl act Bandana and multi-platinum boy group Mambrú—and Colombia, where it spawned girls group Escaruba. Ecuadoran executives also noted the success of reality shows that will begin this Thursday in Spain and other countries.

“We thought it was a great idea, because we have had such a long list of personalities,” says Alvaro Paima, commercial VP of TV Station Telemazonas, which produced the show in association with Colombia’s station Telefe.

“The show was a big hit in Argentina, and we thought it would work in Ecuador.”

Last December, Telemazonas held auditions in four cities, which drew more than 3,000 candidates from all over Ecuador. The eventual winners were María José Blum, Diana Rueda, Mariela Nazarena, Cecilia Calle, and Gabriela Villalba.

Kiruba is the name of a Shuar Indian chief who fought against the Spaniards during their conquest of the Americas.

The show aired Jan. 12-April 25. During its run, the group flew to Colombia to record its self-titled debut in the studios of Colombian label FM Discos. It was produced by Eduardo de Narváez. The album includes the single “Quisiera,” as well as a medley of Ecuadorian songs aimed directly at the local market.

With a formula of catchy songs and simple lyrics, the group’s music was an instant success. “Quisiera” reached No. 1 on Ecuador’s radio charts in April and is still occupying that slot. Three other tracks—“Dame”—“Miranda” and “Como un Bob”—are also getting airplay.

The album broke all sales records from the day of its release—something we haven’t seen in a long time. Even with foreign artists’ releases, because piracy is so pervasive here,” says Gonzalo Jiménez, managing director of Discos M.T., M.T. licenses Warner product in Ecuador.

“But the group also did something very important here: They raised awareness about the piracy problem. This was done through a very targeted and strategic anti-piracy campaign featuring the girls themselves, where they asked their audience to buy the legal copy. This definitely helped and will continue to help legal sales in the country.”

Kiruba was released and marketed in Colombia by FM Discos. A promotional tour is slated for July. Jiménez says production of a second album will begin in October. The group, which launched its album by playing for more than 32,000 people in four concerts in Ecuador’s biggest cities, has just kicked off a concert tour called “Los Caminos”.

In the meantime, a series of TV specials detailing the group’s tours and other activities will air on Telemazonas throughout August.

América Latina...
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<th>JUNE 14, 2003</th>
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<th><strong>TOP LATIN SONGS</strong></th>
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**Top Latin Albums**
- **#1**: Ricky Martin - _Mi Chico Feliz_ (Sony/Discosmia)
- **#2**: Marco Antonio Solís - _Amar y Vivir_ (Discos Mia)
- **#3**: Juanes - _Papi_ (Sony/Discosmia)
- **#4**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#5**: Los Temerarios/Los Bukis - _20 Inolvidables_ (Sony/Discosmia)

**Top Latin Songs**
- **#1**: Thalía - _Mi Chico Feliz_ (Sony/Discosmia)
- **#2**: Wisin y Yandel - _Momias_ (Sony/Discosmia)
- **#3**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#4**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#5**: Grupo Brynids - _Memorias_ (Sony/Discosmia)

**Top Regions**
- **#1**: Marc Anthony - _Descarga_ (Sony/Discosmia)
- **#2**: Luis Miguel - _Hasta Que Te Encontre_ (Sony/Discosmia)
- **#3**: Alejandro Fernandez - _Siempre Amor_ (Sony/Discosmia)
- **#4**: Fonovisa - _Varios Artistas_ (Sony/Discosmia)
- **#5**: Fonovisa - _Varios Artistas_ (Sony/Discosmia)

**Latin American Albums**
- **#1**: Thalía - _Mi Chico Feliz_ (Sony/Discosmia)
- **#2**: Wisin y Yandel - _Momias_ (Sony/Discosmia)
- **#3**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#4**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#5**: Grupo Brynids - _Memorias_ (Sony/Discosmia)

**Latin American Songs**
- **#1**: Thalía - _Todo Pasion_ (Sony/Discosmia)
- **#2**: Wisin y Yandel - _Momias_ (Sony/Discosmia)
- **#3**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#4**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#5**: Grupo Brynids - _Memorias_ (Sony/Discosmia)

**Regional Mexican Albums**
- **#1**: Luis Miguel - _Hasta Que Te Encontre_ (Sony/Discosmia)
- **#2**: Alejandro Fernandez - _Siempre Amor_ (Sony/Discosmia)
- **#3**: Fonovisa - _Varios Artistas_ (Sony/Discosmia)
- **#4**: Fonovisa - _Varios Artistas_ (Sony/Discosmia)
- **#5**: Fonovisa - _Varios Artistas_ (Sony/Discosmia)

**Regional Mexican Songs**
- **#1**: Thalía - _Todo Pasion_ (Sony/Discosmia)
- **#2**: Wisin y Yandel - _Momias_ (Sony/Discosmia)
- **#3**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#4**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
- **#5**: Grupo Brynids - _Memorias_ (Sony/Discosmia)
more over the previous week, regardless

1. VALE
2. PARA QUE LA VIDA
3. NUEVA VEZ
4. NO HACE FALTA UN HOMBRE
5. ME FALTA VALOR
6. TU AMOR O TU DESPRECI
7. ALUCINADO
8. UNA Vez MAS
9. EL SINGUERGENZA
10. UNA EMOCION PARA SIEMPRE
11. CASI
12. FOTOGRAFIA
13. ACA ENTRE NOS
14. CLAVAME TU AMOR
15. A QUIEN LE IMPORTA?
16. SI TE DUERON
17. LO QUE YO TE CONTIGO
18. DAME
19. KILOMETERS
20. QUIERE CALLADA
21. MUY A TU MANERA
22. POR AMOR
23. ENTRE EL DELIRIO Y LA LOCURA
24. MARIA CHUCHUEN
25. HERIDA MORTAL
26. LOS DEMAS
27. PEQUENA Y FRAGIL
28. TE VAS AMOR
29. NO TENGO DINERO
30. Y COMO QUIERES QUE TE QUIERA
31. NO PODRAS
32. VETE YA
33. ENTREGA TOTAL
34. EL TONTO QUE NO TE OLVIDO
35. SIRVIENOS OJOS
36. QUE PENAS
37. DIGALE
38. COMO OLVIOARTE
39. BAULIA CASANOVA
40. EN CUERPO Y ALMA
41. ASI QUE TE QUIERO
42. EN QUE FALLE?
43. NO TE LA VAS A ACABAR
44. QUE GANAS
45. CHAPARRITA DE MI VIDA
46. TAL VEZ
47. PARA QUE LA VIDA
48. NO HACE FALTA UN HOMBRE
49. ME FALTA VALOR
50. TU AMOR O TU DESPRECI
51. ALUCINADO
52. UNA Vez MAS
53. EL SINGUERGENZA
54. UNA EMOCION PARA SIEMPRE
55. CASI
56. FOTOGRAFIA
57. ACA ENTRE NOS
58. CLAVAME TU AMOR
59. AQUIEN LE IMPORTA?
60. SI TE DUERON

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COUNTRY

Nashville Attorney Morrow Discusses The Art Of The Deal

NASHVILLE—Few components in an artist's career are more important than the recording contract they sign. A good one can be a tremendous asset, and a bad deal can be an albatross around an artist's neck for years. A little caution here can pay off in horror stories later. Here are three tips Morrow shares for artists and their representatives:

**Temporary Christian deal comes in at between 20 and 40 pages. This is the main reason I wear contacts.**

There doesn’t appear to be any significant difference in the length of the deal, inside or outside of Nashville. With that said, I recently received a record deal from RCA Label Group here in Nashville, and the first draft was 30 pages. That is the shortest non-contemporary Christian music deal I’ve seen in recent days.

There are rumblings from various record companies that they recognize the problem and are taking steps to shorten the deals. I hope it’s in the future.

**What are the differences in recording contracts for country artists and Christian artists?**

Christian deals often require delivery of fewer albums, significantly smaller advances, and ZE records. As a result, the sale of product to artists is primarily at their live performances, and a “morality” clause whereby an artist is involved in a situation that offends the community or reflects unfavorably on the reputation of the record company, the record company has the option to terminate the deal.

Artists’ scandalous behavior may sell records in the mainstream, but it’s often the kiss of death in an artist’s career in the Christian community, where character counts.

The bigger difference, however, is that all but a handful of Christian record companies require the artist to assign the artist’s publishing to that Christian record company’s publishing affiliate.

**What do you think is the best way to educate consumers on the value of intellectual property?**

That is a question that many great minds are trying to answer at this very moment. I know the Recording Industry Assn. of America cares a lot about this issue and is spending huge amounts of money filing lawsuits and sending notices to individuals who are using Grokster, Morpheus, Kazaa, and other peer-to-peer sharing programs.

I believe it starts in the home, with parents overseeing their children’s file-sharing and CD-burning activities under their own roof. It’s not a one-size-fits-all solution, but if any parent would try and affect their circle of influence, pretty soon these numerous small efforts could result in a significant educational impact.

**How many pages is the average Nashville recording contract?**

How does it differ from the rest of the industry?

Too long! The average country record deal is typically between 50 and 70 pages. The average contemporary Christian deal comes in at between 20 and 40 pages. This is the main reason I wear contacts. There doesn’t appear to be any significant difference in the length of the deal, inside or outside of Nashville. With that said, I recently received a record deal from RCA Label Group here in Nashville, and the first draft was 30 pages. That is the shortest non-contemporary Christian music deal I’ve seen in recent days. There are rumblings from various record companies that they recognize the problem and are taking steps to shorten the deals. I hope it’s in the future.

**What are the top two issues that are generally points of contention between artists and labels?**

It depends upon the "pe" issues of a particular label and artist. New artists may not be as concerned with the large advances and the royalty rates as they are with maintaining creative control of the recording projects. More seasoned artists care a lot about large advances and royalty rates, because they have tasted the bad, world of unrecouped accounts and recognize that the money they see on the front end of a record deal may be the only artist royalties they see for the life of that deal.

**Are artists becoming more business-savvy?**

Yes, I believe they are. They are more tuned in to the rapid changes in technology and more frequently ask about the royalty rate they are receiving on downloads, etc., than in years past. Also, there are more and more good books available to assist artists in understanding their contracts, and more artists appear to be reading them.

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<th>Label</th>
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**Note:** The above data reflects sales for the week ending June 14, 2003, and is based on sales figures provided by Nielsen SoundScan.
**SPOTLIGHTS**

**LUTHER VANDROSS**

Dance With My Father
PRODUCERS: various
J Records 82876-51885
RELEASE DATE: June 10

Listening to Luther Vandross' latest album, in which he adds urgency and poignancy, given his current medical condition. That notwithstanding, Dance With My Father is a Luther: hot-buttered vocals dripping over lush ballads, with occasional midtempo spikes. Leading the way is the moving title track, the sparse "Buy Me a Rose," and the gospel-tinged "Right in the Middle." The artist's penchant for selecting choice old-school cuts remains unerring. His vocal parlay with a soulfully sophisticated Beyoncé Knowles on the Roberta Flack/Donyo Hathaway classic "The Closer I Get to You" is heavenly. Longtime fans may deem the crooner's pairing with such hip-hop icons as Foxy Brown and label-mate Busta Rhymes jarring and unnecessary. But whether singing straight with no chaser or sharing the spotlight, Vandross proves, again, that he's a gifted vocalist who transcends time.

---GM---

**JEWEL**

3030
PRODUCERS: Lester A. Mendez, Jewel Kilcher
Atlantic 83638
RELEASE DATE: June 3

What happens when an artist watches her albums dwindle with each successive release? If you are Jewel, you hook up with uber-producer Lester A. Mendez (Shakira, among others) and replace your Birkenstocks with Manolo Blahniks. Yes. 0303 marks a change in direction—musically and sartorially—for the artist. And it appears to be paying off. Buoyant lead single "Intu-"

---BP---

**JUiller**

0310

**ALBUMS**

Edited by Michael Paolletta

**POP**

**WEIRD AL?" YANKovic**

Poodle Hat
PRODUCER: Al Yankovic
Way Cool/Volcano 32194
RELEASE DATE: May 20

After nearly four years between albums, "Weird Al" Yankovic returns to once again deconstruct some of the hits of the day. Poodle Hat crackles with amusing parodies of tunes by Eminem, Nelly, Avril Lavigne, Backstreet Boys, and Billy Joel. One cut is a polka medley that includes songs by Papa Roach, System of a Down, the Vines, the White Stripes, the Strokes, Disturbed, Rage Against the Machine, Limp Bizkit, Stain, and Kid Rock. Also spotlighted are a half-dozen new original tunes, including homages to Bob Dylan and Frank Zappa. At a time when most comics are saturating the boundaries of good taste, Yankovic's easy-going humor might seem arcane at first. But a close listen to "Ebay" or "Couch Potato" shows that he's out to do more than merely be an entertain-er. He's a sharp observer of the world—and that's what makes Yankovic such an enduring, compelling figure.

---LF---

**EELS**

Shootenanny!

PRODUCER: Eels
Dressed Up to B0000093
RELEASE DATE: June 3

A love song for all that is offbeat, Shootenanny! wonderfully captures the quirks of life without getting too bogged down by the depressing stuff. Where dark melodies and freak-show lyrics cut into the appeal of Eels' last album, Souljacker, Shootenanny! spotlights bitingly humorous songwriting and spirited, twangy-instru-mental arrangements. Included here are "Dirty Girl," Frontman Mark Oliver "E" Everett declares, "I like a girl with a dirty mouth./Someone I can believe." These are Oedipus stories, unmutual, sunburned, like grooves. A deliberate ode to the disenfranchised, "Love the Loveless," and the surprisingly uplifting "Rock Hard Times" are also noteworthy. Even when Everett steps into morose territory, as he does on "Restraining Order Blues," it's done with a sky- wink. Don't be surprised if the quirky Shootenanny! encourages listeners to gladly throw a towel at striv-ing for normalcy.

---SA---

**ROBINELLA & THE CRSTRINGBAND**

Robinele Jacobs
PRODUCER: Russ Titelman
Columbia 87102
RELEASE DATE: May 20

Ready for something special? Look no further than Robinelle & the CRStringband's self-titled, major-label debut. It's a blissfully bluegrass-suf- fuse fusion treat that demands your attention. From the hokey open-er, "Man Over," through "Billy Hughes' Infamous Country Swing," "Tene-ssese Saturday Night," the sweet-sad ballad "Dream to Me, Dress Me Down," and the achingly beautiful traditional gospel of "Hold to God's Unchanging Hand," this one is right off the top shelf. Robinelle Contreras' versatile soprano is completely engaging, and brother-in-law Billy Contreras' fiddle work is总之 unto itself. One of three true quality albums, this disc runs the gamut of styles and emotions without a wisp of contrivance. All-natural—absolutely no artificial colors or flavors.

---AZ---

**SIDENI GARRETT**

Sedated!

PRODUCER: John "Scottie" Wooler
Ontown/Higher Octave 14793
RELEASE DATE: June 3

The gutters of rock 'n roll are littered with vestal if often dodgy recordings by African-American women striving to follow the guitar-paved path of Tina Turner. Garrett, a venerable song-writer and respected R&B singer, could be the artist finally who goes the distance. This lean, riff-laden col-lection benefits from the input of far-flung tuners including Ballard (Alanis Morissette, Shelby Lyn), who accompanies Garrett's soul with glistening pop hooks. The singer has the vocal edge and natural authority necessary to make such anhemic jams as "What I Know" and "Get the Hell Outta Here" cook. Sadly, Sedated! suffers from a few unfortunate missteps—most notably a limp rendition of the Rolling Stones' "It's Only Rock 'N Roll (But I Like It)" and an unplugged rendition of Michael Jackson's "Man in the Mirror" (which Garrett co- wrote for the pop star). Ultimately, they're minor distractions from an otherwise respectable representation of investigation. ---LP---

**THE THORNS**

The Thorns
PRODUCER: Brendan O'Brien
AWARE/Columbia 86958
RELEASE DATE: May 20

There are a lot worse things an act could be accused of than sounding like Crosby, Stills & Nash. And that's exactly what the Thorns are to mind when you press "play" and start digging the Thorns: a super-sixier trio com- posed of singer-songwriters Missy Hall, Megan Shown, Mullians, and Pete Droge. Though there are other things going on here (most notably "Weird Al" Yankovic's "Cream," which recalls Prince's "Cream," three-part harmonies, cou-pled with a largely acoustic and very honey-folk rock sound, are the norm. The best cuts of this well-crafted, 13- track set are the waf-fer-light "I Can't Remember," the bouncy "Think It Over," and the exceedingly pretty bal-lad "No Blue Sky." Comparisons can be unfair to an artist, but the fact remains: As good as this record is, it's a case of same game, different league.

---AZ---

**R&B/HIP-HOP**

**ROSCOE**

Young Roscoe Philaphoria
PRODUCERS: various
Priority 285291
RELEASE DATE: June 10

Having a famous sibling can some times down an up-and-coming artist. Not so for Roscoe. His debut album, Young Roscoe Philaphoria, will surely make his older brother, Kurupt, proud. The Philadelphia-born, Los Angeles- residing artist's music ably reflects his roots in both cities. On lead single "Head to Toe," which features Sleepy Brown, Roscoe's hardcore flow is very East Coast MC, while the rhythm track swings with a West Coast vibe. Roscoe smoothes things out on the Earth, Wind & Fire-referencing "Smooth Salin." For a more tradition-al West Coast party atmosphere, give the Kasap produced "Get Ready a Spin." Here, Roscoe truly flexes his lyrical muscles. Other highlights include the DJ Quick-produced "Get Flipped" and "It's That Time Again."---RH---

**COUNTRY**

**DUSTY DRAKE**

Dusty Drake
PRODUCERS: Billy Cain, Garke Sleicher, Paul Worley
Warner Bros. 48051
RELEASE DATE: June 3

Those impressive young country guys just keep a-coming. Dusty Drake busts out of the box with keen songwriter's instincts and a stone country vocal that recalls John Anderson. "Two Too Late" is country with an edge, "Not Bad But a Good Feeling" is a feel-good midtempo ode to relative success, and "Smaller Pieces" is a neo-classic. Sure to attract some attention "Two Too Late," a powerhouse weeper with a

---Continued on page 40---

---Contributors---

S. Suzanne Ault, Keith Caufield, Leila Cobo, Deborah Evans Price, Larry Flick, Rasshaun Hall, Nick Kelly, Gail Mitchell, Chris Morris, Michael Paolletta, Craig Roseberry, Bram Teiletman, Philip Van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Released by the review editor's committee to draw special attention on the basic of musical merit and/or Billboard chart potential VITAL REISSUES: Reviewed albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PDKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES: New releases, regardless of chart potential, Highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible.

Send review copies to Michael Paolletta (P.O. Box 8170, New York, N.Y. 10018) or to the writers in the appropriate bureau.

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**REPRESENTATIVE**

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39
heartrending twist. Then, Drake thankfully rolls into an uptempo ("Going on Eighteen"). Elsewhere, "The Hard Way" is swamp-hunk that swings like voodoo and "The Will" is solid country gold. Make no mistake: These are boom times for country music, and so, Distracted should keep it going for a while.—RW

STACEY EARLE & MARK STUART

Gonna Let You Go

PRODUCERS: Michael Webb, Stacey Earle, Mark Stuart

GEAR/EVERLIVE 2011

Debut Date: 7

The folk/country husband-and-wife team of Stacey Earle (kid sister of Steve) & Mark Stuart calls up immediate comparisons to another married duo, Victoria Williams & Mark Olson of the Original Harmony Ridge Creekdipppers. Earle has one of those fragile voices that can cut your heart when meted with the right tune; though Stuart contributes some lead work here, he is best when offering harmony support. There’s great sweetness in “Me and the Man in the Moon” and “Old World,” the darker material like “Lay Down.” “Cry Night After Night” and “Downtown” matches those tracks in effect. A full-length bonus disc contains 10 demos. Earle has developed a small but devoted following, and her familial connections should add lust to this project at Americana outlets.—CM

LATIN

EROS RAMAZZOTTI

PRODUCERS: Eros Ramazzotti, Claudio Goldetti

BMI U.S. Latin 82876-52254

Release Date: June 3

This album is for enjoying Italian singer Eros Ramazzotti like his voice. His is a nasel timbre that can be interpreted as sexy or annoying, but it is always unmistakable. Since the former adjective describes it for this listener, 9 is oft to a good start, further multiplied by Ramazzotti’s beautifully crafted songs (mostly written with Adelio Cogliati and co-producer Claudio Goldetti). 9 is also the number of Italian pop with Beatles-esque influences that alternate between feel-good, pristine, and soaring. Thankfully, nothing here falls into overwrought arena. Although touches of programming can be heard, 9’s overall sound is acoustically lush—and guitars blending with Hammond organ and strings. The result? Edgier than traditional Latin pop.—LC

THE LEY

Libertad

PRODUCERS: Humberto Galica, KC Porter

Warner Music Latina 60269

Release Date: May 27

Chilean rock band La Ley’s long-awaited studio set, which follows the success of its MTV Unplugged album, shows the outfit not as a hardened band, one that highlights urgent messages with crunching guitars. Although the sound remains raw and compelling, they lean away from the pop/rock umbrella that has long defined La Ley’s mellower approach to rock. This is La Ley in a more even of social tracks like “I Los Dudos” (punctuated by gorgeous vocal harmonies) and “Mi Ley,” the most memorable track here—and a good showcase for singer Beto Cueva’s wide-ranging voice. Cueva uses Libertad to discuss such topics as liberty and justice, but the balance between preachy and persuasive is often lost, notably in the single “Anatly Salva” and the rambling “Esa Es la Verdad.”—LC

WORLD

KARSH KALE

Liberation

LIBERATION: Karsh Kale

Six Degrees 657036 1090

Release Date: June 3

Indian percussionist/tabla master Karsh Kale, key member of Bill Laswell’s Tabla Beat Science. And he has collaborated with a wide range of musicians, including Herbie Hancock, System of a Down, and Manu Chao. However, it’s Kale’s project—he’s first since Realize (2001)—and he proves yet again to be a visionary composer/arranger. Working with vocalists Vishal Vaid and Falguni Shan on the title track, Kale overlays a densely texture arranged sound with ethereal, high-pitched strings, but underpins the tune with an intense breakbeat. He ventures deeper into electronics on “Dirty Fella” and even a tradition-minded raga on “Milan.” The driving “GK” makes it a likely dance club favorite. “Cinematic’ve and “Epic” conclude this extraordinary record with an unanticipated romantic lyricism worthy of a Bollywood hit. Ranked in the U.S. by Ryko.—PPV

DOOLLY PARTON

Ultimate Dolly Parton

PRODUCERS: various

BMI Heritage 60083

Release Date: June 3

Dolly Parton scaled to superstar heights aided by beauty, dynamic personality, and sheer force of will. But what initially got her off the ground was a remarkable God-given talent, cultivated in the foothills of the Smokey Mountains of Tennessee. This career retrospective hits many high notes, including early-70s chart hits like the spunky “Jolene” and Unergistic “Jolene,” both penned by Parton. She also wrote the soaring anthem “I Will Always Love You”—a hit for artists ranging from Whitney Houston to Viktoria Williams of Houston—that still fares best in the artist’s spare treatment. Parton’s voice is a thing of wonder, hoovering and darting through “Love Is Like a Butterfly” and making poppin fare like “Here You Come Again” and 9 to 5 more palatable. “To Know Him Is,” with Linda Ronstadt and Emmy Lou Harris, is goosebump material. Generous at 20 cuts, it still has nice to see some representation from Parton’s more recent Sugar Hill material, which fends this incredible artist in career form.—RW

COCTEAU TWINS

Treasure

PRODUCERS: Cocteau Twins

4AD/Beegroup GAD412 CD

Release Date: June 3

The Cocteau Twins’ Sound-blooming catalog is revisited with a long-awaited, remastered reissue. Released in 1993, third album Treasure marked a sound turning point. The title track, was the fullest realization of the Twins’ unique dynamics, which had only been hinted at on raw debut album Garlands and sophomore disc Head Over Heels. Treasure also marked the debut of the act’s classic lineup—vocalist Elizabeth Fraser, guitarist Robin Guthrie, and new bassist Simon Raymonde. With songs named after figures from ancient Greek mythology, Treasure was home to sci-fi-driven, costumed figures gliding around the stage to chilled-out ambient music, followed by an eye-popping circling female dressed in black with tassels on her knees. Meanwhile, otherworldly costumed figures slipped through the crowd, carrying giant, multi-colored balloons, lending a “St. Pepper’s”-like hallucinatory aspect to the proceedings. With the crowd’s senses well-stirred, it was time for the main attraction. He arrived sporting jeans, a bright red top, black jacket, and his trademark Harmer bass. “Hello Goodbye” kicked off what was a flawlessly executed trip throughout Treasure’s blue-chip songbook as well as the more palatable moments of McCann’s uneven solo career. Switching between bass, acoustic and Lea Paul electric guitars, and a psychodelic guitar, McCann’s versatility was there for all to see. His energy levels throughout the course of 160 minutes never waned. Friends remembered anecdotes about the Fab Four served as fascinating preludes to some of the classics, which also had the effect of lengthening the show from big field to intimate fireplace. “All My Loving” was an early high-light, with the crowd watching as vintage footage was thrown up on a screen. "Figure of Roland" on the other hand was a raucous, high-energy party, which the band has its way of making—"I ain’t sayin’ I don’t deserve it." Musical highlights included the rip- ping opener “Barbare, Boase, Chains, and Fouque” as well as the delightful duet "Picture of Rodanlo,” which turned a little eerie, "You’ve Got Good Taste” (this may be the group’s best-kept secret)—and a hurricane version of the old standard “Surfin’ Bird” to close out the show.—AZ

IN CONCERT

PAUL McCARTNEY, May 27

RDS Arena, Dublin

The last time Paul McCartney played the RDS Arena, it was 1963 and Beatlemania was in full swing. Legend has it that after the gig, John, Paul, George, and Ringo had to be transported out of the now-defunct Adelphi cinema in the back of a newspaper van. This time around, a pop, dash, roadshow-of-the-century was on hand to take the 50-year-old singer and his band of slick session musicians back to base. The tour marks parts of those halcyon days is long gone, replaced by a coolly efficient professionalism that ultimately can only take one on the most bittersweet nostalgia trip. But the world is running out of Beatles, and so when one pays your town a courtesy call, you are duty-bound to keep the appointment.

Beneath overcast suburban skies, 30,000 souls filled the open-air RDS Arena and waited for the man of the moment to appear. But first came the surreal spectacle of people in exotic, aristocratic costumes gliding around the stage to chilled-out ambient music, followed by an eye-popping circling female dressed in black with tassels on her knees. Meanwhile, otherworldly costumed figures slipped through the crowd, carrying giant, multi-colored balloons, lending a “St. Pepper’s”-like hallucinatory aspect to the proceedings. With the crowd’s senses well-stirred, it was time for the main attraction. He arrived sporting jeans, a bright red top, black jacket, and his trademark Harmer bass. “Hello Goodbye” kicked off what was a flawlessly executed trip throughout Treasure’s blue-chip songbook as well as the more palatable moments of McCann’s uneven solo career. Switching between bass, acoustic and Lea Paul electric guitars, and a psychodelic guitar, McCann’s versatility was there for all to see. His energy levels throughout the course of 160 minutes never waned. Friends remembered anecdotes about the Fab Four served as fascinating preludes to some of the classics, which also had the effect of lengthening the show from big field to intimate fireplace. “All My Loving” was an early high-light, with the crowd watching as vintage footage was thrown up on a screen. "Figure of Roland" on the other hand was a raucous, high-energy party, which the band has its way of making—"I ain’t sayin’ I don’t deserve it." Musical highlights included the rip- ping opener “Barbare, Boase, Chains, and Fouque” as well as the delightful duet "Picture of Rodanlo,” which turned a little eerie, "You’ve Got Good Taste” (this may be the group’s best-kept secret)—and a hurricane version of the old standard “Surfin’ Bird” to close out the show.—AZ

CHRISTIAN

NICHOLLE NORDEN

Live at the Door

PRODUCER: Brad O’Donnell

Sparrow SPDR2850

Release Date: May 20

Also known as the Door at the Door in Dallas, this album captures the intimate, confessional quality of Nicholle Nordeman, who won several trophies at this year’s Dove Awards. The set succeeds beautifully on some levels and falls short of expectations in other ways. The band’s best (and my favorite) is a standout track, as are “My Offering” and “Holy.” Live, albums usually give the listener a sense if the personal. "Liberated" the songs...
SINGLES

Edited by Chuck Taylor
POP
- BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE WHERE IS THE LOVE (4:33)
PRODUCERS: William, Apl.de.ap, Ron Fair
PUBLISHERS: various

A&M Records (CD promo)
While the formula of mediocre song + name-brand rapper = hit is still thriving like a mad dog, the latest band aid seems to be the unstoppable Justin Timberlake. Hip-hop outfit the Black Eyed Peas was savvy enough to invite the pop superstar to sing the chorus to "Where Is the Love," the first single from the remarkably diversified Elphunk, out June 24. The four Peas lead the single with a rap about society's ills, followed by Timberlake's generously layered hook, inspiring the world at large to "practice what you preach." Would you turn the other cheek? "Where Is the Love" delivers a strong and positive message that stands apart from pop culture's glorification of all things gangsta and ghetto. It's a decent jam, too. This track will catapult the group to newfound heights. These Peas are cooking; expect pop and R&B saturation... CT

Rock
- MUDDYWATK WORLD SO Cold (4:09)
PRODUCERS: David Botrell, Muddywat
WRITERS: M. McDonough, G. Tribbett, R. Martinez, C. Gray
PUBLISHERS: various

Epic 59720 (CD promo)
With a ferocious growl that would send a pack of Rottweilers into desperate retreat, Muddywat frontman Chuid certainly soaks "World So Cold" with a torrent of harrassing speech. The follow-up to smash "Not Falling"—which remains entrenched on the Active Rock chart after 35 weeks—is already gaining steam at radio, with its perfectly packaged, rock crunch, courtesy of compatriots Guigui on guitar, R-U on bass, and Spayg on drums. Lyrical. Absolutely unrelenting, and at high volumes, it's liable to send anyone over 30 running for the hills—just as it's intended to... CT

COUNTRY
- DWIGHT YOAKAM THE Back of Your Hand (3:08)
PRODUCER: Pete Anderson
Writings: K. Schmitt, R. Tatum, D. Allen
PUBLISHER: Hanks Cat Music, ASCAP

Electro/Audiam 8176A (CD promo)
Instead of previewing Dwight Yoakam's forthcoming Population:TTate with an uptempo honky-tonker, the enduring singer opts to open with this poignant balad entitled by Glenn Healy, it's a well-written treatise on the complexity of relationships. Yoakam's performances can sometimes ring with a little too much self-identified country; this one, however, is underplayed, understated, and tinged with vulnerability. It's one of his best performances in years. The clip is already racking up airplay on country video outlets, and the single looks sure to follow suit at country radio... DEP

SPOTLIGHTS

CLAY AIKEN Bridge Over Troubled Water/This Is the Night (4:01/3:32)
PRODUCERS: Nigel Wright/Steve Mac
WRITERS: F. Simon/A. Naco, G. Barr, C. Brade
PUBLISHERS: various

RCA 51578 (CD promo)
Dueling hits; both Aiken winner Ruben Studdard and by-a-hair-runner-up Clay Aiken armed with potent debut singles. Which has the mettle to triumph at radio and at the cash register? Aiken's well-received cover of "Bridge Over Troubled Water" makes its bid with a signature rafter-raising infrastructure capable of stirring a tidal wave out of a puddle. A gospel choir alongside accents the band-swinging theatricality of Aiken's voice—though the overly cheesy instrumental arrangement somewhat bowls the song back straight from a suburban karaoke bar. "This is the Night" is clearly the superior song (and originally intended as the focus track), with its message of great things ahead and a chorus that splashes technicolor charisma across the sky. Aiken truly excels with these classic power ballad genres—a contrast to Studdard's more subtle vocal stance. Dukes are up, dollars are out, and there are no ties at No. 1. Our bets are on Mr. Aiken... CT

DVD REVIEWS

DIE ANOTHER DAY MGM 4346
RELEASE DATE: June 3
From the opening surfing and hovercraft sequences to the closing ice- lake can chase, the 007 James Bond film is check-full of action. Its two-disc DVD is no exception. The behind-the-scenes "Inside Another Day" documentary is particularly riveting. It delves into the making of all of the film's key scenes in great depth. Viewers will gain a new appreciation of the pro- ject's scenes that were set in Cuba but actually shot in Spain. The mother was supposed to be warm and sunny, perfect for Halle Berry's entrance into the picture. However, Mother Nature twisted and turned nearly sideways to mess the whole production. Viewers can also listen to two audio commentaries, one that stars Pierce Brosnan and Rosamund Pike and one with director Lee Tamahori and producer Michael G. Wilson. Madonna fans will surely salivate over the inclusion of the making of her "Die Another Day" video...JK

THE ANIMATION WARNER 37316
RELEASE DATE: June 3
The world of The Matrix is full of mythology, religion, and history. Fans of the film series will understand more of its background by watching the nine anime short films presented here. Details about how the matrix was formed to how it affects "knowing" humans are just some of the themes explored in the shorts. The special features include "Scrolls to Screen," "Anamorphic Viewers," and "Featurette," which traces anime's roots back to Japanese woodblock and scroll art. The feature further discusses how anime became much more influential after World War II, when there was a pent-up demand for entertainment and a lack of movie theaters in Japan. A wealth of information is presented here, and it is deemed worthwhile to watch. The disc also includes background on each of the shorts' creators and discusses animation effects that are used in them. For example, "In the Footsteps of the Osiris," a special focus on faces and skin makes the characters more realistic. A combination of digitally generated and hand-drawn animation was used to create part one of the "Second Renaissance" shorts, and an older style of drawing is used for "The Story's" story with a unique look...JK

ABOUT SCHMIDT New Line 6319
RELEASE DATE: June 3
Life can be monotonous and lack meaning until one major event trig- gers a stark new understanding. That's what Warren Schmidt, played by Jack Nicholson, experiences in this film. And it is an idea worth exploring with him again and again. The group of deleted scenes that are presented here also give viewers a great deal of insight into director Alexander Payne's commitment to Schmidt's journey. Each segment includes commentary from Payne explaining why it was cut. For example, a great scene between Schmidt and daughter Jeanie (Hope Davis) was removed for timing reasons and because it was deemed unnecessary in explaining the rift in their relationship. Unfortunately, where Schmidt is interrupted by his wife while he is writing a letter, was cut because it distracted viewers from Schmidt's writing fury. The deleted material is worth watching just to give background to the final cut of the film. A series of five short films is included on the DVD; each center on the city of Omaha, Neb., and the Woodmen Tower in particular. These give even more context to Schmidt's experiences...JK

TERMINATOR 2—JUDGMENT DAY EXTREME EDITION Artisan 14098
RELEASE DATE: June 3
With Terminator 3 due in theaters July 2, it was inevitable that yet another DVD of Terminator 2 would be released. So what makes this third 2-DVD edition of the 1991 film special? To begin with, a new feature-length commentary with writer/director James Cameron and co-writer William未来的 问题... JK

CONTRIBUTORS
Keith Caulfield, Deborah Evans Price, Larry Flick, Jill Kipnis, Chuck Taylor. SPOTLIGHTS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (+): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (4): New releases, regardless of chart potential, highly recommended because of their musical merit.

Send review copies to Chuck Taylor (Billboard), 770 Broadway, 6th Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

BILBOARD JUNE 14, 2003
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NASCAR Revs Up Cherry Lane
Motor Music’s Tunes Will Complement Sports’ Brand

BY JIM BESSMAN

NEW YORK—Cherry Lane Music Publishing has added a new joint-venture company affiliated with the National Association of Stock Car Auto Racing (NASCAR) to its sports-related music publishing concerns. The new company is called Motor Music. It will create Cherry Lane-administered original music, along with audio recordings that complement the NASCAR brand.

“They’ve obviously done a great job over the years in branding the franchise every way but musically,” says Cherry Lane president Aida Gurwicz. Her firm has previously linked with such sports entertainment entities as Professional Bull Riders Inc., World Wrestling Entertainment, and NFL Films.

“You think of NFL Films and how evocative that music is,” Gurwicz continues. “Motor Music’s mission is to similarly brand NASCAR with a library of music that creates another layer of enjoyment for fans and brings in new fans.”

Gurwicz notes that the new NASCAR property presents a particular challenge in that NASCAR is “such an enormous franchise that reaches so many millions of eyeballs.” But unlike other key Cherry Lane partnerships, this tie-in offers the rubby “the ability to create a brand-new body of music that will help brand NASCAR.”

As NASCAR VP of broadcasting Paul Brooks notes, NASCAR is already the second-most-popular sport on network TV, with “probably the most brand-loyal fans in sports.” More than $1.4 billion was spent on NASCAR-related merchandise last year, Brooks says, adding: “We have more Fortune 500 companies involved than any other sport.

But though it has employed music acts in pre-race concerts and is currently developing a feature film with Britney Spears, Brooks says that NASCAR has “built this incredible lifestyle brand [without taking] full advantage of the power of music.”

NASCAR has already begun integrating music into its TV broadcasts and is developing an IMAX movie using Motor Music, according to Brooks. He also looks to involve the new company in programming for the NASCAR-heavy Speed Channel cable network.

Other forthcoming Motor Music activities will include original themes for drivers, teams, and tracks. “Daytona Speedway could and should have music associated with it, and our drivers have a whole variety of tastes and interests in music,” Brooks says.

As an example, Brooks cites the involvement of racing star Dale Earnhardt Jr. in music videos by 3 Doors Down, Matthew Good Band, and Sheryl Crow.

While Motor Music will exploit Cherry Lane writers, Gurwicz notes that it will reach out to outside writers “at every level and style who would love to write for Cherry Lane for NASCAR.” She forecasts the use of Cherry Lane-administered music in everything from the sport’s advertising campaign to branded recordings, movies, and TV projects—as well as race events.

Motor Music compositions will also be available to NASCAR’s legion of business associates, which include licensees, broadcast and video production partners, and sponsors.

Brooks says: “We’re creating a musical NASCAR logo 1D and a large library of music with a stronger connection to the sport that all our partners can pull from and that we can integrate in all our international TV broadcasts.”

HURRAY FOR BOLLYWOOD: Budding U.S. Bollywood pop music fans need not wait for the hit London musical collaboration Bombay Babes—by Andrew Lloyd Webber and India’s top Bollywood film composer, A.R. Rahman—to cross the Atlantic.

Turner Classic Movies (TCM) is showing 12 of Bollywood’s finest films this month and offering a sweepstakes tie-in with the newly released Hip-O compilation The Best of Bollywood. The release overlaps with the TCM programming. It features such legendary songwriters as Rahman, R.D. Burman, Anand Bakshi, Anu Malik, S. P. Balasubramaniam, and Rajesh Roshan: on-dubbed “playback” singing greats including Lata Mangeshkar, Kavita Krishnamurthy, and Sonu Nigam; and classic songs like Sholay’s “Mehbooba Mehbooba” and Chori Chori Chupke Chupke’s “Chori Chori.”

The timing couldn’t have been better, since Indian-themed movies and their soundtracks are finally getting their mainstream due. Examples of this trend include recent hit movie Bend It Like Beckham, which follows the domestic success of Monsoon Wedding and the 2001 Oscar-nominated Hollywood film Lagaan—not to mention the Bollywood-influenced Moulin Rouge.

“It’s the most widely listened-to music in the world,” says DJ Rekha, Manhattan’s renowned dance club spinner of Bollywood and rhythmic bhangra music. Recent crossovers success- ing those musical styles include Panjabi MC’s bhangra hit “Beware of the Beast” (Bhangra to Each Beat) featuring Jay-Z (Billboard, May 17) and Truth Hurts “Addictive,” which originated from a sample of Bollywood composer Bappi Lahiri’s classic Mangeshkar song “Thoda Resham Lagta Hai.”

“It [bhangra music] has the ability to convey a sense of drama, romance, and fun in one breath,” Rekha adds.

The term Bollywood, of course, refers both to the movie-musical format that dominates India’s Bombay (Mumbai) film capital and to the eminently catchy songs that are central to the plots.

“It’s like old Hollywood musicals, where the songs are embedded into the film and move the story along, not like a soundtrack to a movie where they’re just played in the background,” says Raju Sethi, president of AJS Television Network in East Windsor, N.J. AJS disseminates all things Bollywood on cable stations throughout the U.S. “You’d be surprised at how many requests I get from [non-South Asian] American people who describe the song or the movie clip and ask how to buy it,” Sethi says, pointing to a 40% growth in that segment of his viewership.

Sethi cites songs from last year’s Bollywood blockbuster Devdas, which is represented on The Best of Bollywood by the Pt. Birju Maharaj-penned ‘Kaahe Chhed,’ for “transcending” into the mainstream—regardless of the foreign language barrier.

“I don’t understand Spanish, but I love Spanish music,” Sethi analogizes.

LONG-DISTANCE DUO: The IWrite the Songs 2002-2003 Country Songwriting Contest has named Gene Car- rington (son 80-year-old rancher from Cane, Ill.) and his 50-something songwriting partner, Louie Cate (a music teacher in Alexandria, Va.), the winners of the competition.

But forget age. The two haven’t even met in person! They made initial contact 10 years ago when they both won honors in another songwriting contest—and mistakenly received each other’s prizes. When they contacted each other to make the switch, they decided to try collaborating and have been at it ever since.

Almost every week we receive e-mails from aspiring songwriters who believe they’re too old to become a successful songwriter,” says Mary Daw- son, president of Dallas-based record label/music publishing company CQK Records & Music. Dawson co-hosts the company’s Internet-accessible info- tainment talk show I Write the Songs, which sponsors the contest. “Nothing could be further from the truth. In fact, the more life experiences a songwriter has, the more great raw material he/she has for songwriting.”

Nor are the winning songwriters’ rel- atively remote outposts obstacles. Daw- son adds, “We believe that Lisa Good and Gene represent a new era in songwriting in which the walls of location and age are being broken down and great songwriting is becoming the standard.”

The winning Carrington-Cate sub- mission was “Remember.”
O

ver a decade after Gilbert O'Sullivan effectively put a
hold on Biz Markie's career after suing him for
unauthorized use of a sample from his pop hit "Alone Again (Natur-

ally)" on Markie's 1991 album "And a Hamlet," sampling has been san-
tioned to one degree or another—at
not aggressively pursued—by proff-
centered music publishers.

"Some samples will get by—no
question," says Bug Music executive
VP David Hirshland, citing a recent
case in which the Gorillaz picked up
a piece of a 1970s Southwind album
on vinyl "and figured it couldn't
possibly be tracked down"—not fig-
turing that the writer, Fontaine
Brown, was Bug-administered. "So
there are obscure things that pub-
lishers still have to be aware of that
weak through the system.

But for the most part, Hirshland
adds, "It's a pretty clean business:
Hip-hop and rap producers and
labels accept what publishers do and
that they have to clear samples—
and have got it down to a pretty
exact science."

EMI Music Publishing VP of
copyright administration and sam-
pling Dag Sandsmark agrees that
unauthorized use of a sample is "not
as much a problem as it used to be,
"though he also notes that some pro-
ducers maintain the practice: "I've
heard some say they don't want to
clear unless they get caught, because
it's cheaper to fend off a lawsuit than
clear upfront," says Sandsmark.

"But in that I don't think that's true. A la-
suit costs everybody money, and
statutory damages can be a heavy
price to pay. And once you start
doing it, everybody's looking out for
you."

The big issue regarding sampling,
rather, is "placing musical value on
the [sampled] sound," notes Sand-
smark, and, of course, then deter-

mining "what do they use of our
song—and what does it represent in
theirs?"

There appears to be no set for-
mula for determining that value, as
Sony/ATV Music Publishing presi-
dent Richard Rowe notes. "It
depends on who the artist is, and,
first of all, what the song is," says
Rowe. "But there are no fixed rates.
We just want to make sure that the
original copyright holder is taken
care of financially and that his cop-

try right earns the most money [pos-
sible], because in most cases, a sam-
ples is used because it's a very
integral part of the new song."

MICS AND FLUTES

MTG Music Publishing VP of
legal and business affairs Peter
Brodsky illusstration the extremes
involved in uses of samples. "It goes
from probably the most famous
instance—Puff Daddy's use of
Sting's 'Every Breath You Take' in
'Til Be Missing You,' which is 100%
copyrighted to Sting because of such
a heavy usage—to whether the use
of a short flute sample merits the
transfer of a portion of the (new
song's) copyright to the copyright
owner of the flute sample," says

Brodsky. He cites classical flutist
James W. Newton, who sued the
Bebe Boys in 2000 for their six-
second sampling of his flute solo
from his 1982 song "Choir" on their
1992 hit "Pass the Mic."

Warner/Chappell Music chair-
man C1O Les Bider calls the
authorization of samples "one of the
more creative components of licens-
ing" and says that "every permis-
sion" comes into play, "depending
on the strength of the underlying
composition and its importance in
the new work. It's so significant,
we take the position that it's a cover
record where we've owed 100%.

Bider, who notes that Warn-
er/Chappell has an entire depart-
ment dedicated to such negotia-
tions.

Bug, which relies on clearance
companies, generally agrees to a 50-
50 split when its tracks are used as a
new song's musical bed, says Hirsh-
land. "We give them credit for writ-
ing the lyrics and take our share for
the music, and that's how it usually
balances out," he says, adding,
Continued on page 46
WHO'S HOT AT HALFWAY:  
Year-To-Date Songwriter Charts

BY SILVIO PIERILOUONO

Aaliyah's "Miss You," Austin's first No. 1 on Hot &R/B&Hip-Hop Singles & Tracks since she began charting in 1999. Teddy Bishop, her co-writer on "Miss," comes in at No. 9 on the R&B/Hip-Hop list.

MAN OF THE MOMENT

Jamie O'Hara takes the No. 1 crown on the Country recap on the strength of only one charting record. O'Hara, who previously appeared in the Music Publishing Spotlight at No. 4 in 1998, is the sole writer for Gary Allan's first No. 1, "Man to Man." While other songs this year stayed at No. 1 longer than the one week, none of those was written by only one composer. "Man" is O'Hara's second No. 1 country hit as a songwriter. As part of the recording duo the O'Kanes, he previously topped that chart with a song he co-wrote with partner Kieran Kane in 1987 titled "Can't Stop My Heart From Loving You.

Toby Keith matches his highest placement on the Music Publishing Spotlight ranking, coming in at No. 2, just as he did in 2001's mid-year recap. His largest hit thus far in the chart year was "Who's Your Daddy," which peaked at No. 1 for a week in the Dec. 21, 2002, issue. It was his eighth chart-topper as a writer and his 10th as an artist.

Chris Dubois makes his first appearance in the top 10 on either the Music Publishing Spotlight or Year In Music songwriter recap, coming in at No. 3. Dubois has placed three titles on the chart so far this year, with the biggest being "I9 Somethin,'" which he co-wrote with David Lee for Mark Wills.

"Somethin'" was the first charting title for Dubois that did not include Brad Paisley as either a songwriter or a partner. "Rockin' (As A Rock Star)" became "Somethin'" in 2004, including the No. 4-peaking "Es Por Ti." "Junes" first charting song was "Nada" in the fall of 2001.

ONE FOR JUANES

Colombian pop/rock Juanes tops the Hot Latin Tracks list in his initial appearance in the Music Publishing Spotlight. The singer-songwriter has placed three titles on the chart thus far in 2003, including the No. 4-peaking "Es Por Ti." "Junes" first charting song was "Nada" in the fall of 2001.

Ride to the Rhythm

Of the remaining R&B&Hip-Hop writers, one has been making a strong move up the charts in recent months. Renowned reggae impresario STEVIE MARSHALL has positioned the dance hit to the rhythm beat to three charting songs on Hot R&B/Hip-Hop Singles & Tracks, co-writing Sean Paul's No. 1, "Get Busy," as well as "No Letting Go" (co-written by Wayne Wonder, which peaked at No. 14, and Lumidee's "Never Leave You.

Joantha Austin makes her first appearance in the Music Publishing Spotlight, ranking at No. 6 on the R&B/Hip-Hop list, thanks to the recording duo the O'Kanes, who previously topped that chart with a song he co-wrote with partner Kieran Kane in 1987 titled "Can't Stop My Heart From Loving You.

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...And the Unmatched Artistry of
TONY BENNETT - Towering Performance Award

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SAMPLING
Continued from page 43

"Most publishers won't take less than 20% ownership—no matter how much they're after. But if [a sample] is useful, we'll occasionally go lower than that." Worldwide president of Universal Music Publishing Group David Renzer says that each sample is evaluated individually at his company. "Frequently, we go back to the composer for consultation and approval and then give a quote," he says, noting, "Typically, it might involve an advance against mechanicals."

Acknowledging the "history" that has built up over the years in regard to negotiating samples, Bider reveals a philosophical change of heart. "Someone once said, 'Isn't this a boon to publishers?' and I said that, initially, the costs of administering and paying songwriters exceeded the uses. "Pull Up" includes 'everything from Cameo to Earth, Wind & Fire, from McMahans to Shakespeare's "Romeo and Juliet.' And David Gray, one of the best-selling singer-songwriters on the Chrysalis roster, is back in the U.K. this month to appear at the Glastonbury Festival June 27-29 after tours in Europe, Australia and Japan.

British writer Karen Poole, who is co-publisher of Biddulph-based Mission Songs and Universal Music Publishing, is described by Murlyn MD Pelle Lidell as "the next Cathy Dennis." She's been co-writing in Stockholm and is working on material for the next Kylie Minogue album. Murlyn's Peer Astron "has gone from nothing to Celine Dion in one year, with cuts on two consecutive Dion albums," reports Lidell. Recent exclusive publishing pacts struck by Murlyn include deals with the Norwegian writing team Kanaka and Swedish guitarist-writer Sebastian Nyland, whose work has been covered by Ricky Martin. Complete Music professional manager Jonathan Kyte reports synchronization action for Pete Shelley and the Buzzcocks. Their song "Ever Fallen in Love" was used in a recent Heineken campaign and will be featured in the movie "Sieck 2" next year. "Small World" by Roddy Frame has been chosen as the theme for the new BBC TV comedy series by Craig Cash, "Early Doors," which began a 12-week run last month, and "Since You've Gone" by Russ Ballard has been picked for the new Rolo chocolate campaign. Meanwhile, Complete's new signing, the rock band Kubrick, makes its U.K. recording debut on Rocket Science Records this month with "Roverie." Minder Music represents the A. Schroeder international catalog, from which the Barry White song "It's Only Love (Doing Its Thing)" forms the basis of "21 Questions" by 50 Cent, released in the U.K. this month. Minder MD John Fogarty also dabbled attention to U.K. DJ act Layo & Bushwacka, whose "It's Up to You (Shining Through)" is built around Brownstone's "Kiss and Tell," written by Victor Merritt, Gerald Balieraque, Nichole Gilbert and Ericka Vancey from the catalog of Minder's associate company, Published by Patrick. Meanwhile, Minder's oldest copyright, "The Laughing Policeman" by Billie Grey, originally published in the 1920s, has been used in commercials for a musical toy and the current campaigns for Sony PlayStation 2. "That's the beauty of music publishing," comments Fogarty, "a song written in the 1920s promoting a 21st-century product."

Eddie Levy, MD of Chelsea Music Publishing, is networking on behalf of German writer Maya Singh in London for co-writing projects. Singh is signed to Rolf Buote Music in Germany, which Chelsea represents in the U.K. Levy is also representing Art Garfunkel and jazzman James Carter, whose new album will be released by Sony this summer, as well as the Alan Lomax songs featured in the movie "O Brother, Where Art Thou?" Chelsea is compiling with Soundtrax Records an album of hits from the 1950s and 1960s penned by Paul Evans.

Richard Holley, creative manager of peer music U.K., rates Kevin Hughes as one of the company's "major writers." Hughes specializes in top-line melodies, and Luna/Aural/force artist Cherie recently cut two of his efforts, "Older" and "Fool," with lyrics by Paul Moesl. The Silver Tongue writing-production team was signed a year ago by peermusic and has written the theme for the CBBC series "Koroshi," as well as two "Sweet Talk" to their production company, with growing interest in the U.S. Also on the sync front, Vodafone has just begun a year-long campaign using peer's classic "70s track "Disco Inferno" for a new commercial for the British supermarket chain Sainsbury's featuring peer's Brazilian standard "Tico Tico" as recorded by the Andrews Sisters.

International Music Group MD Ellis Rich is enthusiastic about Lucie Kaz, a singer-songwriter just signed by IMG. Rich also reports involvement with several tracks on Space Cowboy's new album, to be released this summer on Southern Fried Records, Fat Boy Slim's label, thanks to IMG's relationships with dance-music producers Beat That, which have been covered by Nick Dresti and Da Vincis Music, which represents Aaron McCormack. IMG has signed a representation agreement with Guerilla Music, the publishing arm of Priority Records in the U.S., and is also administering the U.K. interests of Memory Lane Music. IMG is promoting that catalog with their new compilation sampler titled "Down Memory Lane."
WE ARE WHERE THE HITS ARE!
WHO’S HOT
Continued from page 44

the No. 2 spot. The Guatemalan singer-songwriter jumped to No. 1 on Hot Latin Tracks with "El Problema" the first week of the chart year and stayed there a total of eight weeks, the most of any track this year. He followed that up with "Dame," another top-10 hit.

Juan Gabriel makes our list for the fourth time in the past seven years, at No. 3, matching his highest ranking to date—also achieved in 1998 and 2001. Gabriel did, however, land at No. 1 in 2001’s Year In Music songwriter listing. "Una Vez Mas" went to No. 1 in March, giving him his seventh chart-topper as an artist. He hit No. 5 making his own "No Tengo Dinero."

Estefano follows up his No. 1 songwriter ranking in 2002’s Year In Music with a No. 4 finish in the Music Publishing Spotlight. Two of the four tracks that count toward his point total peaked in the latter half of 2002 ("Vuelta Muy Año" by Jerry Rivera at No. 3 and "No Me Ensenaste" by Thalía, which topped the chart in October). More recently, Rivera’s "Herida Mortal" reached No. 7.

Luis Padilla takes the No. 5 slot on the Hot Latin Tracks list, based on the success of one song, Intocable’s No. 2 hit, "Sueña." It was Padilla’s biggest hit since 1995’s No. 1 "Me Duele Estar Solo" by La Mafia and Intocable’s biggest hit to date. Padilla is making his second consecutive appearance in the Music Publishing Spotlight, besting his No. 6 rank of a year ago.

At No. 6 is another writer making a repeat appearance in our Spotlight, Rody Perez, who wound up at No. 8 a year ago. At No. 7 is Tereza Viniegra, who placed her first tune on Hot Latin Tracks this year, penning Palomo’s No. 4 hit, "De Uno y de Todos Los Modos."

Maná frontman Fher is our No. 8 Latin composer, placing three titles on the chart thus far in 2003, including the top-10 "Mariposa Traicionera." It is his first top-10 finish in either the Music Publishing or Year In Music spotlights.

Mario Quintero Lara of the regional Mexican group Los Tucanes de Tijuana comes in at No. 9 after four of the act’s tracks have charted this year, including "La Chica Sexy," which peaked at No. 10.

Veteran Marco Antonio Solis is back in the Spotlight at No. 10, his first appearance since 2000, which at the time capped a run of five consecutive years on our Music Publishing recaps. Solis was the sole writer for his recordings "Douda Estaria Mi Primavera" and "Tu Amor O Tu Desprecio."
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IN 2003, WE’RE STILL PARTYING!
Julian J. Aberbach
Hall of Fame member, Music Industry USA
Hall of Fame member, Country Music Industry, Nashville, Tennessee

Johnny Cash
“I Walk The Line”

Hank Williams
“Your Cheatin’ Heart”

Eddie Arnold
“Anytime”

Ben E. King
“Stand By Me”

Ray Charles
“What Did I Say”

Lieber & Stoller
“Hound Dog”

Rollins & Nelson
“Frosty The Snowman”

Les Baxter
“The Poor People Of Paris”

Edith Piaf
“Milord”

Elvis Presley
“Can’t Help Falling In Love”
(plus 550 more songs)
Charting The Writers

The chart recaps in the Music Publishing Spotlight are year-to-date rankings, starting with the Dec. 7, 2002 (the beginning of the 2003 chart year), through the May 17 issue.

The Hot 100 and Hot R&B/Hip-Hop charts are determined using a combination of radio-audience gross impressions as monitored by Nielsen Broadcast Data Systems (BDS), point-of-sale data provided by Nielsen SoundScan and reported airplay from radio stations in markets not monitored by BDS. Recaps for those charts reflect actual sales and airplay points for each week a song appeared on the chart. Recaps for Hot Country Singles are compiled using total detections as monitored by BDS for each chart week, while Hot Latin Tracks recaps are determined using BDS audience gross impressions, accumulated during each week a song charted.

In cases where a song is written by more than one songwriter, points are divided equally between the composers. Publisher and publishing-corporation points are likewise split evenly. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers they administer but do not own.
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CHARTS
Continued from page 52

BM/EMI Blackwood, BMI
What Happened to That Boy—Baby Featuring
Duise—Cash Money/Universal (B. Williams,
C. Hugo, T. Thornton, G. Thornton)—Money
Mack, BM/EMI Blackwood, BM/The Waters of
Nazareth, BM/EMI April, ASCAP/Chase Chad,
ASCAP/Blackwood, ASCAP/Get Marc, ASCAP
Me, I Don’t Love Her—Close Featuring Faith
Evans—Star Tool (C. Hugo)—The Waters of
Nazareth, BM/EMI Blackwood, BM/Chase
Chad, ASCAP/EMI April, ASCAP/Get Marc,
ASCAP/Terratone, ASCAP

From the Chess Box to the Place—Snap Dogg—
Empire Style/Priority (C. Pratiss, C. Hugo,
R. Kelly)—My Own Cnt, BM/EMI Blackwood,
BM/The Waters of Nazareth, BM/Chase Chad,
ASCAP/EMI April, ASCAP/Blackwood, BMI
R. Kelly, BMI

The Billboard Hot 100 Publishers

Pos. PUBLISHER (No. of charted titles)
1 EMI MUSIC (110)
2 WARNER/CHAPPELL MUSIC (70)
3 UNIVERSAL MUSIC (66)
4 SONY/ATV MUSIC (35)
5 ZOMBA MUSIC (25)
6 BMG MUSIC (22)
7 FAMOUS MUSIC (19)
8 R. KELLY MUSIC (8)
9 WINDSWEEP HOLDINGS MUSIC (17)
10 EIGHT MILE STYLE MUSIC (5)

Jamie O’Hara

Hot Country Songwriters

Pos. SONGWRITER (No. of charted titles)
1 Jamie O’Hara (1) Title—Artist—Label (co-writers)—Publisher
2 Toby Keith (3) Title—Artist—Label (co-writers)—Publisher
3 Chris Duel (2) Title—Artist—Label (co-writers)—Publisher

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### Hot R&B/Pop Publishing Corporations

<table>
<thead>
<tr>
<th>Position</th>
<th>Publisher</th>
<th>No. of Charted Titles</th>
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<tbody>
<tr>
<td>1</td>
<td>EMI Music</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Universal Music</td>
<td>43</td>
</tr>
<tr>
<td>3</td>
<td>Zomba Music</td>
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<td>4</td>
<td>Warner-Chappell Music</td>
<td>41</td>
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<td>Red Kelly Music</td>
<td>30</td>
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<td>6</td>
<td>BMG Music</td>
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<tr>
<td>7</td>
<td>Universal</td>
<td>15</td>
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<td>8</td>
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<td>9</td>
<td>Chace Chad</td>
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<tr>
<td>10</td>
<td>Virginia Beach, ASCAP</td>
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### Hot Latin Publishers

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<tr>
<td>1</td>
<td>Sony/ATV Music</td>
<td>19</td>
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<tr>
<td>2</td>
<td>EMI Music</td>
<td>22</td>
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<tr>
<td>3</td>
<td>PeerMusic</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Universal Music</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Warner-Chappell Music</td>
<td>12</td>
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<td>6</td>
<td>BMG Music</td>
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<tr>
<td>7</td>
<td>Sony/LATIN, BMI</td>
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<td>8</td>
<td>Peer Int'l, BMI</td>
<td>4</td>
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<tr>
<td>9</td>
<td>Camaleon, BMI</td>
<td>3</td>
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<tr>
<td>10</td>
<td>Vander, ASCAP</td>
<td>1</td>
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### Hot Latin Songwriters

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Publisher</th>
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</thead>
<tbody>
<tr>
<td>Baila Casanova</td>
<td>Juanes</td>
<td>ASCAP</td>
</tr>
<tr>
<td>Vuela</td>
<td>Timbaland</td>
<td>ASCAP</td>
</tr>
<tr>
<td>Herida</td>
<td>Ricardo Arjona</td>
<td>ASCAP</td>
</tr>
<tr>
<td>Marchate</td>
<td>Ricardo Arjona</td>
<td>ASCAP</td>
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<tr>
<td>Una Dame</td>
<td>Ricardo Arjona</td>
<td>ASCAP</td>
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<tr>
<td>Dios</td>
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<td>ASCAP</td>
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<td>Pido</td>
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<td>Sueña</td>
<td>Ricardo Arjona</td>
<td>ASCAP</td>
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<tr>
<td>Muy Alto</td>
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<td>ASCAP</td>
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### Hot & R&B Hip-Hop Publishers

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<th>No. of Charted Titles</th>
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<tr>
<td>1</td>
<td>EMI April, ASCAP</td>
<td>94</td>
</tr>
<tr>
<td>2</td>
<td>Zomba Songs, BMI</td>
<td>18</td>
</tr>
<tr>
<td>3</td>
<td>R. Kelly, BMI</td>
<td>15</td>
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<tr>
<td>4</td>
<td>Universal, ASCAP</td>
<td>35</td>
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<td>5</td>
<td>WB, ASCAP</td>
<td>38</td>
</tr>
<tr>
<td>6</td>
<td>EMI Blackwood, BMI</td>
<td>47</td>
</tr>
<tr>
<td>7</td>
<td>The Waters of Nazareth, BMI</td>
<td>19</td>
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<td>8</td>
<td>Warner-Tamerlane, BMI</td>
<td>27</td>
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<td>9</td>
<td>Chase Chad, ASCAP</td>
<td>14</td>
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<td>10</td>
<td>Virginia Beach, ASCAP</td>
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**Billboard June 14, 2003**

For deeper Songwriters Charts, log on to the Music Publishing Special Section pages in the Billboard.com Premium Services area.

**For all questions, please contact**

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Los Angeles—With original and licensed music from major-label artists playing a key role in the marketing of many new videogames, maximizing synergies between the music and gaming industries was a dominant theme at the recent Electronic Entertainment Expo (E3) here.

"More developing and established artists are being signed to compose original songs for our games, and we're licensing more tracks from multiple genres or titles," says Andrew House, executive VP at Sony Consumer Electronics America.

Label executives and artists were out in force at the confab, which drew an estimated 62,000 visitors May 13-16.

Mental talent appearing at the show included Jane's Addiction, Porno Dogg, Cold, Vanessa Carlton, and their label's artist/producers Nile Rodgers and John Leguizamo. The Confab opened its program with a panel titled "Music Matters." Among the acts featured were Ice Cube, Mac 10, Wu-Tang Clan, DJ Cutty, and DJ Ice Cube.

"We really wanted to capture the urban vibe of Los Angeles for the game," Rodgers says. He notes that he "will make a feature state of West Coast hip-hop" in the new game.

Classical music names are also getting in on the act. Game maker EA ran continuous demoes of its "Metal of Honor: Rising Sun," featuring a first-ever soundtrack by the Hollywood Studio Symphony, which is noted for its many Academy Award-winning film scores. Meanwhile, Eidos previewed the "Music Matters" original CD soundtrack by the London Symphony Orchestra for the game "Lara Croft Tomb Raider: Angel of Darkness" for PS2 and PC.

In other music-related licensing news from the show, Conspiracy Entertainment is coming to market with a new Eminem videogame. Eminem: The Music Video Video Game features the Shady/Autumnth/Interscope artist appearing in four music videos, plus interactive commentary on six puzzle games. Also appearing at E3 on behalf of Midway were DJ Rocky Rock and rapper MC Supernatural with original tracks for the title NBA Ballers, which is also due this fall on all three gaming platforms.

In addition to licensing, Microsoft is attempting to leverage interest between the music and gaming communities by sponsoring tours on behalf of its Xbox system. Xbox is also the presenting sponsor of this year's Lollapalooza. The 30-date festival runs July 9 through Aug. 30. Xbox officials say the positive experience they had last year while sponsoring rap/rock band Linkin Park's tour prompted the relationship with Lollapalooza.

"This activity demonstrates that the music industry recognizes that games offer an extremely effective marketing outlet for new and old artists alike," observes Doug Lowen-stein, president of the Interactive Digital Software Assn. The association owns and produces E3. Its members represent 90% of industry sales.

"Music retailers are hoping that greater synergies between music and gaming will translate into more game-related sales at their stores." In another effort to drive buying activity, game systems are getting lower price tags.

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"Music retailers are hoping that greater synergies between music and gaming will translate into more game-related sales at their stores." In another effort to drive buying activity, game systems are getting lower price tags. In a move that music retailers hope will increase their videogame business, the makers of the three leading gaming systems—Sony, Microsoft, and Nintendo—for the Interactive Digital Software Assn. The association owns and produces E3. Its members represent 90% of industry sales.
COUNTING PENNIES: Sony Music Distribution (SMD) is taking about a half-percentage point of margin away from the retailers and putting it in their own pockets, retailers charge.

In a letter dated May 22, SMD announced that starting with June 30 shipments, its early-payment discount of 2% would become 1.7%, payable on the 10th of the second month. Also, as of June 2, Sony's allowance for defective product will be reduced to .25% from 5%. Together, the changes add up to 55%.

According to the letter, the change in the discount reflects the "historic decline in interest rates," while the reduced allowance reflects a sharp reduction in defective product that is a result of improvements made to SMD's manufacturing technology.

SMD is the third major, behind Universal Music & Video Distribution (UMVD) and EMI Music Marketing, to lower its early-payment discount. At UMVD and EMI, customers can still get a 2% discount, but only if they pay within 30 days instead of the traditional 60. Otherwise, if customers want to pay within the 60-day time frame, EMI offers a 1.75% early-payment discount.

UMVD offers 1.75% if payment is made through a wire transfer and 1.5% if it is by check. Retailers contacted by Retail Track indicate they are unhappy with the changes. One asks, "If interest rates go up to 12%, will we get a bigger early-payment discount?" Another says that regardless of SMD's claims, it seems that defective rates are going up, as more customers are bringing back CDs, claiming there are problems with them. The merchant acknowledges that sometimes problems aren't because customers are burning the CDs, but other times it is because the CD may play on a home player but not in a car or some other portable player.

Distribution executives would argue that those instances have nothing to do with defects and instead reflect a compatibility issue.

What SMD does not mention in the letter is that the company is one of the leaders in the product price reductions that have swept the industry during the past two years. Those price reductions may have resulted in a hit to SMD's profit margins. The company declined to comment.

SUM IT UP: Summit Entertainment, aka Summit Unlimited, filed for Chapter 11 protection May 16 in the Northern District Bankruptcy Court of Georgia. Calls to the company were not returned.

Summit is said to be a partnership with Bill Castle—who founded the company—that is apparently split equally with the Music Network principals, Sylvan Gross of Super Marketing Network Distributing, and Frank and Julie Lipsius of Universal One-Stop.

Until recently, Summit had been serving half the Grand Rapids, Mich.-based Meijer grocery chain, with Han-Idlemann Corp. servicing the other. The 157-unit Meijer has switched its $60 million-$70 million business to Alliance Entertainment Corp. (AEC) as its sole music supplier. But in that arrangement, a source says that Summit—or at least some people from that company—possibly played a role on behalf of AEC in servicing Meijer. It is unclear how the Summit Chapter 11 filing will impact the AEC/Meijer deal.

LATEST CHAPTER: As part of its Chapter 11 reorganization, Wherehouse Entertainment is closing 30 more stores through self-liquidations that begin June 10. The move will leave the chain with about 145 stores.

Also, on May 30, Wherehouse eliminated about 45 positions. About half of them were in the warehouse, nearly half were in the corporate office, and a few were in the field, according to Jerry Comstock, chairman of the Torrance, Calif.-based chain.

With regard to the field positions, the chain eliminated its district manager (DM) staff and went from two regions to seven regions, which means that some DMs were promoted to regional managers while the others have been reassigned as store managers.

Wherehouse, which filed for Chapter 11 protection in January, hopes to submit a stand-alone plan of reorganization to the court by the end of June, although Comstock acknowledged that the court and its creditors could decide to put the chain on the block. He also pointed out that the company is circulating an initial version of its plan for feedback from creditors.

"At this point we have a stand-alone plan, which would allow us to come out and be a small but viable company," Comstock says. "But since we were the first in [Chapter 11] and will be the first one out, we would like a platform if an equity player were to come along [who] believed that there will be further [consolidation] but still be a specialty segment made up of non-mainstream music stores."
Navarre
Up 30%

BY ED CHRISTMAN

Navarre Corp. reports that its net income is up 30% to $442,000 for its fiscal fourth quarter, which ended March 31. Its sales rose 27% to $38.6 million.

For the full year, Minneapolis-based Navarre had a record net income of $4.3 million, or 20 cents per share, vs. $2.7 million, or 12 cents per share, the year before. Sales were up 16% to a record $359.4 million.

Navarre appears to be weathering the downturn in the music industry very well. Its proprietary music distribution arm, Navarre Entertainment Media, reports that online sales were up 22% to $55.1 million. Its non-proprietary software and videogame distribution business saw sales rise 10% to $300.8 million.

Chairman/CEO Eric Paulson says he expects sales for the current fiscal year to increase 7%-10%-which he attributes to organic growth and acquisitions, and profits to rise 14%-25%

Navarre says it also pursuing acquisitions in independent music and distribution.

EXECUTIVE TURNTABLE

RETAIL: Yoshihiro "Yoshi" Doi is promoted to president of Yamaha Corp. of America in Buena Park, Calif. He was president of Yamaha Canada.

DISTRIBUTION: Susan Roberts is promoted to senior VP of new media for Universal Music Group Video Distribution in Universal City, Calif. She was VP of new media.

HOME VIDEO: Bob Fiorella is named senior VP of finance for 20th Century Fox Home Entertainment in Los Angeles. He was VP of Universal Studios Home Video.

DIRECT MARKETING: Terry Macko is named senior VP of business development for the Columbia House Co. in New York. He was VP of acquisition marketing for Verisign's Network Solutions.

BOOK 'EM: Few would disagree that in the current dismal record business environment, every alternative business opportunity needs to be explored.

That said, Declarations of Independence was thoroughly thunderstruck by the low music-industry turnout at Book Expo America (BEA) May 30-June 1 at the Los Angeles Convention Center. BEA is the most enormous trade show we've ever attended. This year, more than 2,000 exhibitors and an estimated 25,000 attendees filled the center's immense halls. Reps from every major bookseller in the country—including such combo chains as Borders Books & Music and Barnes & Noble—walked the aisles. Buyers for mom-and-pop bookstores, gift shops, libraries, and new-age emporia were also present in force.

Some music pros may be familiar with BEA. Two years ago, Reed Exhibitions—which mounts the book show (and whose sister company, Reed Business Information, prints Publishers Weekly, the leading book trade magazine)—ran a concurrent music conference, the Retail Music Expo (RMX), at McCormick Place in Chicago. But RMX was under-attended, and it was widely viewed as a sidebar to the book event and a bust.

Even if RMX left a bad taste in some folks' mouths, it was alarming that more didn't set up shop at BEA. Certainly, the indie labels and distributors that did take a space were shocked that more did not avail themselves of the opportunity.

"In any business, if you put all your eggs in one basket, you're bound to fail," says Jason Rosenberg, Southern California account manager for New York-based Putumayo World Music, who was manning the label's BEA booth. "You've got to recognize the changes in your business to stay on top."

Putumayo has long been selling to bookstores, museums, gift shops, and even more esoteric accounts. Rosenberg notes that unexpected sales can come from anywhere: He recalls that as a Putumayo salesman in New York, "one of my best accounts was a hair salon."

Music Design, the Milwaukee-based, specialized distributor owned by EMI, was on hand, addressing its new-age audience. Regional sales manager Roxanne Gonzalez notes that the firm—which distributes Real World, Narada, and a cross-section of independent labels—wants to sell to "any business where music can enhance the [primary] product. It's ambiance [for the store]."

Denver-based Etherane Music was selling a prepackaged listening station, each of which holds 72 pieces of its world and new-age music titles.

"We've been pushing that real aggressively in the alternative book and gift markets," VP of sales Tae Darnell says. "To compensate for mainstream sales going flat, we have to go after other markets. The volume we can move, for a label our size, is incredible."

Darnell contends that "any bookstore can do something with a small music section." His view is echoed by Carl Rosenbaum, CEO of Buffalo Grove, Ill.-based Top Hits Entertainment.

Rosenbaum—who many will recall headed the Flip Side retail chain in Chicago—packages music from the majors and indies for non-music accounts. He says, "My whole company is based on the notion of additional retailers, because that's where we think the business is going."

He expresses some impatience with the indies' reluctance to get involved in nontraditional ventures: "[The labels] don't get it, and they don't understand how to go after [the accounts] . . . these guys are asleep at the wheel."

It wasn't just the sharp little guys who were on hand. WEA had a large booth at BEA—maned by WEAs lifestyle sales staff, which not only handles the major distributor's product but also that of its indie distributor, Alternative Distribution Alliance.

Sales rep John Drouillard says, "The cross-section of accounts at BEA is the finest cross-section of potential customers I've ever seen . . . Considering the state of the business, I'm surprised more people aren't here."

We walked away from BEA with the firm belief that millions of dollars in business is out there for clever independents—as long as they're willing to beat some different bushes for it.
Home Video Sizzles

Retailers And Studios Predict Hot Summer For VHS/DVD Titles

BY JILL KIPNIS

LOS ANGELES—A summer slate full of action-packed adventure, critically acclaimed drama, and laugh-out-loud comedy will draw droves of consumers to video stores despite a highly competitive theatrical release schedule, retailers and studios are predicting.

“We project that third-quarter sales will be well ahead of last year’s third quarter,” says Mike Saka, VP of U.S. marketing for Warner Home Video (WHV). “We’re going to be at 50 million DVD households at the end of the third quarter.”

Stefan Pepe, group merchandising manager for Seattle-based amazon.com’s DVD/video store, believes that the “phenomenal” DVD industry lineup this summer will indicate to consumers that “this is a great time of year for buying DVDs.”

Summer has traditionally been the time for motion pictures to shine, and the fourth quarter is home video’s prime territory, notes Peter Staddon, senior VP of Geffen Records and previously of Century Fox Home Entertainment. But “home entertainment will be competing this summer. It’s good to have a lot of releases coming out that will do well, because it will continue to reinforce consumers’ DVD-buying behavior,” he says.

TOWERING ABOVE THE REST

The summer’s biggest home video title is expected to be New Line Home Entertainment’s The Lord of the Rings: The Two Towers, available Aug. 26 on VHS ($22.99) and DVD ($29.95). The two-disc set features more than two hours of extra content, including a short film directed by Sean Astin, who plays the character Sam in the film. The release will be backed by an extensive marketing campaign with such promotional partners as Verizon, Dr Pepper, UP, Doracell, Air New Zealand, and Electronic Arts.

“Lord of the Rings” is probably one of the most anticipated DVDs,” says Steve Mullen, spokesperson for the Richmond, Va.-based Circuit City chain.

A four-disc extended DVD edition of the film will be in stores Nov. 18. Another highly anticipated title is the James Bond film Die Another Day, released Sept. 17 from MGM Home Entertainment (two-disc DVD, $29.98). The DVD, which contains a detailed documentary and several audio commentaries, will be backed by MGM’s largest home entertainment campaign in history, VP of marketing Alex Caruso says.

Retailers note that Die Another Day should help kick off the summer buying season, and they predict it will be a big sell for Father’s Day (June 15). “James Bond is a big dad thing,” Mullen says. “Father’s Day tends to be a pretty big time for DVD sales.”

The action thriller Daredevil (Fox) is expected July 29 for $24.98 on VHS and $29.98 for a two-disc DVD. The DVD features several documentaries, music videos, and a full-length screenplay. Fox is as well as a result of post-Oscar interest, says Dave Alder, senior VP of product and marketing for the Los Angeles-based Virgin Megastore chain. Nicole Kidman won a best actress Oscar for her role as author Virginia Woolf in the project.

COMEDIES AND CATALOG

Though retailers are mostly touting the summer’s action and Oscar lineups, a group of lighter comedy fare should also draw consumers to stores.

Among the topcomedic offerings are DreamWorks Home Entertainment’s Old School (June 10), Paramount’s How to Lose a Guy in 10 Days (July 1), and Buena Vista’s Bringing Down the House (Aug. 5).

“Historically, action is always really big in the summer, because that’s what’s in the theaters. Comedies are performing better than usual as a whole because of the tone of the country right now,” says Kelly Soooter, DreamWorks head of domestic marketing.

Retailers note that Old School’s promotion campaign will primarily focus on online/viral efforts. Family- and teen-oriented movies may also fare well, because kids will look for entertainment while they are on summer vacation. WHV is offering Kangaroo Jack (June 24) and What a Girl Wants (Aug. 5), Buena Vista is planning an August release for The Legend of Bagger Vance, and MGM has Agent Cody Banks (Aug. 5).

“Teenagers are buying less music and using their discretionary income to buy DVDs,” WHV’s Saka says. “This is the time to release teen movies.”

A wealth of TV boxed sets—a category of increasing demand among consumers—is also slated for summer. The DVD release for The Sopranos is scheduled for mid-July, The West Wing and Bones are due Aug. 28, and Season Two of Friends (Aug. 15) and Buffy the Vampire Slayer (Fox, June 10), and the third season of The Simpsons (Fox, July 20).

Another strong category for summer is catalog. Consumers will find a special edition of Casablanca (WHV, Aug. 5), new editions of Terminal (Orion Home Entertainment), and the American Pie franchise (Universal Studios Home Video, July 29), and much more.

There are some great catalog titles this year,” Virgin’s Alder notes. “Casablanca will really give retail an opportunity to develop some special marketing approaches. Also, the very strong flow of TV titles should prove very successful.”

DIRECT TO RETAIL: Columbia TriStar Home Entertainment (CTHE) will begin selling its product directly to retailers in September with the CTHE Retail Connect Program.

Ingram Entertainment and Video Products Distributors (VPD) will act as agents for CTHE, filling orders and processing credits and returns. CTHE will set the prices on all rental and self-through titles, as well as retailer credit limits.

“We’ve never been more direct with any retailer, and our business has increased,” says Marshall Forster, CTHE executive VP for North America. “When you have the ability to work directly with a retailer, you also understand the consumer better.”

CTHE tries to create more effective sales and marketing programs based on retail sales information. Retailers who are part of the program will also receive an access code to a CTHE Web site, which will include extensive product information.

Retailers must submit paperwork to Ingram or VPD by July 24 to participate. Retail Connect will launch Sept. 23 for catalog titles and Oct. 14 for new releases.

TECHNOLCOLOR TAKES OFF: The replication company Technicolor is expanding its operations and exploring new home video technologies.

The company announced that it will spend $100 million to increase its replication capacity by 30% this year. Its capacity is expected to reach 1.1 billion by the end of the year—a 500% increase over its 2001 capacity.

“It’s a good time to expand because of growing consumer demands for DVDs,” says Paul Scott, Technicolor senior VP of worldwide packaged media group sales. “We will continue to see strong double-digit growth in the home entertainment category.”

Additionally, Technicolor was just named the sole manufacturer of Flexplay’s EZ-D discs. The line of 48-hour limited-play DVDs will launch in August with a series of titles from Buena Vista Home Entertainment (Billboard, June 7).

The responsibility will involve some new manufacturing and packaging elements, given EZ-D’s chemical break-down process and the need for vacuum-sealed covings. Technicolor will spend the next few months determining how to meet these challenges.

Scott adds that Technicolor hopes to be involved in any emerging DVD technology. He says, “We want to ensure that whatever demands our customer wants, we can do it in-house.”

ONCE IN A LIFETIME: Producer Arnon Milchan says he would not have the courage today to make Once Upon a Time in America the way it was shot in the early 1980s.

The cinematic favorite is coming to DVD June 10 from Warner Home Video. It is the brainchild of Italian filmmaker Sergio Leone.

“It took a year to prepare, 11 months to shoot [for] six days a week, and another year to post-produce,” recalls Milchan, whose prolific credits include L.A. Confidential, Fight Club, JFK, and Pretty Woman. “It had 152 speaking parts. We rented the Orient Express for one shot. We had one shot in Paris, one shot in Venice [Italy]. Every single costume was hand-picked. I remember telling Sergio, ‘Who will know the difference?’ He said, ‘The screen smells and breathes.’”

The film follows the lives of Noodles (Robert De Niro) and Max (James Woods), Jewish gangsters who are reunited 35 years after growing up together in early 1980s New York. The cast also includes Jennifer Connelly, Tuesday Weld, Joe Pesci, and Danny Aiello.

The two-disc DVD package will retail for $26.99. It includes a commentary by film historian/critic Richard Schickel, a “making-of” documentary, and the original theatrical trailer.

WHAT’S GOING ON: MGM Home Entertainment is now in control of its video distribution in Australia, France, Germany, and the U.K. In other MGM news, it will now be acquired by a new national American distributor for Broadway Video Enterprises...Lightyear Entertainment has renewed its distribution deal with Warner Home Video for Warren Lieberfarb, the former president of Warner Home Video and "the father of DVD," was presented with the Medaille du Festival at the Cannes Film Festival. The award honors an individual’s contributions to the film industry.
**Aussie Dollar Boosts Biz**

**Currency’s Strength Encourages Industry Down Under**

**BY CHRISTIE ELIEZER**

**MELBOURNE, Australia—**The current trading strength of the Australian dollar is improving the outlook for labels and promoters both Down Under and internationally.

The Australian dollar is currently valued at around $0.66 U.S., having languished at less than $0.56 as recently as December 2002. The steady rise of the currency’s value in the first five months of 2003 has made it cheaper for Australian acts to record in the U.S. and to make videoclips there so that they can compete globally with international acts.

The industry could do with some good news. After posting a 10% rise in unit shipments for 2001, annual figures from the Australian Record Industry Assn. (ARIA) showed a 4.4% fall in volume and a 5.9% decline in value for 2002 (Billboard, Feb. 8).

Initial signs for 2003 are encouraging, however. According to the ARIA, the first quarter of this year saw a 5.6% rise in total units shipped compared with January-March 2002, with a 9% rise in value.

Ed St. John, managing director of BMG Australia, says that the cost of recording singersongwriter Nessa Morgan in Los Angeles effectively declined by 15% during the months of April and May. He adds that promotional tours of Australia by U.S. artists are also more feasible.

“When the dollar went down to 49 cents [in April 2001], I had to pass on some of those,” St. John recalls.

David Champion, GM of frontline marketing at Universal Music Australia, says that thanks to the rise in the Australian dollar’s value, he is currently working with a number of tour promoters on bringing in U.S. guitar bands and hip-hop acts to showcase at festivals.

“At the end of the day, it takes a dazzling live performance to get across what makes a band so special,” he says, noting that promo-only visits without live performances can be limited in scope.

Paying touring acts in U.S. dollars has also been tough for promoters, who saw their profit margins being steadily eroded. “A couple here are in financial trouble,” claims local industry veteran Michael Gudinski, managing director of Melbourne-based promoter Frontier Touring.

Gudinski says a healthier exchange rate against the U.S. dollar will make things easier for promoters overall, but he cautions that it will not alleviate other major problems. For example, audiences are less inclined than in the past to attend outdoor events unless they are full-blown multi-act festivals, and U.S. superstar acts are reluctant to tour unless they can charge the same high-value ticket prices that they can at home.

Gudinski says that Frontier will tour three major and eight smaller non-Australian acts until the end of the year. He notes that 10 years ago, he could have had six major overseas acts tour during a similar period.

Tim Pitan, managing director of Sydney-based promoter Feel Presents, suggests that the indie-genre acts he tours tend to be more interested in playing territories where they can make a profit from their live work.

“Everyone has their financial bottom line, obviously,” he concedes. “And this rising Australian dollar means more acts can tour.” Feel plans to bring 10 overseas acts to Australia this year, he adds.

Shippers to the U.S. market make up 25% of annual business at Shock Export Corp., the Melbourne-based export arm of leading independent record distributor Shock Music Group. But managing director Frank Falvo says that as a result of the greater Australian dollar value, U.S. orders for catalog are down. “All we can do is provide the service to keep orders up,” Shock, like other Australian exporters, is cushioned by continued strong demand from Europe and Japan.

The rising Australian dollar value also carries a further threat, some label executives suggest. They are concerned that if the Australian dollar reaches $0.70 U.S., it will be more attractive for retailers to import their stock from the U.S. One label executive, who asks not to be named, says, “Parallel importing is a serious worry.”

**French Stores In Legislation Threat**

**BY JAMES MARTIN**

**PARIS—**The French music retail sector is “under threat” from new and proposed legislation, according to JeanNoël Reinhardt, CEO of Virgin Stores France.

Specialist vendors are already losing music market share to hypermarket retailers, which are the equivalent of such U.S. stores as Wal-Mart (Billboard, March 22). According to Virgin and trade group the Syndicate of Specialist Record Retailers (SSDSS), new legislation could further undermine their position.

Virgin has 32 Megastores throughout France and accounts for 10% of the country’s music sales by value, according to research company GFK. That puts it in second place behind the FNAC chain, which has 24%.

Reinhardt insists that despite its high profile, competition from the Internet and peer-to-peer file sharing is not the major threat to specialist retailers. Rather, he says, the most immediate danger is posed by legislative changes, which mean specialists will continue losing out to the “hypermart.”

The European Commission (the executive arm of the European Union) has demanded that France lift ban on hypermarket chains advertising on TV in 2004. The ban was imposed in 1992 through the Sectors Banned From Advertising Act. That legislation was designed to avoid advertising spaces being monopolized by such major conglomerates as hypermarket operator Carrefour.

Reinhardt claims that with the end of the ban, the hypermart’s market share will inevitably increase. Since hypermarts tend to favor best-selling titles, he argues that such a change would “reduce the diversity of music on offer.”

Hervé Rony, GM of French labels’ body SNEP, agrees. “Available advertising slots will become more rare, and rates will increase excessively,” he says. “This is clearly a major risk for the entire music industry.”

More recently, on May 16, the 1996 Galland Act—a commercial law that bans reselling a product for less than its purchase price—was amended.

The amendment is designed to cut down on a common French practice whereby retailers demand non-invoiced discounts from suppliers in exchange for optimum in-store product placement or other commercial favors. The French government had decided that retailer’s use of such discounts had become “excessive” and is forcing retailers to make such “hidden” reductions transparent by, for example, transforming them into lower prices for consumers.

But specialist music retailers have traditionally relied on such discounts to lower their retail costs. The SSDSS estimates that music retailers’ running costs average 10%15% higher than those of the hypermarts. Roland Buel, Paris-based music department director at FNAC, says that as a result of the amendment, hypermarkets will “further lower their prices for new albums, and specialist retailers will have to follow suit or lose the type of shopper that buys best-selling records.”

Reinhardt claims the amendment, known as the Dutreil circular (after Renaud Dutreil, the Minister of State for Small and Medium-Sized Enterprises, who introduced it) will directly bring about a 1% margin decrease on music, and videogame sales at Virgin and other specialist retailers.

Labels, however, are less united on their view of the impact that the change will have on the industry. For SNEP, Rony says the Galland Act’s ban on selling at a loss is “a necessary safeguard.” But independent labels group the UPPI has long affirmed that the Galland Act is “extremely difficult to put into practice” and “totally inefficient.”

The Dutreil circular itself does not explain clearly how the government will check that retailers and suppliers are complying with its guidelines, although it says a “first assessment” will take place in late 2004.

Carrefour and fellow hypermart chain Auchan did not comment when contacted by Billboard.
# Hits of the World

## Japan

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LOVE HIM: Finland's HIM went back to basics for its fourth album, after the long studio sessions that characterized the recording of the band's third set, Deep Shadows and Brilliant Highlights. "When we started out we tried to be really original and unique, but on this record we just enjoyed playing like a garage band," HIM songwriter and vocalist Ville Valo explains. The result, Love Metal (BMG), defines HIM's melodic rock sound: a mixture of pure romanticism and the extremities of metal. Valo describes the single "The Funeral of Hearts" as "Roy Orbison meets Megadeth." The new album and single releases are HIM's biggest hits since its international breakthrough with the single "Join Me" and the album Razorblade Romance in 2000. In its first week, Love Metal topped the charts in Finland. It also entered the charts in Sweden and Denmark, and has become the most successful album for a Finnish band ever. The album has been a massive success in Europe and has received a lot of critical praise. The band has been touring extensively since the release of the album, and has been performing sell-out shows in various countries. The success of Love Metal has propelled HIM to the forefront of the hard rock scene, and they have become a major force in the rock music world.

GARY SMITH

ROCK FROM THE ROCK: Hailing from the tiny peninsula of Gibraltar on Spain's southern tip, Breed 77 is starting to make good on the early promise that in 1998 had seen them bring their best unsigned band in a readers' poll conducted by U.K. magazine Kerrang! The band has a burgeoning fan base in France, Spain, and Portugal following tours with ll Nino, Raging Speedhorn, and Prong. The quartet—which now resides in London—is gearing up for a major tour of Europe during the summer. The single "La Ultima Hora" is already making inroads at U.K. radio. It will be followed by a repackaged version of the 2001 debut album Breed 77 featuring new tracks that see the band fusing flamenco and Latin influences with its basic hard-rock sound. "They've consolidated their style with this new material and definitely stepped up to the plate," says James Cassidy, GM of Albert Productions, with which the band signed a five-album deal in 2001. "They've developed hugely over the last year." STEVE ADAMS

BOSNIA LISTENS: Since the release of his 2002 solo debut, Slusaj Matec, Edin Osime—better known to the public as Edo Maajka—has turned the music scene in the Balkans upside-down. The album, released in Croatia and Slovenia by Menart Records, has not only won the 24-year-old, Bosnian-born MC various prizes but has also kick-started a new wave of Balkan hip-hop music. A concert in the Bosnian capital of Sarajevo May 25—a date that used to be celebrated as the "Day of Youth" during the Communist era—was attended by more than 1,700 fans. Maajka was supported by his former group, Delorce, a hip-hop-ragga outfit from Tuzla, and Beatfeel from Split. "My lyrics are mainly against nationalism and intolerance throughout the Balkans," he says. "I'm sure to change things, we had better not look to the past but make the best out of today." His second single, "Jesmo I Sami," and its accompanying video are currently receiving radio and TV play around the Balkans. TAFU KESGIN
CME Reports First Profit In Seven Years

BY STEVE MCCULLE

TOKYO—Columbia Music Entertainment (CME), formerly Nippon Columbia, recorded its first operating profit in seven years for the business year ending March 31.

Tokyo-based CME's consolidated sales fell 9.2% to 29.9 billion yen ($257 million). But its operating profit was 22 million yen ($189,182), compared with the previous year's operating loss of 1.9 billion yen ($16.2 million).

The company, which is Japan's oldest record label, recorded a net loss of 1.2 billion yen ($11 million) for the year because of one-off restructuring costs, compared with the previous year's net profit of 1.2 billion yen ($11 million).

“Despite the decline in sales, we've been successful in cutting costs, compared with the previous year because of one-off restructuring costs, compared with the previous year's 21.5 billion yen ($183.4 million) net loss. “These results are a very good sign,” New York-based CME chairman and CEO Strauss Zelnick says. “We have significantly reduced our operating costs and are beginning to deliver pop hits.”

A Tokyo-based company spokesman adds that the decline in sales was largely due to the label’s “weakness” in CME’s CD pressing division. But, he adds, “music sales were especially strong in the second half; second-half sales revenue was 16.6 billion yen ($141.6 million).”

For many years, CME specialized in traditional erika ballads, a declining part of the Japanese music market. It has recently scored mainstream pop hits with such acts as female vocalist Yo Hitoto. And in 2002, the company shipped some 80,000 copies of Janet Jackson's 'Live in Hawaii DVD.'

Besides Tokyo-based core label Columbia Music Entertainment, the CME group includes 11 subsidiaries and two affiliated companies.

It has been undergoing extensive restructuring aimed at restoring it to profitability since New York-based investment firm Ripplewood bought a controlling interest in it from electronics company Hitachi in May 2001. Ripplewood bought in former BMC Entertainment CEO Zelnick to oversee Columbia’s revival in September 2001.

The restructuring program has seen CME cut its workforce by 25% and artist roster by 60% since the Ripplewood takeover. But Zelnick says no further cuts are planned for the time being. “We’re where we want to be,” he says.

For the fiscal year ending March 2004, CME is projecting sales of 31 billion yen ($265.4 million) and an after-tax profit of 300 million yen ($2.6 million). CME’s efforts to get back on its feet after years of losses were dealt a blow last August with the sudden death of president Katsumi “Jack” Matsumura, whom Zelnick hired in October 2001. Matsumura was succeeded by executive VP Masa “Mario” Nakajima (Billboard, Sept. 7, 2002).

Under Nakajima, CME has subsequently signed manufacturing/distribution deals with recently established Japanese labels K&K Japan and Dreamusic. The company has also teamed with musician Yoshiki, former leader of disbanded rock group X Japan, who plans to produce new music for the label. Most recently, CME signed a licensing deal with U.S. label Artemis Records.

“Mario is leading the way in establishing relationships with the top talent in Japan,” Zelnick says. Zelnick calls Japan “a market that is challenged by piracy and year-over-year declines. Everyone shares these concerns. Our challenge is to provide music that is good entertainment that consumers want.”

Broadcaster, Labels Unite Against Piracy

BY STEVEN PATRICK

SINGAPORE—Singapore's largest broadcast group has linked with local labels to launch a year-long educational campaign. Its goal is to raise awareness among Singaporeans regarding the adverse effects of online piracy and CD burning.

MediaCorp Radio (the radio arm of Media Corp. of Singapore, the major broadcaster in the city-state) has linked with local International Federation of Phonographic Industry (IFPI) affiliate the Recording Industry Assn. of Singapore (RIAS) to organize the campaign, which the broadcaster is funding.

MediaCorp of Singapore owns TV, radio, entertainment production, publications, and electronic media services. MediaCorp Radio operates 12 local FM stations, broadcasting in a variety of formats and languages.

The new campaign, under the banner “Keep Music Original,” launched May 21. MediaCorp Radio and the RIAS will spread the anti-counterfeiting message through radio, TV, print, and Internet advertisements. The RIAS and MediaCorp Radio representatives will also visit schools and libraries to deliver the message to the youth market.

“Music is radio, and radio is music, so MediaCorp Radio wants to educate our listeners on ‘Keeping Music Original,’” MediaCorp Radio CEO Kenneth Tan says. “We see the need to preserve music in all its originality. Music downloading and CD burning have resulted in consumers enjoying music without paying for it. How then is the industry going to survive? If there is no money in it to support creativity, then why would anyone make music a career?”

The RIAS has already produced a 20-minute educational video titled “Don’t Let the Music Die.” The video is intended to provide students with an insight into the workings of the music industry. “Close to 200 schools, junior colleges, and other educational institutions in Singapore have already received copies of it,” RIAS CEO Edward Neburnr says. The RIAS is already in contact with the National University of Singapore, Nanyang Technological University, and Singapore Management University in an attempt to raise awareness about illegal downloads.

“Students in all the universities in Singapore are actively engaged in downloading and file sharing infringing material,” Neburnr says. “We will be seeking assistance from the universities in implementing proactive measures to prevent such activities. The RIAS estimates that imports of blank CD-Rs into Singapore increased from 6.3 million units in 1999 to 52.5 million in 2002. The IFPI estimates the Singapore recorded music market had a retail value of $44.7 million in 2002.
DMDS Gives Radio Security
EMI Canada Is Country's First Label To Use System For Major Releases
BY LARRY LEBLANC
TORONTO—With a single key stroke, on May 28 EMI Music Canada became the first label here to digitally deliver a major release to Canadian radio through a new secure system.

Using Toronto-based media services company Musicrypt’s Digital Media Distribution System (DMDS), EMI delivered the Jane's Addiction single “Just Because” to 22 Canadian rock radio stations for streaming to music directors. The track was “unlocked” to enable downloading and on-air broadcast May 30.

Musicrypt VP of sales and marketing Peter Diemer says that by using the system, EMI VP of national promotion and media relations Derrick Ross “saved eight promo reps across the country at least two trips each to the radio stations they service to deliver and promote the single.”

DMDS is a Web-based content delivery system. It was pitched to labels here as a simple way for radio to receive new releases from the record industry. It can also provide worldwide digital delivery of music files within a relatively short time.

While final pricing for DMDS delivery has yet to be fixed, Diemer expects record companies to be asked to pay Musicrypt $4.75 Canadian ($3.47) per track per radio station per transmission of a lead-off single and $2.75 Canadian ($2) per track per station for follow-up singles or remixes.

DMDS utilizes Windows Media Audio files on the Internet. The system is protected from illegal access by a 1-million-bit encryption and by Musicrypt’s "biometric authentication" process. That process creates a unique code by comparing the ways in which a password is typed eight times during a registration program. Downloads are individually watermarked.

Musicrypt launched in 1999. Initially, it aimed to offer a secure digital delivery system for consumers. It switched its focus to a music-industry strategy last year.

Since November 2002, EMI Music Canada and Toronto-based radio chain Standard Broadcasting have been working with Musicrypt on testing and refining DMDS. Musicrypt also installed DMDS at the Toronto offices of Universal Music Canada and Sony Music Entertainment (Canada) for internal testing in December 2002.

December 2005, the company has traded on Canada’s public venture capital market TSX, under the name MCT. Ross says, “The more I use DMDS, the more I like it. I can control what goes out, when and how. It’s like having photo clips of the album jacket and a bio in the file. It’s a piece of cake to use.”

Wayne Webster, assistant PD/music director at adult radio station CKFM Toronto, agrees: “It’s simple to use.

Cranking out CDs [for radio] is expensive,” says Vel Ornacz, Sony Music Entertainment (Canada) VP of national promotion and media relations. “Also, many Canadian radio programmers get singles from the U.S. right away. They have American contacts, and they monitor U.S. stations. We have to stay on top of that.”

“Sending out MP3 files is a temporary solution,” Universal/Island/Def Jam Canada VP of promotion Paul Jasop adds. “Everybody is on the edge of doing this switch [to electronic distribution].”

Despite the lack of files on the Internet, according to Diemer. “We’ve had conversations with several record companies, so Canada, he says, “and they said: ‘Prove that DMDS works and is scalable on a global basis, and we will show more interest.’

Several Canadian executives contend that the field of electronic transmission of audio files is already overcrowded, with several other North American firms offering alternative systems. Heaven acknowledges that DMDS will have to expand its client base and radio-station reach in Canada (it is currently in 30 stations) to prosper.

But he expects the file to come across anyone who has taken our approach, combining high value encryption, biometrics, and digital-rights management in a Web-based service.”

Oz Labels Win First Round in College Fights
BY CHRISTIE ELIEZER
SYDNEY—A May 30 decision by the Federal Court in Sydney to allow labels access to the systems of college-based Internet service providers (ISPs) could have international repercussions for ISPs and their relationship with copyright owners.

Michael Speck, GM of the Australian record industry’s Music Industry Piracy Investigation unit (MIPI), says, “The issue of ISPs’ obligations to copyright owners is still contention in most [international] territories. But this is the first equivocal statement of that obligation by a superior court.”

Earlier this year, MIPI— which is funded by labels body the Australian Record Industry Assn. (ARIA)—accused 10 universities of piracy in the illegal trade of recorded music, carried out by students and students using their computer networks (Billboard, Feb. 15).

Subsequently, Sony Music Entertainment (Australia), EMI Music Australia, and Universal Music Australia initiated action against the universities of Sydney, Melbourne, and Tasmania regarding alleged breaches of copyright by students using their computer networks.

The labels had asked the universities to provide computer records so that they could mount civil actions. The universities declined, citing privacy concerns.

But on May 30, Federal Court judge Brian Tamberlin ordered the universities to allow a music industry-designated computer forensic expert, John Thackeray, access to their systems by the end of the second week of June. His task is to seek any illegal MP3 files, images, sound recordings, and the identities of those allegedly involved in the unlawful activity.

Thackeray is operating under strict confidentiality. He will hand over the information to the universities’ administrators, who will then have to decide whether to pass it on to the music companies.

Implicit in the Tamberlin decision is an acknowledgement that Australian ISPs do have control over their traffic.

Effectively, ISPs are obliged to help copyright holders if their copyrights are infringed. “This readresses the imbalance of the past,” Speck says.

He adds that the labels might pursue damages from the universities for blocking their investigation if they consider that procedural delays in the case against the students prevent prosecutions.

Speck claims ISPs are reluctant to crack down on illegal downloading because it constitutes 20% of their revenue. But Peter Cornos, CEO of the Internet Industry Assn., insists it is simply impossible to monitor 5 million Australian users per day. “It is like saying that a telecommunications company is responsible for the phone calls made on its systems,” he says.

The value of trade in Australia during 2002 was $573 million Australian ($378 million), according to the ARIA. The association estimates that it lost $70 million Australian ($46 million) last year to all forms of piracy.

EMI Asia Releases Bollywood Bowie
BY STEVE McCURRY
TOKYO—Two vintage '80s David Bowie tracks, “Let’s Dance” and “China Girl,” have been licensed by artist-approved “Asian” remixes for release in the Asia-Pacific region and beyond.

“Let’s Dance,” a Billboard Hot 100 chart-topper in March 1983, was the title track of Bowie’s hit EMI America album that year. It has been given a “Bollywood” treatment, with an exotic, baroque backdrop featuring tabla drums, Hindi vocals, and sitars.

From the same album, another international hit, “China Girl,” originates respectively from 1997 by Iggy Pop, Bowie’s co-writer on the track—has been given a distinctly Far Eastern flavor. Added to the mix are traditional Chinese instruments, such as the plaintive erhu, a two-stringed bowed instrument.

“Asian culture has had a fairly high profile within my work from the early ’70s,” Bowie tells Billboard. “It was not a difficult decision to give the green light to these remixes, I think they’re pretty cool.”

The project was the brainchild of Hans Ebert, EMI Recorded Music Southeast Asia executive director. As co-executive producer, he oversaw the remixing of the tracks with Morton Wilson, president of Schtung Music, a music production company with offices in Hong Kong, Shanghai, and Singapore, and the production of the original promotional video clips by Schtung staff engineers and local musicians.

“Being given permission by Bowie’s management” [New York-based Island] to remix two of my favorite tracks by one of my all-time favorite musicians was the inspiration and dedication I needed,” Ebert says. “This was truly a labor of love for me and Morton. Having the tracks approved and the work appreciated was the icing on the cake.”

Ebert has previously overseen “Asian” remixes of tracks by such Western acts as Nelly Furtado, Laura Fygi, Enrique Iglesias, and Blue.

“The Let’s Dance” and “China Girl” remixes will be included as bonus tracks on EMI’s upcoming Asian release of a Bowie greatest-hits album. The release date has yet to be confirmed. Ebert says they will also be released in Europe on other compilations. MTV Asia, meanwhile, has created a special music video for the “Let’s Dance” remix.
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Tag To Open In Nashville

Continued from page 7

Keith Travis Tritti, along with such independent but highly active locally based agencies as Buddy Lee Attractions (Marty Stuart, Mark Chesnutt) and Bobby Roberts Co. (John Anderson, Merle Haggard), other national agencies, including International Creative Management, have failed in their attempts to establish an ongoing presence in Nashville.

Lohr was a 19-year veteran of Buddy Lee Attractions, but he left after his former client, the Dixie Chicks, moved to CAA earlier this year. Lohr’s initial roster at TAG will include longtime client Riders in the Sky, along with Jorma Kaukonen, Dan Hicks & the Hot Licks, the Funk Brothers, and World Series or Fokker champion Chris Moneyewright.

Lohr says the roster will be based on “country, bluegrass, acoustic, Americana, and even a few rock acts, in that order. It will be the personal attention we give to artists that will make this thing fly.”

Based on TAG’s track record, both the client and agent roster could grow rapidly in Nashville. TAG’s L.A. office opened two years ago with VP Dave Kirby and an assistant. It now includes 25 employees and such artists as Evanescence.

The process began in London in 1998. “We’re quite unique in that we opened up offices in the Americas at a time when Americans were threatening to invade Europe with agencies,” says Jan Sikorski, TAG chief accountant. “Of course, that was all hot wind, and they retreated back to the trenches.”

And with subsequent success in New York, Toronto, and then L.A. “We have been determined to stay with the cause,” Sikorski says. “That includes signing both new and established acts. Nashville-based acts are often signed with an agent well before a label deal is in place and sometimes even before signing with management, a practice TAG also has used.”

“The agency was always modeled on artist development,” Warnock says, “and we want to represent not only the biggest artists but also developmental artists we can work with through managers and labels to develop them nationally and, much more importantly, internationally.”

“What I really want,” Warnock continues, “is young agents and young bands—good young talent—because that’s the future.”

That is what happened with Creed, Warnock says. “[Agent] Ken Fermaglich took on Creed as a baby act on the club level, and went with them all the way to stadiums. He knows what they require.”

Steve Martin, TAG senior VP overseeing North American operations, adds, “My job isn’t so much A&R of artists as it is A&I of agents.”
GOLDENTHAL ON *OTHELLO*: When the time came for Academy Award-winning composer Elliot Goldenthal to write the music for the ballet Othello, he had to go into a different mind-set than he would to compose for film.

"The music propels the action—as opposed to film, which has the action propelling the music," he tells Billboard. "It's like creating a movie, but the impetus is movement in dance."

MULTIMUSIC VIDEO AWARDS: With six nods, Our Lady Peace tops the nominee list for the 2003 MuchMusic Video Awards, which will be presented June 22 at the network's Toronto headquarters. MuchMusic will telecast the show live.

Our Lady Peace's "Innocent" is up for best video, MuchLOUD best rock video, best director, best post-production, and best cinematography; the video for "Somewhere Out There" earned the band a people's choice nomination for favorite Canadian group.

Treiben Charged follows close behind, with five nominations. Shawn Desman, Matthew Good, Chantal Kreviazuk, and Swollen Members each received four nods.

A complete list of nominees is available online at billboard.com/bl/awards/index.jsp.

PRODUCTION COMPANY NEWS: Beverly Hills, Calif., based production companies Villains and Smugglers have named Heidi Wahl director of rep. Veteran music video rep Kris Toledo is now an executive at the newly formed Brazen Management in Los Angeles. The new company represents directors David Palmer, the Malloys, and Charlie Deau...Oil Factory has moved to 9100 Wilshire Boulevard, Suite 100 West, Beverly Hills, Calif. 90212.

VIDEO CHART CHANGES: Effective this issue, Billboard has revamped the Video Monitor chart. Fuse, Great American Country, mtV2, and MuchMusic are all monitored by Nielsen Broadcast Data Systems (BDS). Therefore, these video outlets have been moved from the Clip List section to the Video Monitor section.

These networks' playlists in Billboard will now consist of the most-played videos for that week, according to Nielsen BDS monitoring. The "most-played" are those clips with six or more plays for the first time in the chart week. The Clip List section will remain for outlets not monitored by Nielsen BDS. These outlets are responsible for reporting their playlists.
WHOLE LOTA LED: Three different rock albums have been No. 1 for three weeks in a row, and Led Zeppelin leads The Billboard 200. Exactly what year is this, 2003 or 1973? The song indeed remains the same for the seminal Led Zeppelin, as even classic rock shines in a year when hip-hop and R&B are dominant flavors at top 40 radio. How the West Was Won, a three-disc collection of previously unreleased recordings of 1972 concerts that Zeppelin played in Southern California, garners an opener of 154,000 copies, according to Nielsen SoundScan.

That haul easily outpaces runner-up 50 Cent (109,000), despite the rapper’s 7% lift (52). The band makes news on Top Music Videos, too, as a related two-disc set scores the largest SoundScan week yet for a DVD-only release with an opening sum of 120,000 (see story, page 1).

How the West Was Won is the first album with more than two discs to top the big chart since Garth Brooks’ The Limited Series crowned the list for two weeks in 1998. Brooks’ six-disc set sold 327,500 in its first week and has tallied 1.9 million copies to date, according to SoundScan.

There have been six double-length albums at No. 1 since Brooks’ box, the most recent being Jay-Z’s The Blueprint 2: The Gift and the Curse, tops in last year’s Nov. 30 issue.

The new Zep box outshines the band’s previous multi-disc anthologies. In 1997, RBC Sessions, a twoffer of previously unreleased tracks recorded from 1969 through 1971, peaked at No. 12. Earlier multiple sets peaked at Nos. 18, 47, and 97, respectively, in 1990, 1992, and 1993. And in the wake of its new releases, Early Days & Latter Days, a double album that appendies two earlier hits sets, rises 169-135 with its largest sales frame since the week after Christmas.

LOOMING LARGE: Albums distributed by WEA have been No. 1 for two weeks in a row. That streak should move to three next issue, with the accelerated arrival of Metallica. Prompted by piracy issues, the band’s St. Anger got moved from June 10 to an off-cycle street date of June 5 (Billboard Bulletin, June 3).

Even without Metallica’s shift, WEA seemed destined for the top slot anyway with the new Jewel. Chart watchers estimate that set will sell 130,000 or more, based on first-day numbers reported by retail chains. Still, her new 0394 appears on course to earn a career-high rank on The Billboard 200 and beat the No. 3 peak earned by her 1998 album, Spirit. A three-week stay atop the big chart would be WEA’s longest since the issue dated June 23, 2001, when Staind had the last of its three weeks at No. 1 with Break the Cycle. It latest album, which falls to No. 7 with a second-week slide of 84%, began the distributor’s current streak.

HEAVEN FOR SEVEN: Ashanti: The 7 Series (EP) got off to a modest launch, entering The Billboard 200 last issue at No. 199, but radio play for Ashanti’s new track pushes the set to No. 155 with the Pacesetter award (up 37%). The EP, culled from her chart-topping debut Ashanti, is her representation in the value-priced line of seven-track collections launched by Island Def Jam Music Group and Universal Music & Video Distribution (Retail Chart, Billboard, May 17). The new song, “Rock Wit’U (Awwwe Baby),” will be her forthcoming album. The track advances 17-15 on the all-format Hot 100 Airplay chart with a 23% gain in audience.

Radio also appears to be the key to an even larger spike for Ginuwine’s The Senior, which leaps 52-25 with a 44% increase and the big chart’s Greatest Gainer. (In a week like this, when the same album has both the largest unit increase and the biggest percentage growth, it wins the Greatest Gainer, with the Pacesetter awarded to the title with the second-largest percentage hike.)

With a 34% audience swell, Ginuwine’s “In Those Jeans” bows at No. 72 on Hot 100 Hot Airplay. The song also marches 32-22 on Hot R&B/Hip-Hop Airplay.

STEADY ON: As we worry over the sales lost to downloads and CD burners, check out mellow Norah Jones’, whose adult-skewed audience is more than willing to purchase CDs. Her Blue Note debut, which has sold 6.1 million copies, according to Nielsen SoundScan, logs its 27th week inside the top 10. Kids still shop, too, because the last album to log that many weeks there was Avril Lavigne’s Let Go (No. 38). Its 37th and last week in the top 10 was in the March 15 issue.

HALF NELSON: Toby Keith brings Willie Nelson along for his latest No. 1 ride on Hot Country Singles & Tracks, as ‘Beer for My Horses’ gains 696 detections and advances 3-1 (see Chart Beat, page 86). The boozy, whiskey-swalling rant is in stark contrast to other recent themes that held sway atop this chart, including Randy Travis’ moralist “Three Wooden Crosses” and Diamond Rio’s remarkably sobering “I Believe,” which dominated for one and two weeks, respectively. Although “Believe” gets pushed down to No. 4, it still gains plays, marking three consecutive weeks that former No. 1 titles have bulleted following their chart peaks. The Top 15 single held its bullet at No. 2 for two weeks following its week atop the page.

Watch for another duet, the new “It’s Five O’Clock Somewhere” by Alan Jackson and Jimmy Buffett, to take Hot Shot Debut honors on this chart next issue. It’s one of two new tracks on the forthcoming second installment of Jackson’s greatest hits, due in September. Elsewhere on the chart, Craig Morgan jumps 12-9 with “Almost Home” in its 22nd week on the chart. It is the third-longest jaunt into the top 10 and the fifth time in the history of the chart that a song has taken 30 or more weeks to reach the top 10. All instances have occurred since 2000. Gary Allan’s “Right Where I Need to Be” holds the record, with a 40-week climb into the top 10.

Meanwhile, the continuing slate of spiritual or religious material on the chart is fortified by three debuts with similar themes this issue. Sherrill Austin’s “Streets of Heaven” bows at No. 54, and Jeff Carson’s cover of MercyMe’s Christian crossover hit “I Can Only Imajine” opens at No. 57. Newcomer Josh Turner climbs 57-50 with the Southern gospel-styled “Long Black Train.”

ANGER MANAGEMENT: Metallica sets the record on Mainstream Rock Tracks for first-week detections, as “St. Anger” debuts at No. 2 with 2,142 spins. It is the highest entry on the chart since Van Halen’s “Without You” debuted at No. 1 in the March 7, 1998, issue and the biggest first-week spin tally since Aerosmith’s “Livin’ on the Edge” debuted at No. 1 in the April 10, 1993, issue, with 2,025 detections.

SPANISH FLY: 25-year-old Dominican native Javier charts his first single on Hot R&B/Hip-Hop Singles & Tracks, as “Crazy” bows at No. 75, making him the most recent artist of Hispanic heritage to make a first appearance on the R&B/ Hip-Hop chart. While Jennifer Lopez may be the most widely known name in recent years, the new crop also includes Frankie J, Thalia, and Lumidee.

Frankie J, born in Tijuana, Mexico, and a former member of Latin pop group Kumbia Kings, advances 4-1 on Hot R&B/Hip-Hop Singles Sales with “Don’t Wanna Try” after a month-long stint in the top 10. Although still bubbling under the Hot R&B/Hip-Hop Airplay chart, “Try” continues to build its audience and holds at No. 80 with a bullet on Hot R&B/Hip-Hop & Tracks.

Another familiar name, Latin pop princess Thalia, advances 74-67 on Hot R&B/Hip-Hop with “I Want You” featuring another Latino, Fat Joe. “Want” is the lead single from Thalia, her first English album, and is being well-received at R&B radio outlets, even those not in heavily Hispanic markets. The song is receiving airplay on 30% of the entire panel (40%) if you exclude the adult-leaning stations that normally shy away from hip-hop titles.

Lumidee, from Spanish Harlem in New York, is the highest-charting of the four artists, at No. 20 on Hot R&B/Hip-Hop & Tracks with her debut single, “Never Leave You (Uh Ooh, Uh Ooh)”.

HOLIDAY Groove: A week removed from the Memorial Day holiday, there are an inordinate amount of bullets on the radio charts, stations that dabbled in specialty programming during the holiday weekend returned to their normal music mix. Nowhere is this more prevalent than Country Singles & Tracks, where 49 of the 69 songs bullet.

Our audience-based charts are dictated by weekly radio activity. In this rebound frame, bullets on those charts are awarded only to those titles that had exceptional gains.

One song that took a large audience jump on The Billboard Hot 100 s Magic Stick” by Life Kim Featuring 50 Cent, which climbs 8-5 with a 15 million audience impression increase, the second-largest gain on the chart. The move by “Stick” pushes a bullet “Bring Me To Life” by Evanescence Featuring Paul McCartney down to rank No. 6.

Meanwhile, because of a processing error, a title was omitted from the Hot 100 Singles Sales last issue. Santana Featuring Musiq’s “Notno at All” DVD single, now No. 40, should have debuted at No. 51.
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<td><strong>It Had To Be You...The Great American Songbook</strong></td>
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**Note:** The table includes various soundtracks and albums from different artists and labels, reflecting a mix of genres and themes. The peak positions listed indicate the success and popularity of these releases in the music industry.
<table>
<thead>
<tr>
<th>Artist</th>
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<td>MAROON 5</td>
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<td>Diamonds On The Inside</td>
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<td>The Thieves</td>
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<td>The Best Of Toby King: 28th Century Masters</td>
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<td>Rise And Shine</td>
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<td>Chris Cagle</td>
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Note: The list includes sales data for albums. The chart provides a snapshot of the top-selling albums in the United States.
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<tr>
<td>METALLICA</td>
<td>Master Of Puppets</td>
<td>CAPITOL 46101 (7.98/11.98)</td>
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<td>LINKIN PARK</td>
<td>Hybrid Theory</td>
<td><strong>JOHNNY JOURNEY</strong></td>
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<td>Brushfire Fairytales</td>
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<td>BEE GEES</td>
<td>One Night Only</td>
<td><strong>HAIR</strong></td>
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<td>And Justice For All</td>
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<td>All The Way... A Decade Of Song</td>
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<td>The Sickness</td>
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<td>Good Charlotte</td>
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<td>GUNS N’ ROSES</td>
<td>Appetite For Destruction</td>
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<td>Break The Cycle</td>
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<td><strong>JIMMY SMITH</strong></td>
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<td>JAMES TAYLOR</td>
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<td>Gold – Greatest Hits</td>
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<td><strong>KEVIN JOHNSON</strong></td>
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<td><strong>KIM ERWIN</strong></td>
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<td><strong>KING ZIZOU</strong></td>
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<td><strong>KINGZ OF MADISON</strong></td>
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<td>ENSLY &amp;</td>
<td>Country Grammar</td>
<td><strong>KINGZ OF MADISON</strong></td>
</tr>
</tbody>
</table>

| **Last Week**    | **This Week**                              |
| **3**            | **2**                                       |
| CRAIG MORGAN     | I Love It                                  | **LIAM GILL**              |
| KEM              | Kamisty                                    | **LIL AND THE DASH**       |
| MAROON 5         | Songs About Jane                           | **LIL AND THE DASH**       |
| VICKIE LYNCH     | Bringing It All Together                   | **LIL AND THE DASH**       |
| BOWLING FOR SOUP | Drunk Enough To Dance                      | **LILAND THE DASH**        |
| REIVY            | Places For Breathing                       | **LILAND THE DASH**        |
| ROONEY           |                                           | **LILAND THE DASH**        |
| LILIANA MARSNER   |                                           | **LILAND THE DASH**        |
| JEFF BATES       | Rainbow Man                                | **LILAND THE DASH**        |
| HITMAN SAMMY S.  | Step Daddy                                 | **LILAND THE DASH**        |
| ROY HARROVE      | Presents The RH Factor                     | **LILAND THE DASH**        |
| SMILE EMPTY SOUL | Smiley Empty Soul                          | **LILAND THE DASH**        |
| SMOKE NORFRED    | I Need You Now                             | **LILAND THE DASH**        |
| CHANTAL KREVIAUK | What If It All Means Something             | **LILAND THE DASH**        |
| 12 STONES        | 12 Stones                                  | **LILAND THE DASH**        |
| KINDRED THE FAMILY SOUL | Surrender To Love | **LILAND THE DASH** |
| Dwayne           | Subject                                    | **LILAND THE DASH**        |
| JANUAE           | Una Dia Normal                             | **LILAND THE DASH**        |
| TAKING BACK SUNDAY| Tell All Your Friends                     | **LILAND THE DASH**        |
| GRAY BYRDING      | Memories                                   | **LILAND THE DASH**        |
| SENSES FAIL      | From The Depths Of Dreams (EP)             | **LILAND THE DASH**        |
| MARY FAHL        | The Other Side Of Time                     | **LILAND THE DASH**        |
| LIZZ WALKER      | Salt                                       | **LILAND THE DASH**        |
| PETER CINCIOTTO  | Peter Cinciotto                            | **LILAND THE DASH**        |
| SHEKINAH GLORY MINISTRY | Praise Is What I Do | **LILAND THE DASH** |
| NICHOL NORDAMEN  | Woven & Spun                                | **LILAND THE DASH**        |
| HECTOR & TITO    | La Historia Live                           | **LILAND THE DASH**        |
| INTERPOL         | Turn On The Bright Lights                  | **LILAND THE DASH**        |
| SATH PLATON      | All Or Nothing                             | **LILAND THE DASH**        |
| ROY HUFFORD      | Family Man (Live At 02 Arena)              | **LILAND THE DASH**        |
| HOT HEAT         | Make Up That Breakdown                     | **LILAND THE DASH**        |
| THE NEW PORNographers | Electric Version | **LILAND THE DASH** |
| TOMAHAWK         | Met Sun                                    | **LILAND THE DASH**        |
| RICHARD THOMPSON  | The Old Kit Bag                            | **LILAND THE DASH**        |
| JIM BELUSHI      | Have Love Will Travel                      | **LILAND THE DASH**        |
| NICKEL CREEK     | This Side                                  | **LILAND THE DASH**        |
| ANI DIFRANCO     | Evolve                                     | **LILAND THE DASH**        |
| STICKY FINGAZ     | Decade                                     | **LILAND THE DASH**        |
| LOUIE DEVITO     | Dance Divas                                | **LILAND THE DASH**        |
| DARYL JERIL     | Do It For Love                             | **LILAND THE DASH**        |
| TRANSPLANTS      | Transplants                                | **LILAND THE DASH**        |
| VARIOUS ARTISTS  | Rewind: The Hip-Hop DVD Magazine Issue 1   | **LILAND THE DASH**        |
| DANIEL LANOIS    | Shine                                      | **LILAND THE DASH**        |
| PANCHO BARRAZA   | Las Romanitas De Pancho Barraza            | **LILAND THE DASH**        |
| DAVID WAXMAN     | Ultra-Trance.2                             | **LILAND THE DASH**        |
| YO LA TENGIO     | Summer Sun                                 | **LILAND THE DASH**        |
| PAUL TAYLOR      | Steppin Out                                | **LILAND THE DASH**        |
| THE POSTAL SERVICE | Give Up                             | **LILAND THE DASH**        |
| FIEND            | Fiend Proverbs: Can I Burn? 2             | **LILAND THE DASH**        |
| QCENTENARY       | Guess Who’s Back?                          | **LILAND THE DASH**        |
| THE RIDDOR       | Dance Mix NYC – Vol. 3                     | **LILAND THE DASH**        |
| JOHNNY VICIOUS   | Ultra. Dance 03                           | **LILAND THE DASH**        |
| SUSAN TEDESCHI   | Wait For Me                                | **LILAND THE DASH**        |
| VARIOUS ARTISTS  | It Came To You... The Songs Of John Hatt  | **LILAND THE DASH**        |
| ELECTRIC SIX      | Fire                                      | **LILAND THE DASH**        |

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Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on orders collected by Nielsen SoundScan. Unlike most Billboard album charts, sales figures are accumulations from the Internet and Soundtrack charts. Albums with the greatest sales go on wards. Re: Recording Industry Aso. 

* The RIAA’s sales certification is based on the net shipment of 500,000 copies of the album. A release is certified gold if it sells more than 500,000 copies. Platinums are sold for more than 1 million copies. For both albums and singles, a release with a run time of 100 minutes or more, the RIAA multiplies the shipments by the number of tracks and/or tapes. RIAA sales certification are not listed. Certification for net shipments of 100,000 units (gold), 200,000 units (platinum), and 500,000 units (multi-platinum) are indicated where applicable. Y/T: Indicates pass or protected material vE/D: © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.
### Top 40 Tracks

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<thead>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks at Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Goodbye ( honors The Hugo)</td>
<td>Moby</td>
<td>Elektra</td>
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<tr>
<td><em>Life in a Glass House</em></td>
<td>Brian Wilson</td>
<td>Elektra</td>
<td>15</td>
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<tr>
<td><em>Harder to Breathe</em></td>
<td>Iced Earth</td>
<td>Interscope</td>
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<td><em>Snap</em></td>
<td>Jane's Addiction</td>
<td>Virgin</td>
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<tr>
<td><em>Don't Wanna Do</em></td>
<td>Holly Madison</td>
<td>Elektra</td>
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<tr>
<td><em>Do It Anyway</em></td>
<td>Joan Jett/Reo Speedwagon</td>
<td>MCA</td>
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<td><em>So Far</em></td>
<td>Matchbook</td>
<td>Elektra</td>
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<td><em>Get Outta My Life</em></td>
<td>Matchbook</td>
<td>Elektra</td>
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<td><em>I Know You</em></td>
<td>Matchbook</td>
<td>Elektra</td>
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<td><em>I'm Gonna Be (500 Miles)</em></td>
<td>The Knack</td>
<td>Elektra</td>
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### Adult Contemporary

<table>
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<td><em>The One</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
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<tr>
<td><em>Brand New Day</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
<td>1</td>
</tr>
<tr>
<td><em>Peacekeeper</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
<td>1</td>
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<tr>
<td><em>Don't Buy a Gun</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
<td>1</td>
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<tr>
<td><em>The One</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
<td>1</td>
</tr>
<tr>
<td><em>Brand New Day</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
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<td><em>Peacekeeper</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
<td>1</td>
</tr>
<tr>
<td><em>Don't Buy a Gun</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
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### Modern Rock Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks at Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The One</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
<td>1</td>
</tr>
<tr>
<td><em>Brand New Day</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
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<tr>
<td><em>Peacekeeper</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
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<tr>
<td><em>Don't Buy a Gun</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
<td>1</td>
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<tr>
<td><em>The One</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
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<tr>
<td><em>Brand New Day</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
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<td><em>Peacekeeper</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
<td>1</td>
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<tr>
<td><em>Don't Buy a Gun</em></td>
<td>Sheryl Crow</td>
<td>Island</td>
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</tr>
</tbody>
</table>
### Billboard Hot 100 Airplay

**June 14, 2003**

<table>
<thead>
<tr>
<th>WEEK NO.</th>
<th>TITLE</th>
<th>ARTIST (RECORDING COMPANY, PROMOTION LABEL)</th>
<th>WEEK CHG.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Never Scared</td>
<td>Kelly Clarkson (EMI Latin / Geffen)</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Fat Joe feat. Remy Ma</td>
<td>Joe feat. Remy Ma (Polygram)</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>Miss You</td>
<td>Missy Elliott (RCA)</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>Little Do You Know</td>
<td>Ashanti (Murder Inc. / Atlantic)</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>My Party</td>
<td>Jewel (Atlantic)</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>Three Ways to Life</td>
<td>Three Days Grace (Atlantic)</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>I'm Glad</td>
<td>Destiny's Child (MCA)</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>Always Be My Baby</td>
<td>Monica (J Records)</td>
<td>9</td>
</tr>
<tr>
<td>11</td>
<td>Intro</td>
<td>Tupac feat. Black Eyez (Epic)</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>Don't Wanna Be In Love</td>
<td>Stacie Orrico (Scimitar)</td>
<td>11</td>
</tr>
<tr>
<td>13</td>
<td>Run This</td>
<td>Ja Rule feat. Ashanti (Interscope)</td>
<td>12</td>
</tr>
<tr>
<td>14</td>
<td>Akon</td>
<td>Akon (Interscope)</td>
<td>13</td>
</tr>
<tr>
<td>15</td>
<td>Out Of Control</td>
<td>Limp Bizkit (Roadrunner)</td>
<td>14</td>
</tr>
</tbody>
</table>

### Billboard Hot 100 Singles Sales

**June 14, 2003**

<table>
<thead>
<tr>
<th>WEEK NO.</th>
<th>TITLE</th>
<th>ARTIST (RECORDING COMPANY, PROMOTION LABEL)</th>
<th>WEEK CHG.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Soldier's Heart</td>
<td>Traci Lords (ATLANTIC)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Stonecold</td>
<td>Air Supply (ATLANTIC)</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Stay</td>
<td>Lit (EMI)</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Blow Me Up (With You)</td>
<td>Da Brat feat. Cherish (Mondays / Atlantic)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>All Around The World (Part Deux)</td>
<td>(Epic)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Rich Man</td>
<td>The Avalanches (Elektra)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Frontin'</td>
<td>P. Diddy (Bad Boy)</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Cry Me A River</td>
<td>Aerosmith (Reprise)</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>I Don't Wanna Hurt You</td>
<td>Aerosmith (Reprise)</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Free</td>
<td>John Mayer (Mercury)</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Hangin' On</td>
<td>Shaw (Atlantic)</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>Be Alright</td>
<td>Shaw (Atlantic)</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>If I Could</td>
<td>Shaw (Atlantic)</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Yes</td>
<td>Shaw (Atlantic)</td>
<td>14</td>
</tr>
</tbody>
</table>
Zep Gives Retail Whole Lotta $$$

Continued from page 1

nascent music DVD category. A related three-CD set, How the West Was Won, debuted at No. 1 on The Billboard 200.

Record label executives and retailers believe that while music DVDs could be a goldmine to the music business, more than a few kinks in the way they are marketed and merchandised must be ironed out before it truly takes off.

“This is a configuration that we hope will save our business,” says Vicky Germaine, senior VP of marketing for Atlantic Records.

Shipments of music, fitness, documentary, and special-interest DVD titles in the first quarter more than doubled compared with the same time period last year, according to a recent report from the L.A.-based DVD Entertainment Group (Billboard, May 10).

Additionally, music DVDs have accounted for a steadily increasing portion of overall DVD releases since its formation in 1998, according to weekly video publication DVD Release Report. Last year, for example, the category comprised 13% of total releases. In 2001, music DVDs accounted for 12% of all releases.

Though releases and shipments are increasing, large-scale consumer awareness campaigns for music DVDs have been slow in coming.

“Say for instance that 8 Mile comes out on DVD,” says David Levesque, head music buyer for the Troy, Mich.-based Harmony House chain. “There’s a huge campaign on television, so everyone knows about it. That just does not happen in the world of music. Led Zeppelin was an exception.”

Led Zeppelin DVD, in conjunction with the day-and-date release of How the West Was Won, was backed by an extensive promotional campaign that kicked off May 1. Both projects were released May 27.

LOCATION COUNTS

Retailers are hopeful that day-and-date releases could increase interest in music DVDs.

“When you have a CD and DVD released the same day, it is much easier,” says Mark Higgins, video buyer for the Albany, N.Y.-based Trans World chain. “We can utilize the synergies and feature them together on a new-release rack.

Consumers may be having trouble finding newly released music DVDs because of the many different ways the category is displayed at retail. “Music DVDs could be in the department with movies,” Higgins says. “They could be mixed in with CDs. They could be in the music section at the beginning or end of an aisle.

These issues did not hinder the two-disc Led Zeppelin DVD, which set a record for highest single-week music DVD sales with 120,000 sets, according to Nielsen SoundScan. The project’s record is in the stand-alone music DVD category, which excludes DVD/CD hybrid projects. Recent hybrid titles from 50 Cent and Josh Groban have earned higher single-week sales than Led Zeppelin DVD.

Led Zeppelin DVD is also No. 1 on this issue’s Top Music Videos chart. “How the West Was Won” sold 154,000 copies in its first week of sales, according to Nielsen SoundScan. (See Over the Counter, page 71).

Led Zeppelin DVD beat the record set by Capitol Video’s Back in the SCS DVD from Paul McCartney, which sold 61,000 units in its first week of release in late November, according to Nielsen SoundScan (Billboard, Dec. 14, 2002).

Several titles have come close to McCartney’s record since last year. EMI’s Beatles Anthology sold 59,000 copies in its debut week this April, and An Evening With the Dixie Chicks (Sony) sold 48,000 units in its first week on sale in February.

Even though retailers surveyed by Billboard stocked the Led Zeppelin DVD in different store sections, it was so sought-after that placement did not seem to matter.

“The title far outdid our expectations,” says Storm Gloor, director of music for the Amarillo, Texas-based Hastings chain. “There’s just not a lot out there visually from Led Zeppelin. We placed it in front of our music department.”

Harmony House’s Levesque says that the chain usually places music DVDs in their own section near films, though this project was displayed with the new Led Zeppelin CD in multiple locations around the store.

“Every now and then, like with Led Zeppelin, we would do that,” he notes. “There are certain cases where that’s a no-brainer.”

Most label executives agree that displaying music DVDs near the act’s CD projects is the best way to increase music DVD purchases.

Atlantic co-chairman Val Azzoli says, “It is imperative that DVDs are stocked right next to CDs. They are music DVDs, not film DVDs. If a kid wants to buy a Led Zeppelin DVD, why not go to the Led Zeppelin music section?”

PACKAGING, STOCK ISSUES

Arista Records senior VP of sales Jordan Katz believes that packaging a music DVD in a CD-like jewel case instead of the larger DVD clamshell case will help the category even more.

“When we released DVD singles in the clamshell cases, we had moderate success,” he says. “When we shifted over to jewel cases, it put the music DVD in the music section. Sales were three or four times greater than much as when they were packaged as a clamshell. That is one of the defining ways in which music DVD will grow.”

But many industry executives say DVD packaging needs to be distinct from CD cases.

“It’s one of the most bizarre trends in the business,” says Ed Scaman, VP of sales and marketing for Music Video Distributors. “In every trade publication, it says that the CD business is declining. You read in every other article that DVD is hot. Hot. We believe in the strength of the DVD format and having it look like a DVD package.”

Having space to stock a variety of music DVDs is also an issue, according to Scaman. “We’d love to see music DVDs take up more shelf space,” he notes. “It’s a forgotten area for some retailers.”

Many retailers say that the quality of many music DVDs is too weak to warrant more space and that there are not enough new releases coming out in the category.

“There’s a lot of room for growth in the music DVD category,” says Dave Alder, senior VP of product and marketing for the L.A.-based Virgin Megastore chain.

“There’s an enormous audience still to be reached,” he says. “Most of products improved. The Led Zeppelin DVD proves that there is a huge potential for music DVD. For us, music DVDs represent about 10% of our sales but only 3% of total releases.”

Like many other labels, Atlantic plans to increase the number of music DVDs it releases each year.

It now has a deal with JVC, which will supply video cameras to every band on the label in an effort to create more visual content for eventual music DVDs. For Led Zeppelin DVD, hand member Jimmy Page spent a year searching archives for visual material and contacting anyone that might have footage.

Details about when the first titles start shipping, according to Katz, an initiative will be released or from which band are not yet available.

The label is also going to aim for high-quality projects, such as Led Zeppelin DVD. “What I hope doesn’t happen is that there is a flood of incompetent product,” Atlantic’s Azzoli says. “We have a tendency to kill or overemphasize good ideas in this business.”

Plant On Forgotten And Rare Footage

BY CARLA HAY

NEW YORK—Though Led Zeppelin disbanded in 1980 after the death of drummer John Bonham, the group is still breaking sales records—this time in the field of DVD.

So it is fitting that amid a boom in the DVD business, Led Zeppelin DVD prompted a rare public reunion of one of the world’s most selling rock bands.

Led Zeppelin’s surviving members—lead singer Robert Plant, guitarist Jimmy Page, and bassistKeyboardist John Paul Jones—attended the May 27 Led Zeppelin DVD screening event at the Loews 34th Street movie theater in New York.

Page, Plant, and Jones each gave a brief introduction before the screening and received a standing ovation in the following.

In an exclusive interview with Billboard backstage at the event, Plant talked about Led Zeppelin’s legacy in visual media as well as the music business.

“This collection of film and music is taken from stuff we knew existed and things we’d forgotten about,” Plant reflects. “We’d forgotten about many of these things until we started looking through the vaults.”

Led Zeppelin DVD contains several concert notaries, but Plant says there is more “footage” that may never see the light of day. “Sometimes we filmed gigs and split without the film. We put my in such a hurry to get to the next situation, or the crowds were so out of control.”

Led Zeppelin made very few TV appearances as a group, so the TV extras featured on the DVD are among the compilation’s highlights.

Plant says he has no regrets about Led Zeppelin not having much TV footage for the band’s historical archives. “We were impressed. We just played gigs and left. The band was what it was. We kept clear of media stuff because we thought it was all hype.”

He revealed to Billboard that there is a track from the Led Zeppelin vaults that he would like to see released someday: “I was going through all my tapes, and I found some that were quite interesting. I found John Paul Jones singing ‘Bo Diddley’ on the ‘Tiles’ from Led Zeppelin III. I said at the time [of the recording], ‘I can’t come up with a vocal idea.’ And he said, ‘Well, leave it to me, then.’ I may put it on my next album, with John as a guest vocalist.”

He adds with a laugh, “John’s paid me a lot of money already to do that.”

As one of rock’s most influential figures, Plant has seen a lot of changes in the music business through the years.

When asked what changes he would make in the business today, Plant says, “I’d give everyone a cerebral stimulation. We’ve degenerated into this mess. But I’m still learning, and as long as I can learn, then I have a reason to keep doing this. If I was doing it just for self-gratification and continued glory, it would be a waste of life.”
Media-Rule
Thrift Ride
Still Rolling
Continued from page 1

the industry.

Record-promotion executives, arguably the ones who deal directly with radio, say nothing is new in the FCC's action. The Commerce Committee held a hearing June 4 to examine whether Congress should revisit the 1996 Telecommunications Act to change media concentration regulations—including radio ownership rules.

"Does the law allow you to re-regulate, or does the law have to be changed?" McCain asked the commissioners.

"We're all in agreement that too much concentration is unhealthy," McCain said. "The miner's canary for this committee was the hearing we had on Clear Channel [Communications]. As we got into it, we learned that this same entity owned promotions, ticket sales, and engaged in a form of payola, which they have now abandoned."

The toughest remarks from committee members about the FCC's much-publicized rulemaking were aimed at FCC chairman Michael Powell. He was scored for ignoring the grassroots outcry of citizens who opposed relaxation of the old rules.

Powell held only one public hearing on the complicated media ownership concentration issue through the 29-month proceeding and had only a restricted four-month public comment period. At the hearing, Sen. Barbara Boxer, D-Calif., took issue with Republican commissioner Kathleen Abernathy over her remarks at the June 2 meeting that many comments were based on fear, not fact.

"Just because you sit behind a microphone doesn't mean you don't make you smarter than other people," Boxer told her. "To dismiss their points of view by saying they're 'fearful' is an insult to them."

Boxer cited a letter from "a lady in Massachusetts" who wrote that "I no longer feel able to listen to AM radio because of its poor content. Musicians are not given ample air exposure if they're not a proven product or backed by a corporate sponsor."

Boxer then asked Abernathy: "Is this fear? I don't think so, commissioner. I think it's fact."

Boxer cited FCC records showing that commission officials had 34 meetings with a lobbyist and his partners whose clients represent numerous large media companies. In contrast, the five commissioners only held one public comment meeting.

"Do you understand why the people out there are upset?" she asked.

The new rules were all but formally approved after the commission received more than 750,000 comments opposing changes from citizens of all political stripes. Many said the combination of radio following the 1996 act has led to less diversity, competition, and local programming and more homogenized music and prepackaged news. Members also debated whether public-interest standards should be applied to non-broadcast entities, such as cable and satellite.

"Further concentration in these industries will guarantee that the range of voices that Americans have come to expect will continue to fade away," longtime critic of consolidation Sen. Russ Feingold, D-Wis., said. "It's unfortunate that the FCC did not consider the lessons we have learned over the last seven years from the consolidation in the radio industry."

Sen. Herb Kohl, D-Wis., added, "I expect that the Antitrust Subcommittee will be conducting a hearing shortly to examine the implications of this decision for competition."

The new rules largely address TV ownership, but they also allow joint ownership of a newspaper and radio and TV station in the same market.

The FCC also changed the method by which it counted the number of radio stations in a market. Previously, signal strength was used. Now the station count comes from how many stations that rating company Arbitron recognizes in a market.

Noncommercial radio stations are also now added to the count. Stations operated by a market rival under a joint sales agreement will now be counted as part of a cluster.

Radio ownership caps remain a maximum of eight stations in large markets, a pullback from earlier FCC plans.

Clear Channel president/CEO Mark Mays declared in a statement the company was "deeply disappointed with [the] FCC vote to re-regulate the radio industry."

A Viacom statement saw the vote as "enabling media companies to succeed as they always have—by serving local communities."

But Viacom president/COO Mel Karmazin told the Deutsche Bank Securities Media Conference in New York on the day of the vote that the FCC should have gone further, according to Billboard sister publication The Hollywood Reporter.

He expressed disappointment that the commission had restricted the growth of radio-station owners.

Some observers were critical of using the Arbitron market ratings.

Robert Unmacht, one of the partners in capital firm IN3 Partners, notes that Arbitron meters are determined with input from station owners, who could now pressure the agency to gerrymander its definitions to suit their needs.

Radio's critics on the artist and record-industry side are hoping for further regulation but admit that Powell's FCC ruling favors the big boys.

Jay Rosenthal, co-counsel for the Recording Artists' Coalition, recalls a comparable incident at the FCC to the big-time lobbyist scenario related at the hearing by Boxer. "After Don Henley testified in front of the Senate Commerce Committee in January, he paid a courtesy call to Chairman Powell," Rosenthal recalled. "While he was waiting to see the chairman, Rupert Murdoch came strolling out of the chairman's office. That said it all!"

The Future of Music Coalition (FMC) hopes Congress will step in to modify the new FCC rules.

"It comes down to what could really be real bad vs. what's tolerable," Rosenthal said. "One year ago, the思路 was about creating small market caps. Today, radio's the cautionary tale, and the FCC kept existing radio caps in place. FMC government relations director Michael Bracey says, "We would hope that the FCC would consider and issue regulations to address the collateral impacts of media consolidation, such as the loss of diverse music programming on the radio," a spokesman for the Recording Industry Assn. of America added.

Ann Chaitowitz, head of the Records for American Federation of Television and Radio Artists, worried that "multiple station owners will opt to eliminate the smaller station's locally programmed and produced shows, which has in the past provided access to local musicians, and replace them with repeats of the larger stations' more mainstream programming."

When Billboard sister and radio-trade publication Airplay Monitor polled label executives after the passage of the 1996 Telecommunications Act, many already had some sense of how that bill would affect their business years later, particularly by reducing the number of decision-makers.

Label response was more muted this time around. If only because execs have already had to adapt to an altered landscape.

Virgin executive VP Hilary Shavt does not expect the new rules to change the way business is done. "It may clear up concern about one company owning most stations in a few small markets, which shouldn't have a big impact on the record companies."

Dale Turner, Lyric Street Records VP of promotion administration, says, "I don't expect any significant change in decision-makers. It really depends on the culture of each radio group"—which already varies widely.

But DreamWorks head of rock formats Ross Zapin counters, "Any change will affect the way we do business. We'll have to take a wait-and-see approach. Consolidation will continue. Competition is good for our business, and unfortunately, there's going to be less and less of it. If you're going to cut it down to a record company dealing with a radio station and there's less options to expose your music, of course it's going to hurt us."

And Joey Carvello, VP of rhythm crossover promotion at TVE believes that in a hip-hop and R&B world where "the streets dictate 90% of the music that makes it into full-time rotation, a reduction in decision-makers has no impact on the front-line music," that he works.

Producer
Mickie Most
Dies
Continued from page 10

his music. It was this determination and belief that contributed to his remarkable achievements.

Most’s hits included “House of the Rising Sun” by the Animals, “Tobacco Road” by the Nashville Teens, “I’m Into Something Good” by Herman’s Hermits, “Yellow Yellow” by Donovan, “High Ho Silver Lining” by Jeff Beck, “Tap Turns On the Water” by CCS, “Tempta Harbour” by Mary Hopkin, and “I’m a Tiger” by Lulu, to name but a few.

In the U.S., Most nurtured the talents of Brenda Lee and Nancy Sinatra. He also worked closely with singer/songwriters Neil Diamond, Tony Orlando, and Goffin & King.

In 1969, Most created Rak Records and Rak Music Publishing. EMI bought Rak Records in 1984, but Rak Publishing remains a family business, where Most’s oldest daughter, Nathalie, now works as a publisher. His Rak Studios business now also remains a family concern.

Alongside the record and publishing businesses, Most and Peter Grant formed Rak Management, which developed the talent of Led Zeppelin.

In the U.K., Most encouraged and developed the writing and production skills of the most successful British hit-making team of the 70s, Nicky Chinn and Mike Chapman, who had numerous chart entries with the Sweet, Smokey, Mud, and Suzie Quatro.

Chinn tells Billboard: "The professional stuff goes without saying: Mickie was one of the best producers. Not only was he my best friend, but he was also my mentor. He knew how a song should be written, and he changed my life both professionally and in friendship. He was the survivor of the British Invasion of America in the 1960s, and I believe that many people, myself included, would not be where we are today if it hadn't been for Mickie Most."

Most’s success continued into the early ’80s, with such acts as Hot Chocolate, Kim Wilde, and Racey. These achievements led to Most’s name constantly appearing on the Sunday Times’ list of the 200 most successful people in Britain. He also arguably became the best-known music industry executive in Britain through his humorous but professional advice on national TV talent show New Faces.

In addition to Nathalie, Most is survived by his wife, son Calvin, and daughter Cristalle.

www.billboard.com
www.americanradiohistory.com
JUNE

June 2, 34th Annual Songwriters Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York, 212-431-5207.

June 5, Eighth Annual ASCAP Rhythm & Soul Awards, Hammerstein Ballroom, New York (by invitation only).

June 12, 34th Annual Songwriters Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York, 212-653-7672.


June 25, 2003 Jazz Awards, presented by the Jazz Journalists Ass’n., B.B. King’s Blues Club and Grill, New York. 718-625-2026.


JULY

July 18-20, Global Entertainment and Media Summit, the Studios at Los Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.


JUNE


June 23, A Tribute to Miss Peggy Lee, benefiting the Society of Singers Emergency Relief Fund, Carnegie Hall, New York, 212-653-7672.

JUNE

June 16, ASCAP Rhythm & Soul Awards, Hammerstein Ballroom, New York (by invitation only).

June 12, 34th Annual Songwriters Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York, 212-431-5207.

June 18, Fourth Annual National Smooth Jazz Awards, the Wilten, Los Angeles. 310-590-7776.


June 23, A Tribute to Miss Peggy Lee, benefiting the Society of Singers Emergency Relief Fund, Carnegie Hall, New York, 212-653-7672.

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June 18, Fourth Annual National Smooth Jazz Awards, the Wilten, Los Angeles. 310-590-7776.
**WON ONE:** Think back 25 years. If someone asked you during the second week of June 1978 to predict which artists would be No. 1 in the June 14, 2003, issue of Billboard, would you have guessed Led Zeppelin, Willie Nelson, and Dobie Gray?

Probably not. But those names, very familiar to readers a quarter-century ago, rule three different charts this week. On The Billboard 200, rock supergroup Led Zeppelin bows at No. 1 for the first time in a career that has seen seven albums top the chart. The triple-CD *How the West Was Won* (Atlantic) achieves pole position 23 years, seven months, and three weeks after the last Zep- pelin album to reach the top, *In Through the Out Door*. That makes Led Zeppelin the fifth act in the rock era to have a gap of 20 years or more between No. 1 albums.

It was only three weeks ago that the Isley Brothers joined that elite list. When *Body Kiss* (DreamWorks) debuted at No. 1 some 27 years, eight months, and two weeks after *The Heat Is On*, *Elvis Presley* (29 years, five months, and one week between *Aloha From Hawaii via Satellite* and *Elvis 30 #1 Hits*) and Santana (27 years, 10 months, and three weeks between *Santana III* and *Supernatural*) have had longer breaks between No. 1 albums. The fifth act with a gap of 20 years or more between chart-topping sets is the Beatles (22 years, six months, and two weeks between *The Beatles 1967-1970 Anthology* I).

**HALF NELSON, HALF KEITH:** "Beer for My Horses" (DreamWorks) takes over the top slot on Hot Country Singles & Tracks, giving Willie Nelson his 21st No. 1 hit and Toby Keith his 11th.

That moves Nelson into a tie for 10th place among artists with the most No. 1s on this chart. Buck Owens, Reba McEntire, and Kenny Rogers also have 21 chart-toppers apiece. *Conway Twitty* is out in front with 40.

"Beer" is Nelson's first No. 1 since September 1989, when "Nothing I Can Do About It Now" spent one week on top. It gives Nelson a 13-year, nine-month break between No. 1 songs.

"Beer" is Nelson's eighth duet to reach No. 1 and his first since a collaboration with Ray Charles, "Seven Spanish Angels," in 1985. Nelson's country chartspan is 41 years and three months, the same as his span of duets. That's because his very first chart entry, "Willingly," found him teamed with Shirley Collie.

Meanwhile, Dobie Gray remains No. 1 for a second week on the Adult Contemporary chart with "Drift Away" (Lava), where he is featured with Uncle Kracker.

#1 with a bullet!!

NUMBER 1

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