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A new artist is seldom marketed as a straight-up dance act. But Becky Baeling says she believes in the beat.

41 Drag Race
Jon Secada puts on a new face as the androgynous MC in Broadway’s long-running revival of Cabaret.

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The drama at Tower Records goes yet another round. Retail Track’s Ed Christman offers his take.

A Trying Time For Two Trades

RIAA: Piracy Obsession Colors Executive Search
BY BILL HOLLAND
WASHINGTON, D.C.—Anyone interested in Hilary Rosen’s job would do well to read The Wizard of Oz. Whoever succeeds her as chairman/chief executive of the Recording Industry Assn. of America (RIAA) must possess courage, heart, and brains, plus the ability to drop a lawsuit the (Continued on page 82)

NARM: Its New Leader Must Resolve Old Issues
BY ED CHRISTMAN
NEW YORK—With its top executive heading for the door, the leading trade association for recording merchandisers has reached a critical juncture. The announcement one week ago of the impending departure of Pam Horovitz, who has led the National Assn. of Recording Mer-
(Continued on page 83)

Top Artists Still Cold To Digital

BY BRIAN GARRITY
NEW YORK—Some of music’s biggest acts are likely to be still sitting on the sidelines when a wave of new digital download services hits the market later this year.
The holdouts range from current Billboard chart heavyweights Metallica to catalog stalwarts like the Beatles, the Rolling Stones, and Garth Brooks.
Such acts and their representatives are expressing reservations about the creative and financial implications of unbundling albums and shifting to a singles-based economic model.
“The fear among artists is that the way of the past,” says Fred Goldring, a leading industry attorney who represents
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"INGENIOUS, ADDICTIVE"
- The New York Times

"FANNYPACK FEVER...
Three girls from Brooklyn have summer's hot hit"
- Daily News

So Stylistic

"The album recalls an era when music was fun and lyrics were more than an itemization of a rapper's net worth."
- MTV News

"SO STYLISTIC is funny and fun and dirty and naughty - just the way girls really are."
- Bust

Includes the hit "Cameltoe"
plus new singles "Hey Mami" & "Things"

In-stores July 8

Fannypack is Jessibel, Cat, Belinda, Matt and Fancy
Produced by Matt Golus and Fancy. Executive Producer: Toni Silverman

fannypack.net
tommyboy.com


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39 Beat Box: Elite/Promo Only’s Dance Radio Edits is a vital tool for rhythm, dance, and top 40 radio programmers.

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44 Country: Jimmy Wayne shares his gritty life story on his DreamWorks debut.

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**QUOTE OF THE WEEK**

"When consumers can buy a Spider-Man DVD for $12.99, a music CD is no longer a great value."

—STEVE MEYER, former Capitol and MCA employee

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TIMOTHY WHITE
January 25, 1952 - June 27, 2002
Editor in Chief 1991-2002

Your honesty, passion, and devotion to artistic integrity will never be forgotten.
Sun Shines On Musicland

BY ED CHRISTIAN

NEW YORK—While some vendors initially feared that the shift in Musicland's ownership was a prelude to the chain filing for Chapter 11, suppliers' executives say they are somewhat calmed by the information that the new company has made available.

Best Buy has sold the 1,100-unit Musicland chain to Sun Capital, a Boca Raton, Fla.-based leveraged buyout firm.

In the deal, Best Buy—which acquired Musicland in early 2001—gave an affiliate of Sun Capital all of Musicland's stock in exchange for Sun Capital assuming all of Musicland's liabilities, including lease obligations. No cash changed hands.

According to Musicland president Connie Fuhrman, the affiliate is the Sun Capital Partners III fund, a $500 million leveraged buyout fund that launched in January.

Sun Capital Partners did not return a call for comment, but according to the company's Web site, the fund is backed by institutional investors and high-net-worth individuals and families.

Musicland appears to be the first deal consummated by the fund.

Fuhrman says Musicland will benefit from Sun Capital's deep pockets. It has $700 million under investment management.

She notes Sun Capital has already lined up a $75 million revolving credit facility for Musicland from Abeco

Finance and that the firm is working toward securing additional credit in time for the holiday selling season.

What's more, she notes that the transaction leaves Musicland debt-free. That suggests that any money Best Buy put into Musicland during its ownership has been wiped clean. But with Sun Capital assuming Musicland's liabilities, Best Buy appears to be off the hook for any Musicland operating payables.

Sun Capital has acquired more than 40 companies with combined revenue in excess of $7 billion. While many of those companies were either in trouble or in Chapter 11, Sun Capital claims a track record of helping those companies achieve profitability within 12 months.

Suppliers, however, still want to see the new Musicland balance sheet before they will discuss credit.

Their fears are based on the widespread belief among labels that the Sun Goody component of the chain needs to shutter some 200 stores before Musicland can return to health. Further, they say the Abeco line of credit is a holdover from the Best Buy days, so they are still cautious about how they deal with Musicland.

But in an effort to dispel such fears, Fuhrman says Sun Capital “brings a lot to the table” in the way of extensive relationships in the financial industry and the real-estate community.

(Continued on page 8)
Apple Ripens Online Music Stocks

BY MATTHEW BENZ

NEW YORK—Apple's iTunes Music Store has renewed the music industry's hopes for a vibrant online music market.

It has also proved to be a boon for the share prices of companies with ties to digital music—leading some analysts to wonder if there will now be consolidation within the industry.

In the first seven weeks after the April 28 launch of its music store, Apple shares rose 32%.

During that period, digital-music developer RealNetworks' shares rose 25%. CD-burning software maker Roxio, which a month ago acquired Pressplay and is prepping a music service under the Napster name, was up 20%.

"There will be early-stage consolidation as companies begin to put their stakes in the ground," says an executive at one company involved in digital music. Apple's success at selling music online could spur a "new allocation of capital to what many believe is a market that has been waiting to happen since 1997."

He adds that the big reason for there to have been speculation is that Apple has shown for the first time that "there could be a viable market for online music."

In its first week, the iTunes Music Store sold more than 1 million tracks, at 99 cents apiece. By early June, it had sold more than 3.5 million songs.

Real raised some eyebrows when it announced June 11 that it was generating about $100 million through a sale of convertible bonds.

Real said the proceeds would go toward "general corporate purposes; acquisitions; other strategic transactions, including joint ventures; and working capital requirements."

Analyst Alan Davis of brokerage firm MCAAdams Wright Ragen notes that Real is taking advantage of low financing rates with its bond sale but says it is also conceivable that the company is prepping for a music-related acquisition.

Real has ample cash reserves—$300 million at the end of the first quarter, according to the company—and is shifting: "from being a software company to being a content and services company," he says.

A press report suggested Real could be interested in buying Roxio, but a Real spokeswoman says the company has no acquisitions in mind at the moment.

Phil Leigh, a digital-media analyst with Raymond James and Associates, has his eyes on companies that provide services related to digital music, which stand to benefit from the market's expansion.

Leigh points to Gracenote, a privately held, Berkeley, Calif.-based provider of online song and data, and Loudeye, a Seattle firm that in recent months has been busy signing deals to provide encoding and samples of songs online.

In the seven weeks following the launch of the iTunes Music Store, Loudeye shares rose 348%.

But because the online music market is young and changing quickly, analysts say it is difficult to predict which firms could be involved in a merger or acquisition.

"This is really early in the development process," Cihra says.

Patent Claim May Hurt DVDs

BY JILL KIPNIS

LOS ANGELES—If a recent patent infringement claim proves to be legitimate, higher prices may threaten the growth of DVD home video sales.

Multi-Format, a company comprising two inventors in Dumont, N.J., claims to hold patents relating to the process of playing DVDs. It has sent letters to more than 200 DVD retailers, studios, replicators, and manufacturers through its L.A.-based attorney Alan P. Block of Hennigan, Bennett & Dorman.

The letters state that all of these companies require a license to continue making and selling DVD discs.

Some of the letters' recipients estimate that they will take a year for them to research and respond to the claim.

Sources say the cost of this license could range from a few cents to several dollars per disc.

"DVD's success has occurred, in large part, due to how aggressively it has been priced for consumers," says Bo Andersen, president of the L.A.-based Video Software Dealers Assn.

"Anything that drives the price of DVDs up is not good for the consumer. Consumers may not have the same positive feel for DVDs if they were $1 or $2 more."

Multi-Format is ultimately targeting consumers in its patent infringement claim. In reference to its patent rights, its letter states: "The end-user purchasers of [DVDs] view the video programs stored on those discs. But the claim goes on that the businesses making and selling DVDs contribute to and induce these purchasers' activities."

Andersen says that it is unusual for a patent claim to target consumers through retailers.

"The manufacturers should be responsible for clearing patent rights completely," he says. "It would be distressing if retailers and consumers, parties who are least able to analyze a product before purchasing or using it, were obliged to know the technology and patent rights behind the product."

Multi-Format's claim has left the industry scratching its collective head. A spokeswoman for Twentieth Century Fox Home Entertainment, for example, says that it is too early to tell if the claim is legitimate or what the ramifications might be.

A representative from replicator Technicolor says that the company regularly receives such claims as these, adding that in the majority of cases, the claims do not hold.

"When you have something explosive like DVD, somebody is always going to claim some rights to it. It happens all the time," says Bob Chapak, president of Buena Vista Home Entertainment and president of the DVD Entertainment Group.

Block—who also represents Sharmax Networks, the owners of file-sharing service Kazaa—says that each company will receive a follow-up letter with licensing information.

"The expectation is that these big companies will see what is in their best business interest," he says. "We hope they will do their due diligence and see that to continue practicing DVD technology, they will require a license and negotiate with Multi-Format."
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EMI Group Hopes For Warmer Shareholder Meet
But Executive Compensation Could Be A Controversial Topic At Annual Gathering

BY GORDON MASSON

LONDON—Better profits, significant cost cuts, and a restructur- ing of the executive salaries should afford EMI Group’s board a less hostile reception than in previous years at the company’s annual meeting next month.

During the meeting last year’s shareholders meeting, non-executive director Sir Dominic Caibury placed directors’ heads on the chopping block by saying that if the company “doesn’t achieve a turnaround [in results], this board has a very dim future.”

EMI’s annual report for the year ended March 31—now in shareholders’ hands—reveals a marked turnaround.

But EMI Group chairman Eric Nicoli may still have to field some awkward questions at the July 9 shareholders showdown.

Last year, investors criticized Nicoli and his directors for paying former EMI Recorded Music chairman Ken Berry a severance package totaling $9.5 million—a figure Nicoli himself described as “unpalatable.”

But it emerges that EMI Music Publishing chairman Martyn Bandier could receive $12 million if the company is taken over.

Responding to this, an EMI spokesperson referred to its remuneration committee report, which states Bandier’s terms “are appropriate in view of competitive practice in the U.S., where he is resident and where EMI Music Publishing is headquartered, and the fact that the service contract is intended to secure his services until age 65.”

Making Berry’s package perhaps a little more palatable to investors is the revelation that in July 2002, he exercised an option to buy his rent-free company house in California at a price of $6 million—a $2 million profit for EMI.

Nicoli told shareholders last year that pay structures were being overhauled. But while senior management may have agreed to pay cuts, Nicoli’s base salary rose to boost his overall remuneration to £1.078 million ($1.8 million), compared with £685,500 ($1.15 million) last year.

EMI Recorded Music chairman/CEO Alan Levy enjoyed total benefts of £1.2 million ($2 million). That’s modest compared to his peers and, indeed, to predecessor Berry, who two years ago had a base salary of £2 million ($3.36 million) and total remuneration of nearly £3 million ($5 million).

The pay package for Bandier, meanwhile, tops £3.53 million ($5.9 million), down from £5.7 million ($9.2 million) last year.

But by far the biggest earner was Emmanuel de Burellet, EMI Recorded Music Continental Europe chairman, who sold his 50% sharehold- ing in French publishing company Dela- bel Editions to joint-venture partners EMI for 21.4 million euros ($25.3 million).

EMI Group increased operating profit—or earnings before interest, taxes, and amortization (EBITA)—33% to $254 million ($427 million) (Billboard, May 31).

Cost-cutting measures helped drive operating expenses down to $123.3 million ($183.5 million) from $120.3 million ($186.2 million)in 2002. The loss of 1,900 jobs led to director and employees costs being £90.4 million ($165.5 million) compared with £455.9 million ($766.6 million) in 2002.

The report also shows that EMI slashed distribution costs to £87.8 million ($166 million) from £127.5 million ($214.4 million) in 2002.

EMI

Bissi Begins EMI Latin Tenure

BY LEILA COBO

MIAMI—Marco Bissi has officially taken his office at EMI Music Latin America.

As president/CEO, the Brazilian-born Bissi will be in charge of supervising EMI’s operation in the entire Latin region as well as the U.S. Latin market.

He succeeds Rafael Gil, who left the label after a seven-year term. Bissi had been widely reported as Gil’s successor after the latter’s retirement was announced last month (Bill- board, June 7).

Bissi has a reputation as an outstanding figure known for dashing marketing and close relationships with artists.

“We are determined to be a strong competitor by developing new talents, innovative repertoire, and effective marketing plans,” Bissi says. “We need to keep re-inventing ourselves dynamically.”

For the past seven years, Bissi had been president of Universal Music Mexico. Under his leadership, the company increased its market share from 8% to 21.5% in 2002, according to local industry figures.

Bissi’s 25-year music industry career includes a position as VP of A&R/marketing for Sony Music International. He has had multiple success stories with his sign- ings. Most recently, he was credited with jump-starting Paulina Rubio’s career after the singer’s previous recordings on another label foundered.

“Taste is not the only factor, I saw her desire to win. I believed that strong package, plus her core artist—any of them—would have the same result. She was eager, she knew what she wanted,” Bissi says.

During his tenure, “his leadership was instrumental in getting a collection society established in Mexico after years and years of trying,” says International Federation of the Phonographic Industry chairman/CEO Jason Herman.

In his new post, Bissi will take over operations in a region severely hit by piracy and economic woes.

“Our ongoing goal is to continue our fight against piracy at all levels; supporting the efforts and actions of all the major record companies, and to involve the media and artists of every country in this campaign,” Biss says.

Bissi is based in Miami and will report to EMI Record- ed Music chairman/CEO Alain Levy and vice chairman David Manns.

Musicland

Continued from page 5

She says Sun Capital “wants to win. If you look at their track record, in one year they turn around companies and make them profitable, in year two they try to grow profitability through strategic investments and selectively opening stores, and in year three, they sell the company at a profit.”

As part of year-one efforts, she indicates that Musicland would negotiate with landlords. This generally means that the company would try to get rent breaks, or a discount payout on lease obliga- tions, to get rid of unprofitable stores.

Also, Fuhrman says she will move quickly to line up third-party distri- bution services, because Best Buy retained Musicland’s Franklin, Ind., distribution facility.

In related news, Best Buy reported that continuing operations posted net income of $69 million, or 21 cents in earnings per share, on sales of $4.7 billion in the quarter ended May 31.

While profits are down slightly from the 24 cents per share in earnings the chain reported in the corresponding period last year, revenue is up 11% from the $4.2 billion it had then. Best Buy has excluded Musicland’s results from its numbers since it started treating the chain as a discontinued operation with its last filing. During the quarter, Musicland showed a $24 million after-tax loss from operations and had a $70 million non-cash impairment loss of the music specialty retail operations.

With Musicland’s results, Best Buy lost $25 million.
Controlling the Airwaves

The U.S. Senate took the first step toward restoring some sanity to a situation that would have been created by the Federal Communications Commission’s (FCC) decision June 2 to allow further consolidation of media ownership. FCC Chairman Michael Powell pushed the changes despite opposition from consumer, civil-rights, and religious groups. Writers, musicians, unions, and even the National Rifle Assn. also fought the move. In all, the agency received more than 500,000 letters and e-mails, nearly all were in opposition. Yet the agency held only one public hearing.

The Senate Commerce Committee June 19 approved a bill sponsored by Sens. Ted Stevens, R-Alaska, and Ernest Hollings, D-S.C., that would overturn the FCC’s 3-2 vote.

It’s an important first step. But while the bill is welcome, it only treats a symptom, not the disease itself.

It’s clear from the amount of public controversy stirred up by the FCC’s action that Congress needs to thoroughly review how ownership of the nation’s radio and TV stations and other media outlets affects national discourse.

A democracy like ours depends on a free and unfettered flow of information to function. Diversity of opinion is a critical part of that equation, but without access to the marketplace, diverse voices cannot and will not be heard. Media consolidation—which began with passage of the Telecommunications Act of 1996—is now reaching critical

The Senate bill is an important first step. But it only treats a symptom, not the disease.

mass, and some of the preliminary evidence suggests that we are all too poor for it. For an example, look at how consolidation—in this case in radio—has adversely affected the music industry.

Consolidation has led to a plague of cookie-cutter music formats, overlap of syndication files, repetitive playlists, and a surge in the number of commercials. It’s far more difficult even for the major labels to get new songs aired. And so you can imagine how difficult it is for independent labels. The situation is so sad that it’s given rise to subtle and growing forms of legalized payola.

In fact, Clear Channel Communications (CCC), the nation’s largest radio-station owner, was concerned enough about the threat of pay-for-play promotions that it halted the practice at all of its stations.

Ironically, while the FCC loosened regulations on TV ownership, it tightened regulations over local radio ownership with the same vote. The Senate bill would force CCC to divest some stations. With the Senate bill now in play, the roadblocks are open for a no-holds barred debate in Congress. In short, the cacophony is sure to get louder and more confusing in the coming weeks. But that’s just what the nation needs—a thorough debate. Democracy by its nature is often a messy process. As Winston Churchill once said, “Democracy is the worst form of government—except all the others that have tried.”

But it’s far better to have this debate, rather than live in an Orwellian world where a few powerful media companies control what gets said ... and heard.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address, and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.
We need to stop blaming each other—even radio

An Opportunity To Make Our Mark

John Grady is the new president of Sony Music Nashville. This is an excerpt from a speech he gave during a welcoming party at the Country Music Hall of Fame and Museum.

W ell, I guess you are wondering what I am all about and what my plan and vision is. Here is what I believe. I believe we all are responsible for taking care of this music. Right now, we are the curators of country music.

I feel we have the responsibility to take this business to a higher level. We need to write better songs, sign better artists to make better records, and do a better job of marketing—translating them—to the consumer. Then, good things will happen. We need to stop blaming each other—even radio.

I know we are facing difficult times in our industry. I do believe that technology has its place and that we need to let it evolve, embrace it, support it, and work with it—not go to war with it.

I don't really want to be remembered as part of the generation that was so baffled by technology that it forgot to make records. I believe in artists and music and songwriters and songs, and I believe that if we enable them, they will lead us to the next great era of country music.

There is a tremendous opportunity to leave our mark on this rich musical history. Let's not waste it. The biggest pressure I feel is not from business conditions; it is from the history of this music. Somebody in my chair signed Johnny Cash and recorded "Ring of Fire." That scares me! Filling those shoes is a tremendous responsibility. I'm in charge of that.

As far as how we will attack the marketplace, I will follow some simple rules that have served me well. I learned a long time ago that the guy with the best records usually wins. I have never read a marketing plan that makes people cry or stop what they are doing. Songs do that. The record companies' duty is to do as good a job selling them as the artist did making them.

I want to put our artists on a world stage. I want more for them. We cannot be insular and survive any longer. Our business right now is not big enough to stand alone.

I don't expect to sign an artist that I don't want to take out and show off to the rest of the world. I will expect more from our corporation for our artists.

I am proud of Sony Music. Sony Entertainment is one of the most powerful entertainment companies in the world. It is ludicrous not to use as much of it as we can. We plan to use the strength and power of Sony to take our artists and music to places they have never been but deserve to be.

I am not scared of the unknown or different. Most of the biggest records I have ever heard were never supposed to happen. That is part of what made them so special.

The important thing to remember is that an artist made them a long time before they became popular. Somebody had the vision. Somebody also translated it and made it available to the rest of the world.

Last and certainly not least, I like—and expect—to win. We plan on taking Sony Music Nashville to a position of dominance in country music at both the creative and commercial levels.

The single most important skill that I have acquired in the past 27 years was taught to me by [Sony Music U.S. president] Donnie Jenner. Twenty years ago, he taught me, a smart-ass promo man from Minneapolis, how to walk through walls for what I believe in. He taught me not to accept "no." I learned that once I felt this kind of success, I could not accept anything less from myself.

Four Steps To Help Music Survive Downloading

The music business has become a dinosaur unable to adapt to new technologies and changing consumer mind-sets. And it's forgotten one of its most important roles: artist development.

"Flavor of the month" artists do nothing to perpetuate catalog once they've faded from fans' favor. There are signs that things can change (Norah Jones, Alicia Keys, the success of Rod Stewart's album of standards, and Bruce Springsteen's re-emergence as a valid multi-platinum seller).

But I see too many labels still force-feeding videos that are geared toward fashion rather than music and signing anything that sells.

Radio, of course, has also lost its commitment to playing and developing artists and is happy to become a McDonald's for the ears. But my concern here is with the problems the industry faces with regard to downloading music.

Let's establish some important facts: Downloading isn't going away, no matter what the RIAA [Recording Industry Assn. of America] and labels do. The fact is, it will never cease. Even if they shut down every Internet site they can find, it won't stop people from setting up their own intranets to share files with music and video content. (In fact, many students in college already have these set up.)

Encryption technology isn't the answer. Regardless of the efforts of labels and the RIAA to develop some magic encryption technology to prevent people from copying CDs, the fact is that anything that can be encoded digitally can be encodced by any white kid hacker.

Think about all the trouble the world's biggest software company, Microsoft, goes to do to use encryption technology so that its most used programs are not pirated. Yet Microsoft claims that its most popular Windows programs are pirated globally and cost billions of dollars per year in lost revenue.

CD prices are no longer valid in the marketplace. When consumers have so many options in entertainment for their disposable dollars (Xboxes, PlayStations, DVDs, etc.) and they can buy a Spider-Man DVD for $12.99 at Walmart, the price of a music CD is no longer a great value.

If the industry wants to survive in any way, shape, or form, it must recognize these facts and take proactive measures to ensure its future.

First, CD prices must come down as soon as possible. Lower prices will increase volume and allow more consumers to continue the habit of buying music. Indeed, the next generation does not believe in but can be led to if simple economics play part.

Second, there should be value-added content on CDs—artists' videos, extra songs, even games—anything that gives the consumer another reason to buy a CD.

Third, the Internet must be immediately utilized to market new artists signed and to generate revenue from downloading. This is not an easy task, because the technology has already unleashed methods to bypass paying for the music.

Fourth, every label in the business used to have an artist development department. Some still do, but they don't function as they once did in mapping strategic plans to develop real artists.

Somewhere along the way, the industry lost the emphasis on the artist and became too concerned with the fast development of whatever is selling at the moment.

Sure, that's part of the music business, but how many real artists has the industry been able to develop in the past decade? How many will be able to play to sellout crowds 20 and 30 years from now?

As big as he is, I don't think that even Eminem will be able to do that, and he's the biggest thing in the business today. Some label heads will argue that consumer tastes have changed as well, and they create such huge sales monsters as Eminem, then move on as they get older. But hasn't that always been the case?

A solid roster of long-term artists provides labels with more financial stability than all of the multi-platinum artists that become disposable one or two years later.

Wouldn't a label rather have a Jones or a Keys in the stable than the Spice Girls? And that's another reason why so many labels are seeing revenue drop.

The sooner the industry realizes it can't win the battle of downloading in the long term, the faster it can collaborate and come out with a plan to adapt to the changes that are here and aren't going away. One thing is certain: If it doesn't do something soon, sales of units will drop even more dramatically.

Steve Meyer
Las Vegas

Steve Meyer worked in the promotion department at Capitol and MCA until 1991. He now works for MGM/Mirage.
In recent concert appearances, John Mellencamp has featured Woody Guthrie’s “Bound for Glory” and Robert Johnson’s “Stones in My Passway.” Apparently, the songs struck a chord.

Both are found on the enduring rocker’s new album, Trouble No More, released June 3 on Columbia. In fact, most of the disc comprises old blues and folk covers. Mellencamp’s sole songwriting credit is “To Washington,” a Guthrie-inspired song that took on anti-war overtones when it was hastily distributed on the Internet just ahead of the war with Iraq (Billboard, March 22).

Other noteworthy tracks include Son House’s “Death Letter” and John the Revelator,” the traditional folk staple “Diamond Joe,” and the Willie Dixon-penned Howlin’ Wolf classic “Down at the Bottom.”

“It’s similar to the first Rolling Stones albums,” Mellencamp suggests, noting how initial Stones sets largely consisted of blues and R&B covers.

“As a young person, I was under the impression that they wrote all those songs,” he adds.

Mellencamp, who received the Billboard Century Award in 2001, immersed himself in the music of Guthrie, Johnson, and Hank Williams prior to recording his last album, Cuttin’ Heads.

(Continued on page 14)
The Beat
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just felt that I wanted to do—whether anyone else likes it is another question.”

Winwood’s trademark organ work drenches the album and is bolstered by guitarist Jose Neto and drummer Walfredo Reyes Jr. The trio, occasionally supported by such outside musicians as Karl Denson, recorded the album primarily live in Winwood’s Gloucestershire, England, studio.

Currently on tour, Winwood is playing a number of festivals this summer, as well as touring with the Dead for several dates. For jam fans, there are plenty of extended tracks on the album that will translate well live, including “Cigano (For the Gypsies),” “Bulby,” and the 11-minute “Silvio (Who Is She)?”

Winwood’s goal is to bring other acts to Wincraft Music. “I’m certainly excited about the prospect of signing artists,” he says. “I do have my eye on quite a few people, but I’m not ready to commit to that yet. There are a lot of people out there who may not be quite right for the mainstream record companies.”

It’s hard to believe, but 2004 will mark 40 years since Winwood first entered a studio. “I haven’t thought of how to celebrate, but I do enjoy celebrations,” he says. “So I’m sure I’ll think of something.”

ONE TO WATCH: Keep an eye out for Joe Firstman, whose Atlantic Records debut, The War of Women, comes out Aug. 12. The release will be preceded by first single “Breaking All the Ground.” The singer-songwriter has also been plucked to open for Sheryl Crow, starting June 26.

Firstman, who has been packing Los Angeles venues, including the Mint and the Troubadour, combines elements of Bruce Springsteen, the Allman Brothers Band, the Black Crowes, and Neil Young in his music. At 23, he wears his influences a little too much on his sleeve, but the raw talent shines through, as does the promise of what could develop.

Firstman is managed by Michael Lipman and booked by the William Morris Agency.

STUFF: Jewel has inked with Irving Azoff for management. She was formerly managed by her mother, Lene-dra Carroll, who will now oversee Jewel’s charity endeavors (The Beat, Billboard, June 21). In a letter to fans, Carroll says, “I have watched my energy and interest move more in the [charity] direction and away from management.” She adds that “with the crisis the industry is in, things have become much more difficult for artists...a high level of expertise is needed now...National Academy of Recording Arts & Sciences president Neil Portnow has been named the 2003 honoree of the City of Hope’s Spirit of Life Award. The annual fundraising dinner, which benefits City of Hope’s cancer research and treatment programs, will be held in October...Late-night talk show host Jimmy Kimmel has been named host of the Nov. 16 American Music Awards. Publicist Lori Berk, formerly with MCA, may be reached at loriaber@iol.com.
Black Eyed Peas Get Some ‘Love’

By Rashaun Hall

With their diverse, hip-hop-based personas, it was unlikely that Black Eyed Peas would get their biggest break from pop-star Justin Timberlake. But his uncredited vocal on the Peas’ new single, “Where Is the Love?”, has the quartet cooking on top 40. The power-of-popstheme song flies from No. 34 to No. 36 on The Billboard Hot 100 this week.

The feat has earned the Peas an opening slot on this summer’s Justified and Stripped tour, featuring Timberlake and Christina Aguilera—just in time to bring full focus on the outfit’s fourth album, Elephunk, due June 24 on A&M.

With today’s pop leaning heavily on an R&B and hip-hop vibe, the Peas are simply being driven into the mix at the right time, according to A&M president Ron Fair.

“The Black Eyed Peas have never really been known as a pop group,” he says. “This is very much a tour for the pop audience, but I really think that this audience will love the Black Eyed Peas’ music. It incorporates hip-hop, soul, funk, blues, rock and roll.”

The tour builds upon the Peas’ previous sets, Behind the Front and Bridging the Gap, which have sold 258,000 and 197,000 units, respectively, according to Nielsen SoundScan. While neither went gold, the band created opportunities that helped it sustain viability—such as a Dr Pepper commercial.

“That allowed us to remain in the corporate marketplace,” Peas frontman will.i.am says. “There are a lot of things we did on our own that solidified us putting out a third album. When we went in to record, we were in the mind-set that this album should be all about creativity, because it could be the last one.”

The Peas know that their part of the Justified and Stripped tour, which kicked off June 4 in Phoenix, will set the tone for each night.

“The only thing we can rely on with this show is us,” will.i.am says. “We don’t have lights, explosions, TV screens, smoke, etc. The only thing we have to rock the house is our spontaneity.”
Shaffer’s ‘Divine’ Reunion With Mentor Muñoz

Versatile Late Show
With David Letterman bandleader Paul Shaffer frequently sits in with all types of rock n' rollers. Last week at New York's Village Underground, however, he manned keyboards behind an all-star jazz group headed by guitarist Tisziji (pronounced “tis-see-gee”) Muñoz and featuring saxophonists Pharaoh Sanders and Ravi Coltrane, drummer Rashied Ali, and bassist Don Pate.

Turns out that the underrecognized Muñoz was Shaffer's mentor. "I was studying sociology in Toronto—but I wasn't grooving on it," Shaffer says. He recalls happening upon Muñoz one summer morning in 1989 after an all-nighter. "This guy was sitting on a stool playing acoustic guitar—and I had to stop," continues Shaffer, who was riveted by Muñoz's soaring melodies. "It was modal playing—like [John] Coltrane. I introduced myself, and he immediately took me under his wing."

Forming a band with Shaffer, Muñoz started him out on standards like "All the Things You Are," and then Coltrane—who was like a guru to him, Shaffer says. "There was a spiritual element to Coltrane's music and that was also a great part of what Tisziji taught me—music as spiritual communication. Anything skewed about my musical personality is because of this man."

Both Shaffer and the Brooklyn, N.Y.-born Muñoz have since moved to New York. "Over the years I've been on television, I've played with so many of the greats of all genres," he says. "But I could never have played with Miles Davis or Dizzy Gillespie or especially Coltrane's accompanist, McCoy Tyner, if I hadn't apprenticed with Tisziji."

Muñoz, whose signature single-line guitar style stems from a childhood injury to his left wrist, has since "relearned true to his spiritualistic musical expression," Shaffer says, recording prolifically and writing extensively about his philosophy. The result have now produced Muñoz's new Divine Radiance album for his Dreyfus Jazz-distributed Arami Music label.

As the title suggests, the album reflects Muñoz's spirituality. But the project, which commenced in spring 2001, inevitably reacted to the events of Sept. 11, 2001.

"It was a situation that required self handling of conscious spontaneous expression," Muñoz says, citing Coltrane's "evolution into that kind of freedom and intuitive domain." But Muñoz also wanted to pass Coltrane's "spiritual torch" to his son Ravi—who was only 2 when his father died—through Sanders, a member of Coltrane's mid-60s free jazz combos.

"So I was ready to play with these cats in a free thing—but then 9/11 came, and I felt a catastrophic emotional need giving shape to my vision," Muñoz explains. "The music became a force field for transcendence for every conceivable kind of pain."

The album's 24-minute title track, which Shaffer terms a "cathartic rage," best personifies his intent: "Without any thought or impulse from me, everyone went for radiance or primal expression," he says. "Afterward, we felt purged and clean and emotionally graced."

"It's a physical, but this is coming out of my essential fibers of experience as a human being and a composer."

Mellencamp Continued from page 11

"We did 'Bound for Glory' a few times on the last tour, and 'Stone in My Pathway,' " and Mellencamp's guitarist Andy York was into playing a National resonator guitar—"That's how the project really started," Mellencamp says.

"We recorded the entire record on 16-track with no computers and all '50s and '60s' tube mikes, and you can hear the richness in the bottom end. But I wanted it to sound like me and the band invented the song. You can never do any of them as good as the originals, but you can put a personal stamp on them."

Mellencamp selected songs "that were somewhat familiar, but at the same time weren't songs that have been covered by 50 billion people."

He also chose familiar artists for the most part. "I had to be cognizant of people who won't listen to anything that isn't of this ilk, as well as the general public, who will listen to this record and discover those words for the first time," Mellencamp says. "So I didn’t want it to be so abstract and deep that people couldn’t find records by these guys."

Mellencamp also included a few tunes rooted elsewhere. "The End of the World" was a 1963 country and pop hit for Skeeter Davis; "Teardrops Will Fall" was a hit by '50s novelty act Dicky Doo & the Don'ts. "Baltimore Orlione" came from Haoy Carmichael, who hails from Mellencamp's hometown of Bloomington, Ind. "Lafayette" is a Lucinda Williams cover.

Columbia Records Group president Will Botwin sees the album as a return to Mellencamp's "deepest musical roots." "John has chronicled and articulated the American experience through his music throughout his career," Botwin says, noting that with Trouble No More, "he has embraced some of America's purest musical idioms, from blues and country to folk and Tin Pan Alley. In paying homage to some of our greatest American songwriters, John has created a heartfelt collection of undeniable authenticity."

Columbia senior VP of marketing and media Larry Jenkins seconds the sentiment. "John is authentic," he says. "He's not just an artist covering a bunch of songs—he's taking songs he loves, that are so much a part of the American formament, by artists who inspired him, and making them his own."

Columbia set up the album with an extensive TV campaign two weeks before its release, Jenkins says. A video was shot for "Teardrops Will Fall," which is being worked at triple-a radio.

Jenkins says that Mellencamp will undertake a satellite radio tour and will support Trouble No More with a fall tour featuring a stripped-down band: "I might do some of my old songs in this fashion at the end of the show," Mellencamp says.

It's that time of year when the tide gets its groove back.

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Mellencamp
A Tidal Wave Of Vintage Metal Rolls Into Retail To Whet Consumer Appetites

By Bryan Reesman

His may fade but catalog lasts forever. At least that's the hope of a music industry currently bemoaning a sales slump. With the heavy-metal market made up of old-school veterans staying true to their roots and the current wave of nu-metal fans discovering the bands that influenced their heroes, the time is ripe for labels to reissue the hard-rock gems in their libraries.

"Everybody's realizing where the money is," says Emily Cagan, senior manager, product development for Rhino/Warner Strategic Marketing. "It's what's sitting in their vaults." Heavy metal refuses to die, and newer formats like DVD and enhanced CD simply strengthen the genre's legacy.

"We think, anecdotally, that there's a younger audience picking up on classic metal," remarks Pat Lawrence, VP of Hip-O Records. "There seems to be some sort of resurgence going on. Last summer, we did a Scorpions Greatest Hits with two new songs, and we saw them on a couple stops on the tour. You expect the audience to be all over 40, but there was a fair count of young girls that were probably 18 to 20, and it really surprised us."

Aware of its historical importance, even while still active, many heritage acts are opening up their archives for labels to repackage and release past works. Some acts are even becoming personally involved in the process. Whether it's entire catalog—such as AC/DC on Legacy/Epic, Queensrÿche on Capitol/EMI or Motley Crüe on Hip-O—or niche reissues (Century Media's four-CD Iron Earth collection, Dark Genesis; and Metal Blade's three-CD re-release of Armored Saint's Symbol of Salvation) or greatest hits like Rhino's This Is It: The Best of Faith No More, both major and indie labels are sprucing up vintage music with artist-sanctioned bonus material and superlative packaging.

"The DVD market has opened a new door for giving fans all the things they have waited for—behind-the-scenes stuff, rare performances, and unreleased pictures," observes Olly Hahn, head of product management for SPV.

"I think people are getting used to all of the little extras, and that's becoming more and more tempting," affirms Cagan. "They're realizing the benefit that they're getting from that, so maybe they're carrying that over from DVD purchases to CDs.

Hahn also believes that fans need to be given more with their CDs. "We're trying to make new booklets," he says, "including rare photos, liner notes, and bonus tracks."

Adam Block, VPGM of Legacy Recordings, concurs. "As retail space becomes more precious and the number of titles that are carried becomes fewer and fewer, it is much more important to make every title you decide to undertake that much more significant and potent," he says. "You can apply this to any genre..."
Seemingly forever on the cusp of the mainstream, goth and dark metal have yet to achieve mass acceptance in America. But that may change with the sudden rise of gloomy rock outfit Evanescence, whose platinum debut, Fallen (Wind-Up), continues to sell, and Cradle of Filth, the first black-metal band to break the Billboard 200 alive. Odlin Thompson, president of Napalm Records America, believes that people exposed to goth-dark metal through a more mainstream artist might dig deeper into the underground.

There are numerous bands today at the forefront of popular indie genres that incorporate goth elements,” Thompson observes. “As with other indie music fans, the fans of these bands will seek out the bands which influenced their idols and, in turn, will become more interested in the entire genre.”

Some suggest that goth experienced a backlash after the Columbine shootings in 1999 because the shooters were portrayed as fans of the genre by the media. Before then, the genre built momentum through newer bands such as Type O Negative and Switchblade Symphony, the brief reunions of Bauhaus and the Sisters of Mercy, and the growing goth-metal revolution that these bands incorporate—violin, classical piano, acoustic instruments mainstream success is only a step away.”

BEGINNING TO SURFACE
A good example of an indie band with crossover potential is Italy’s Lacuna Coil, whose latest album, Comalies, on Century Media, has sold more than 20,000 units domestically, according to Marco Barbari, president of Century Media and Nuclear Blast.

“Lacuna Coil has had a lot of success with their sound. They’re being afforded opportunities that no band in their genre on the extreme side has ever had before.”

Goth metal may be peaking in Europe, but it is only beginning to surface in the U.S. Aside from the obvious marketing angle of a strong image, an important part of the mainstream equation is being able to tour, and recent months have seen bands like Lacuna Coil, Paradise Lost, and Zeromancer play across the U.S. Often, they are on bills with bands that are slightly different, allowing them to reach a new audience.

Make-up and metal is certainly not a new concept; they have really found a niche, and they have found a way to post-modernize that concept and fill it with lots of religious and quasi-satanic imagery, which always makes for a popular band. They’re being afforded opportunities that no band in their genre on the extreme side has ever had before.”

As Darkness Falls, Sales Rise
Goth-Tinged Dark Metal Proves Its Crossover Appeal

BY BRYAN REESMAN

VINTAGE METAL
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BRENNAN

Brewn the Internet is a phenomenal way for heritage acts to reach people, especially for artists who communicate through message boards on their Web sites. "When we connect with these people and let them know we are putting these titles out again, we see the general excitement that happens quickly," says Brennan.

Expect even more metal madness at retail later this year. Legacy plans to unleash a Judas Priest boxed set. High and you’ll be able to purchase singles from Saxon and Uli John Roth albums. Plus, there is Legacy’s next wave of the Metal Masters series, including Aldo Nova’s controversial debut, Europe’s Best of Europe, and the first two Warrant albums.

DVDs are also becoming big business, as proven by Atlantic’s aforementioned Led Zeppelin double-disc concert set, Sanctuary’s successful two-volume series The Story of Black Sabbath, and forthcoming Iron Maiden and Motley Crüe video compilations.

It may seem like a reissue glut could become a problem in the future, but for now, the demand is there.

Cagan remarks that a show like the Osbournes can motivate younger listeners to seek out Ozzy Osbourne’s work with Black Sabbath. “It’s exposing the music, especially when they show Ozzy on television,” she says.

When popular young bands start talking about their influences, that also often encourages fans to seek out vintage metal albums.

“Every time somebody says something about Brian Johnson [from AC/DC] or Rob Halford [from Judas Priest] or any of those guys, says Block, it’s our hope that there’s a kid out there who’s thinking, ‘I gotta go check that out.’ Then we’ve got to find a way to make sure that kid knows where to find it.”

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The second quarter of 2003 has been an especially fertile time for rock music on The Billboard 200. During the 11 chart weeks between April 12 and June 21, six different rock titles have held the top spot for seven of those weeks.

That run included Linkin Park’s ‘Meteora’ at No. 1 with 810,000 units—the third-highest sales week of 2003, so far—as well as debuts by Staind, Godsmack, Marilyn Manson, Led Zeppelin, and Metallica. In contrast, during the 14-month period between February 2002 and April 2003, only four rock titles reached the pole position.

Mike Rittenberg, VP of rock formats at Warner Bros., says that the rock release rate is clearly stronger than it was in 2002. “I think the rise in sales on rock titles has been because of [the release of] some great rock product.” Rittenberg says, “A lot of artists have records coming out now. Good [albums] equal strong sales.”

During 2002, rock acts topped The Billboard 200 for just six weeks, compared to the seven weeks so far this year. And the 2002 tally includes the last four weeks of an eight-week chart-topping run for Creed’s ‘Weathered,’ which began in late 2001.

In the 12 years since ‘Billboard’ began using Nielsen SoundScan data, rock has experienced two long droughts in chart-topping activity. During the first, a 27-month period from April 1997 through July 1999, only six rock acts logged a total of eight weeks at No. 1. The second drought began when ‘Meteora’ dropped out of No. 1 in early 2002 and lasted through Linkin Park’s arrival atop the chart in April.

At least part of the genre’s recent revival results from established acts releasing strong new albums. All of this year’s rock chart-toppers previously reached the top five on The Billboard 200, and, while Linkin Park and Godsmack had never topped the chart before this year, each has a pair of platinum records under their belts.

The genre’s improvement isn’t just limited to the No. 1 spot. Of the nine albums that entered the big chart’s top three rankings between this year’s May 24 and June 7 issues, all but two were rock titles.

In 2002, 23 rock titles debuted in the top five—accounting for 30% of the year’s top five entries. Many of those were albums from old hands, such as Bruce Springsteen, Aerosmith, Bon Jovi, the Rolling Stones, and the Red Hot Chili Peppers.

In 2003, 10 rock acts debuted in the top five—or 30% of the year’s top five entries. Two of the 10 titles debuted higher than their previous peak positions. All spent one week on The Billboard 200 at No. 174 in October 2000 with its independent release ‘The Art of Drowning.’ The act’s major-label follow-up, ‘Sing the Sorrow,’ on Nitro DreamWorks/Interscope, entered at No. 5 in the March 29 issue.

Likewise, Flip/Geffen/Interscope band Cold peaked at No. 98 in June 2001 with 13 Days to Bleed On Stage, while ‘Evil of the Spider’ entered at No. 3 in the May 31 issue.

Value-added offerings have also spurred rock sales. Rittenberg thinks such attractions helped Linkin Park’s ‘Meteora’ move close to 2 million units, according to SoundScan. “We had the CD full of enhanced features and content,” he says. “It’s important that fans get a chance to be closer to their favorite bands.”

Enhanced product has played a major role in CD sales at Best Buy, according to head buyer Gary Arnold. “The consumer truly embraces the marriage of audio and video. Therefore, when [an act] like the Eagles releases its new song accompanied by a video, the consumer finds this appealing and responds accordingly,” he says.

Metallica’s ‘St. Anger’ came with a live performance DVD plus digital access to unreleased live performances. Cold’s ‘Year of the Spider’ included a DVD with the video for the single “Stupid Girl,” plus live footage and a making-of-the-CD feature. The enhanced CD of this year’s self-titled Deftones release included exclusive footage.

While Web sites are important, radio remains crucial. Linkin Park, for example, had its “Somewhere I Belong” at No. 1 on both Modern Rock Tracks and Mainstream Rock Tracks the week that ‘Meteora’ entered atop The Billboard 200.

“Having maximum exposure on one single was key,” says Rittenberg.

Rock Keeps Reaching The Pole Position In 2003

BY ANTHONY COLOMBO

Meteoric sales: Linkin Park

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European Review

While some talk of a rock revival in Europe, any aficionado of the genre will say the music has never gone away. Check out this roundup of notable rock acts making noise in the U.K. and beyond.

BY HAMISH CHAMP

MEW

The Danish quartet Mew is managed by Alan McGee, the man who discovered Oasis, and was signed to Epic U.K. two years ago, following a blistering performance at the annual Danish Rock Club's Spot Festival. Mew’s first album for the label, Fingers, was released in the U.K. last month and has attracted good reviews in the act’s home market, as well as throughout Scandinavia and in the U.K.

Recently in Japan on a promo tour, Mew is set to return later this summer to perform at Summer Sonic, the famous two-day festival in Tokyo and Osaka. But first the act plays a full-blown Scandinavian tour, returns to the U.K. for concerts in the Danish rockers OK Go, then sweeps through the summer festivals in Europe, including Roskilde in Denmark.

H.I.M.

A few years ago, the media’s focus on Finland’s music export activity centered around dance duo the Bomfunk MCs, but H.I.M. is an altogether different proposition. Playing its own brand of epic, sweeping gothic metal, this Finnish quartet exploded in Germany in 1999 with the radio smash “Join Me in Death,” and the album Romance was released in Japan.

The act’s new album, Love Metal, (BMG, Finland Terrier), entered the Finnish and German album charts at No. 1, and was the highest entry on Music & Media’s European Top 100 album chart. In Sweden, the album entered the chart at No. 1, while in the U.K. it debuted at No. 37. Following much press support, notably from the U.K. rock magazine Metal Hammer, the act played a sold-out gig at London’s Astoria, May 3, then set off on a series of promotional dates and acoustic sets across Europe.

THE LIBERTINES

Illness can strike at the worst time, as the Libertines’ vocalist/guitarist Carl Barât can confirm. Bronchial pneumonia forced Barât to cancel the U.K. act’s European tour earlier this year (dates for which are now being rescheduled), including a night at Paris’ prestigious venue, the Montmartre. After tour dates in the U.S., the act will undertake a series of European dates later this summer, including Rock Am Ring in Germany, four dates in Spain, and a handful of gigs in Italy.

The Libertines’ debut album, Up

Continued on page 72
**LACUNA COIL**

_Comalies_

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"Arch Enemy are tops at what they do... Awesome." - TERRORIZER

"...classic melodic death metal played with virtuoso grace." - ALTERNATIVE PRESS

"Haste continues to skillfully balance blistering metalcore with thoughtful doses of emo-laced rock. Near-flawless execution, an abundance of variety, and a nice blend of maturity and energy..." - LAMBGOAT.COM
EUROPEAN REVIEW
Continued from page 20

the Bracket (Rough Trade), has sold close to 100,000 units across Europe, says Rough Trade international label manager Colin Wallace. Recording of a new album should begin sometime in September.

WOODSTAR
A new wave of rock talent is emerging from Ireland. Witness woodstar, from Limerick. Formed in 2000, the band recorded an EP, Time to Blend, for Regal Parkiphone (released in the U.K. in April 2002), which gained positive reviews and top 40 chart action in its homeland.

Another EP, Dumb Pink Song, followed on Wet Clay Records in Ireland. The label was founded by the act's manager, Alan McEvoy, initially to release woodstar's debut album, Life Spots, which was produced by Stephen Street and Grammy-winner Richard Rainey. Dumb Pink Song is set for release this month in the U.K.

Live appearances by the band have included numerous Irish tours and dates in the U.K. and the U.S., plus recent showcases in New York, SSW, and solo dates in the U.K. this month supporting Maria McKee.

BRIDGE AND TUNNEL
Mark Bibler may be better known for his production and mixing work with acts Appliance and St. Etienne, but he's gaining acclaim as one half of U.K. duo Bridge and Tunnel. He and BAT partner Nathan Bennett are joined for the outfit's third album, The Great Outdoors (Surrender/Visible Noise), by guitarist/bassist Rev Williams and drummer Nico Lippolis. The album, a dark combination of grinding guitars and electronics, was released on April 21 in the U.K., and the act played a series of local showcases throughout May, with plans to visit Germany and other European markets later in the year. The first single off the album, "City Rules," has gained a great response from MTV, according to Surrender A&R director Julie Weir.

STEREOPHONICS
Welsh rockers Stereophonics have just released their fourth album, You Gotta Go There To Come Back, via V2 in Japan and Europe, with an Australian and New Zealand street date set for June 23. The act, whose Just Enough Education to Perform has sold 2.4 million copies, plays U.K. gigs then the rest of Europe, Japan and Asia.

DARK METAL
Continued from page 16

CROSSING OVER
As Barbieri notes, the goth aesthetic has been crossing into fashion, film, and literature. The look certainly influences the black-metal scene, while dark crossover bands like Evergrey (who blend progressive and dark metal) and with "an almost nu-metal touch and pure Tolkien imagery.

Some heavy bands with a new-wave influence, like Theatre of Tragedy and Deadsy, make catchy music that has not yet caught on. But an even more commercially friendly band like Finland's H.I.M., who play off an '80s goth vibe, has the potential to crossover. After three platinum albums in Germany, the group has released its fourth album, Love Metal, across Europe and plans a U.S. release next.

Ultimately, a goth breakthrough comes down to one thing; songs. "They've got to have the songs on the radio," says publicist Rhonda Saenz. "Press is press, but press goes hand-in-hand with radio. If you've got a song like Evanscence's that gets accepted—but you're still holding on to your goth roots in the way you look and sound—that's all it takes. Some goth bands write really great music, but what they need to do is find that hook that's going to blast the radio. Then the rest is history."
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To most people, Christian reggae would seem to be a contradiction in terms, but to Mark Mohr, longtime frontman of Christafari. For 14 years, Mohr has been combining his Christian faith with his love for reggae into a unique music ministry.

One of Christian music's most talented artists and engaging personalities, Mohr and his seven handmates recently issued their most ambitious effort yet, Gravity. The set debuted last issue at No. 15 on the Billboard Top Reggae Albums chart. "It's a continuous album. Each song kind of flows into each other," Mohr says of the band's first studio release in four years, which was recorded in Trinidad, Nashville, and Los Angeles. "If you turn it up really loud, you'll realize that there's not a second of silence. Each song has its own message. After I finished the recording, I then spent about two months finding Biblical references for every verse that I sang. So somebody can spend a week doing a Bible study just on one of our songs. Someday it's all going to be gone, but the Word of God is going to last forever. My goal is to have people become lovers of the Word, because that's what really matters in the end." Gravity is an entertaining musical tapestry that encompasses roots reggae, dancehall, soca, calypso, ska, hip-hop, and touches of jazz. The CD was released June 3 on Lion of Zion Entertainmment, which is distributed by Butterfly International Distribution, Navare, and other international distributors including CMC, Latin Door Music Distribution, and Spirit UK.

The new set marks the first time a Christafari album has been released simultaneously to general market and Christian retail, and Mohr has been doing in-store appearances to promote the project. The first 40 people to arrive at each event will receive a free copy of The 14 Days of Gravity, an audio commentary CD featuring music from the album as well as insight into the band's ministry and songs. The 14 Days of Gravity was also made available to radio stations worldwide as part of the 14 Days of Gravity Radio Campaign conducted two weeks prior to the album's street date.

Mohr is president of Lion of Zion, and his business partner, Scott Whelan, is VP/GM. The label is considered the largest provider of Christian/gospel/reggae and world music. The current roster includes Stitchie, Sherwin Gardner, Tiko & Gita, and Monty G. The label has also released a number of compilations, including Reggae Redemption Songs, Dancehall Baptism 1 & 2, Africa United, Reggaefied Hip Hop 1 & 2, and Soca Baptism.

"We have put out 17 titles since we started four years ago," Mohr says. "I take all my royalties and put them into building other artists and their ministries. Our motto is 'reaching the world through world music.' "

**In the Spirit**

**By Lisa Collins**

**Eye4gospel.com**

**Lee Williams & The Spiritual QC's**

Eager to get back in the swing of things, Bullard will release Slim & The Supreme Angels’ Have You Heard the News July 1. That follows Lee Williams & The Spiritual QC’s Right on Time, which streeted June 3.

The latter is the follow-up to the quartet’s smash hit, Love Will Go All The Way, which has sold nearly 300,000 units, according to Bullard, who believes Right on Time will do as well, if not better.

"My goal," Bullard says, "is a half-million units; 60,000 units shipped in late May." According to Bullard, the title cut is in heavy rotation at gospel radio stations around the country, as Lee Williams & the Spiritual QC’s ride an unprecedented wave of popularity in the quartet genre. The act performs more than 200 dates per year and leads the genre in sales.

"It was gospel quartet music that played a major role in the birth of R&B, soul, and rock’n’roll," Williams says. "They all borrowed from us.

"We’ve kinda built up considerably since the old days, but the heart of our sound has been consistent for years," Williams adds. "If it makes you wanna get up and dance or shed a tear here and there... This is where it all started." We want to be the ambassadors of traditional gospel," Bullard says. "To grow traditional gospel—and the artists who for years have made this genre their home—to a new level of respect.”

**BRIEFLY:** Effective July 7, former Zomba director of national gospel sales Larry Blackwell becomes vice president/GM of EMI Gospel.
Boom Boom HuckJam Cuts Back On Music Acts
Founder Tony Hawk Thinks Having Just One Group Will Better Complement Sporting Tour

BY SUSANNE AULT

LOS ANGELES—Name bands are gone from Tony Hawk’s Boom Boom HuckJam 2003 lineup. But the innovative tour concept that mixes extreme sports demonstrations with punk music performances should still be extreme enough to draw crowds.

The real stars of last year’s inaugural tour were skateboarder Hawk and BMX biker Dave Mirra. But established music acts like Social Distortion and Offspring were secondary headliners.

Now, relatively untested ensemble the Anarchy Orchestra will hang out instrumental versions of punk songs. No other bands are booked for the 2003 installment.

Expanded from last year’s 22 shows to 30 dates, the tour runs from Oct. 2 at the GM Place in Vancouver to Nov. 16 at St. Pete Times Forum in Tampa, Fla.

Organizers believe that the musical downgrade should not hurt attendance. Instead, it will free up dollars to improve production values. But tour producer Jim Guerinot of SLAM Management insists that the shift was to please the audience, not cut costs.

The rockers on the 2002 tour, which also included Good Charlotte and Devo, were well-received. Hawk and his sports team thought such respected acts deserved their place in the Boom Boom spotlight.

But Hawk points out that the audience’s eyes were glued more on the soaring skaters and bikers than the bands. “We learned on the tour that it wasn’t necessarily the bands that were determining the size of the crowds,” Hawk observes. “It was exciting for us [to see them perform]. But the bands felt frustrated. They felt they were the background.”

Hawk also wanted each band to play a role in initiating tricks, which they did by providing musical cues for the athletes. But synchronizing music to stunts proved tough and created some scary close calls.

“The biggest lesson we learned is you can’t always go off of sound cues,” Hawk explains. “You can’t be so obsessed with timing stuff to music that it becomes dangerous.”

He says that because of one of those attempts, “we had a near collision with a motorcycle rider [and another athlete].”

For a new tour project launching during an unstable economic market, the stunt/punk hybrid formula ultimately sold well. The two shows Boom Boom HuckJam 2002 reported to Billboard Boxscore (out of 22 total dates) averaged a gross of $314,619 and attendance of 8,448.

The trek was considered a success, but hefty production costs such as creating the largest indoor skate ramp ever, according to Hawk—kept it from making a significant profit.

Athlete liability insurance is also expensive. It costs $5 million for the 2003 tour, compared with the average $3 million spent for typical music tours, Guerinot says.

Improvements—and further expenses—for the fall tour include building “the Loop of Death.” Hawk describes it as the first portable full-circle ramp, where bikers flip upside-down while completing a revolution.

Guerinot says the 2003 edition should amortize startup costs and push the tour further into the black. Hawk is also ready to ride in the U.S. and Europe in 2004, explaining that with the “investment that we made, it is something that will keep going.”

“I’d also like to do it so that it has a run in Vegas,” Hawk adds.

Even by changing the tour’s tune, “we will turn a profit this year. It better be this year!” jokes Guerinot, who declined to discuss most of 2003’s cost specifics.

Profits are possible, he says, because in contrast to 2002, when “we were below ground zero trying to get a lot of information out there,” Boom Boom HuckJam is now a branded concept.

As proof, Guerinot notes, more sponsors are supplying marketing support. He is currently in talks with McDonald’s. New sponsor Frito Lay is planning to distribute 3 million of its Go Snacks, printed with tour dates on each bag. HERSHEY’S, another corporate addition, is currently advertising the tour on milk cartons.

Guerinot predicts average attendance should rise to 10,000 per show. Tickets will be in the same price range as last year—$25, $40, and $75 apiece.

Most 2002 participating venues are again on board. Deals are still being finalized, but many venue management executives are expected to serve as promoters for their respective shows.

Managers seem confident in accepting the risk of sharing in show grosses; optimistic they will get full houses.

Jack Larson, GM for the Excel Energy Center in St. Paul, Minn., is also looking at promoting the arena’s Oct. 19 show. “It’s great to have a different type of event,” he says. “The people coming aren’t your normal music or [team] sports people. It’s a whole different set.”

2003 ‘Idol’ Tour Tracks Stronger Than Last Year

BY SUSANNE AULT

LOS ANGELES—The popularity of American Idol is reaching beyond the show once again. As soon as the picture faded on the second season, fans turned their attention to the Idol tour.

This summer’s arena trek of the contest’s finalists—which include second-season winner Ruben Studdard and first-runner-up Clay Aiken—is outperforming the ticket sales of the first American Idol road trip. That comes after the TV show’s second installment beat the ratings of its debut season.

These two high notes go hand in hand: Logically, bigger TV audiences for American Idol’s second round created a larger consumer market for the live shows.

Overall, the Tuesday-Wednesday average of the second season trumped the first by 71% among total viewers (21.7 million vs. 12.7 million), according to Nielsen Media Research. Typically, fewer people watch TV during the summer months when American Idol bowed, but its fall performance is impressive, considering there is more original programming competition during that period.

Expanding from 41 dates from 30 in 2002, the tour starts July 8 at the Excel Energy Center in St. Paul, Minn., and wraps Aug. 31 at the Arrowhead Pond in Anaheim, Calif. Tickets range from $25-$45 apiece, the same as last year.

Tour organizers say planning adjustments for Pop Tarts Presents American Idols Live is also spiking ticket sales. Oursales for the 2003 concerts rolled out the week prior to the TV series’ finale. In 2002, oursales kicked off after the TV show ended.

The time before, there was a fall-off of attention. Here, there was an extra week of Idol mania, and it helped build

To illustrate, Rathwell says that in 2002, about 10 shows sold out immediately, 10 eventually filled to 70% capacity, and 10 were overall slow sells. This year, at least 23 are sold out, 10 are close, and five are soft.

Rathwell and AEG Live director of touring Donna Di Benedetto promoted the first American Idol Live shows during their stint at Metropolitan. For

continuity, Jeff Frasco, the tour’s booking agent at Creative Artists Agency, tagged them for the second round after the two later shifted to AEG.

“Everyone in the country wanted it,” says Frasco, who had trouble lining up promoters for the opening last year when the tour was an unknown entity [Billboard, Sept. 21, 2002]. “But [Rathwell and Di Benedetto] came to the table the last time and did a great job.” Although the second tour is tracking stronger, the first one did well.

On average, the 30 shows reported to Billboard Boxscore in 2002 grossed $270,645 and attracted 9,618 people. That mirrors results for current hot touring acts. For example, a similarly priced, sellout concert in May for Avril Lavigne grossed $294,580 and drew 10,306 people.

Frasco is also planning a solo small theater tour for Kelly Clarkson, American Idol’s inaugural champ, and Justin Guarini, the first season’s runner-up.

Venues, most of which also hosted the first tour, appreciate that the franchise seems to be attracting an audience entirely different from the normal ticket buyer.

“We’ve tracked this and found that a good portion of the audience is not the traditional concert buyer,” says Jay Cooper, GM for the Nationwide Arena in Columbus, Ohio, which hosts the show July 11. “Many people who watch the TV show have a personal connection with the Idol contestants—that’s one of the selling points to get people off the couch and into the arena.”

Patti-Anne Tarlton, director of programming and event marketing at the Air Canada Centre, explains that typically she will analyze an act’s record sales to project ticket sales, but “with 1.5 million people watching the show [in the Toronto market], the odds are [that] you can fill an arena with that.”

For Frasco, “we are getting a cross-section of people that wouldn’t normally go to concerts. I think people in this case feel they are getting value for the ticket price they are paying. [From the TV show], they already have an emotional tie.”

www.billboard.com

TO THE EXTREME. Tony Hawk, in mid-air, performs at Boom Boom Huckjam.
Bonaroo Soggy, But Enjoyable

A daily dose of deluge in the days leading up to the second Bonnaroo festival June 13-15 in Manchester, Tenn., could have created logistical problems by threatening to turn the site into "bonna-go." But the monsoon jam-band fest remarkably still came off without a significant hitch. Its success is a testament to producers Superfly Presents and A.C. Productions, as well as the laid-back nature of the Bonnaroo audience. Even so, the rain leading up to Bonnaroo was a bear.

"The biggest challenge this year was definitely the rain," says Jonathan Mays, president of New Orleans-based Superfly. "Moving the live equipment, bringing in the [portable] roads—that was a big logistical issue. Thankfully, we got a break, and it stopped raining."

Abandoned sandals and mud foot baths aside, fans seemed impervious to the rain, and Mother Nature returned the favor by providing gorgeous weather once the music started. And the music is what trips the trigger of the $2,000 Bonnaroo-ness, as the audience has become known. They saw plenty, from major headliners like Neil Young & Crazy Horse, the Allman Brothers Band, Widespread Panic, James Brown, and the Dead to lesser-known acts like the Polyphonic Spree, Tortoise, and the Von Trachtenburg Family Slide Show.

The 40-mile traffic jam that marked last year's inaugural event was drastically reduced, and once again arrests and trouble in general were minimal. In fact, rural Tennessee blended seamlessly with the counterculture. This was still a very successful event, but the rain definitely cost us a bit of money," says Mays, who puts rain-induced production costs at more than six figures. He calls it a worthy, if unwanted, expense. And with a sellout in the books weeks in advance of the festival, contingency dollars were ready available.

This year's Bonnaroo grossed about $11 million, selling out in 16 days over the Internet, all without the benefit of any traditional advertising. Now the event has successfully branded and is beautifully positioned for the long haul.

"Bonnaroo is about the experience and thinking in the long term," he says. "You can't cut corners."

Mayers credits the Bonnaroo staff, including A.C. Productions president Ashley Capps, for the event's success. "We've got a great team," Mays says. "The nature of this business is you can't do everything yourself. You need to surround yourself with people that care, and I've been fortunate to surround myself with the best people in the business."

LIVE FROM STUDIO C: Cable network CBN has hooked up its Studio C live performance/interview show with the Apple Farm Arts & Music Festival and will feature six artists from the fest, beginning Labor Day weekend. The development is the latest for a network that has been producing music shows since 1994, including live broadcasts and pay-per-views by acts including Bruce Springsteen, Bon Jovi, Tori Amos, and Smash Mouth.

"All of our music programming is produced in-house, with an award-winning team and the highest broadcast quality," CBN VP/CM Jon Gorchev notes. CBN VP of programming Susan Caven serves as executive producer for most live music tapings.

The 3-year-old Studio C focuses on both established and emerging acts, showcasing unique live performances and in-depth interviews with the artists. The 15th Apple Farm Arts & Music Festival was held June 7 in Elmer, N.J. Though marred by some inclement weather, it boasted appearances by Joan Armatrading, Martin Sexton, Kim Richie, Jeffrey Gaines, Amos Lee and Rosanne Cash, all of which will be featured, along with interviews on Studio C. Gorchev says CBN's foray into live music will continue. "We will be extremely aggressive going forward with music and working with the artists and labels."
In the public imagination, the world of the traveling musician is one of high times—all-night bashes and trashed hotel suites. In reality, bands on the road focus on more practical matters: getting themselves and their gear from gig to gig. That's the subject of Billboard's inaugural Travel & Transportation spotlight.

Senior touring writer Ray Waddell covers the logistics, mileage and accommodations, while senior retail writer Ed Christman's offers a fresh interpretation of the phrase "moving product"—how CDs get from the manufacturer to the store. Climb aboard.

One common denominator among all touring artists is the inherent need to get from point A to point B. But the comfort and style in which they arrive is, in most cases, in direct proportion to the commercial success they have achieved. The traditional touring artist transportation hierarchy usually runs like this: van, van with trailer, older model bus, nicer bus, still nicer bus, charter plane, ultra-nice bus. However, that could be an oversimplification, because acts can achieve much success along the way, regardless of transportation. What is important is that the band arrives ready to play, and some acts find freedom in a self-contained operation. "We manage ourselves, book ourselves and run our own label," says Tramp, multi-instrumentalist for alt-grass act Bonepony. "We've got a van with 400,000 miles on it; we own our own PA."

Booked by tour manager/booking agent Brandon Mauldin, Bonepony plays some 200 dates a year. "We've got a laptop and cell phones, and we ride around like a bunch of pirates," says Tramp. "We're open to suggestions, but, unless somebody has a better way of doing things, we'll keep doing it ourselves."

Country acts tend to move to a bus after one hit record, but rock acts are known for extending their van days well into their second or third albums, if they get that far. When the bus comes, even if it's an older model, the move is a big deal. "A lot of baby bands will go from a van pulling a trailer to a 1993-95 Prevost that is very plush. The typical setup is a front lounge, rear lounge, and 12 bunks in the middle," says Doug Rountree, president of Nashville-based tour bus leasing company Pioneer Coach, whose current clients include Chevelle, 12 Stones and Taking Back Sunday. "When they go from a van to this, they think they've died and gone to heaven. It's a huge step up, but it's also a significant step up in expense."

Indeed, while leasing a van runs in the $50-to-$60 per day range, a five- to 10-year-old bus is more like $350 to $400. And costs only go up from there. A $1 million, tricked-out Prevost tour bus can run $1,000 a day. Amenities include 42-inch plasma TVs, DVDs in the bunks, tanning beds, high-end stereo, satellite dishes, convection ovens, master beds that rise with the push of a button, and any customization a star could want.

HOTELS OF THE ROAD

"Customizing is one of our fortes," says Trent Hemphill, who with his brother Joe owns Hemphill Bros. Coach Co., which runs a fleet of some 60 coaches. Current clients include Justin Timberlake, Tim McGraw, Cher, Aerosmith, and the Dixie Chicks. "If you're a mom with a six-month-old baby and a triple-platinum album, we can fit the coach out with cribs, washer/dryer, and baby tub," says Hemphill. "Star buses are becoming the hotels on the road." Top-of-the-line crew buses can run as much as $500 a day, and big tours need a lot of buses to accommodate band, production crew, management, and sometimes even the tour promoter. Hemphill says Timberlake has a star bus, band and security...
HOTELS: They Accommodate Artists

BY RAY WADDELL

In the touring world, Murphy's Law reigns supreme. And, while moving a show may seem like coordinating Patton's army, for a tour manager, hotels can provide some consistency.

"The tour manager coordinates with the manager and booking agent, plans budgets, and develops a strategy for the tour," says John David Nixon, tour manager for artists ranging from Lynyrd Skynyrd to Patty Loveless. "There is a lot of variable, and the job description can change from artist to artist and tour to tour." A tour manager has to keep up with everybody, which is no small task in the world of touring. "One of the best things you can do is hire a very competent travel agent," Nixon says. "They give you an itinerary, and it's based on the information you've given them."

The travel agent takes the tour itinerary and coordinates travel, from booking hotels rooms to making sure limos are in the right place at the right time. "When you look at the hotel sheet, the first thing you try to figure out is how long the jumps are and the number of rooms you'll need," says Nick Gold, president of Entertainment Travel, which handles tour travel for some 100 different acts. Each tour has a budget, Gold says, and a database of each band's personal requirements and preferences is kept. "We're selective in the hotels we use, and most of the time we've done our research to make sure they're up to the caliber of the band," he explains, adding that inexpensive doesn't mean cheap. "I'm not driven by what [each band] is spending; I'm driven by the fact that they're on tour and need comfortable transportation."

Once a show is concluded, says Nixon, it usually takes one to three hours to get production and crew on the trucks and buses and off to the next town. The tour manager travels with the artist or band, but the production manager is the first one in, last one out.

"What really pushes my fun button is when we get to the next city by 8 a.m. or 9 a.m., and they tell you they won't let you check in until 3 p.m.," says Nixon. "By 3 p.m., you're already supposed to be at the venue."

A travel agent can help make sure the hotel in each city is in the touring loop. In a perfect scenario, the bus pulls up to the hotel, room keys for everyone are waiting at the desk, the tour manager distributes them, and gives everyone the day's schedule. "The bus driver is the first person you want to put in a room," says Nixon.

Some hotels are more up to speed for touring needs than others. "There are hotels in each city, part of a network the tour manager and travel agent get used to that are near the venue and trained to cater to the touring business," says Nixon. "L.L. the Sportsmen's Lodge in L.A. The location is great, it's got truck and bus parking, and they're used to early check-ins. There are hotels like that in every major market, and the experienced tour manager knows these places."

These hotels appreciate the business. "We have lucrative deals with a number of hotels in a number of towns, both major and smaller markets," says Gold. "The choice of which hotels we use is relative to three things: budget, location of the show, and availability of bus parking. Like the tour itself, hotels need to be flexible."

"I have tented hotels set up in advance, but I also have to have an emergency room set up in case Hank is staying," says Bob Smith, tour manager for Hank Williams Jr. "And if he's staying, we generally have to find a better hotel." At times, different tour components have different hotel needs. "The truck drivers want something close to the Interstate, and the crew wants something close to the venue," says Smith. "Sometimes, you have to book three different hotels. It can be logistically challenging."

Tour managers don't crash at hotels. Nixon points out. "That's your office time," he says. "In all honesty, a tour manager averages about four hours sleep a night. Ninety percent of the time I'm in a hotel, the bed is never messed up. Some of the best five-star hotels I've ever been in, my head never hit the pillow."

Even with the best laid plans of touring managers and travel agents, sometimes people get left behind. "Truck stops are usually the places where that happens, and usually in the wee hours of the morning," says Nixon. "If you get off the bus and nobody sees you, you're supposed to throw a cap or something in the bus driver's seat. There's nothing worse than being left at a truckstop in your tour pajamas with no wallet and no cell phone."
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buses, production buses, and a bus for tour promoter Concerts West – 10 buses in all.

McGraw and Cher are out with eight buses, and the Dixie Chicks with 13. On 'N Sync's 2001 No Strings Attached stadium tour, 21 buses were out with one band. And these aren’t Partridge Family buses. "The trend I’m seeing is artists asking for newer equipment for star, crew, and band, and 12-sleeper coaches," says Chip Huffman of Nite- train Coach. "There is a lot of demand for late-model equipment."

This differs from previous times, Huffman points out. "Ten years ago an awful lot of bands were renting 10-to-15-year-old coaches for their crew," he says.

"Now I get a lot of calls from bands wanting equipment no more than three years old. In what’s already a capital-intensive business, that puts a lot of pressure on you to keep your fleet upgraded."

When it comes to driving the bus, Hemphill keeps a pool of drivers they can call on. "Out of that pool, we strongly suggest which driver goes where," says Hemphill. "They’re all [U.S. Department of Transportation] qualified, drug-tested and ready to go." The perception of the partying tour-bus driver is incorrect, at least in the modern world. "They’ve got to be 100% legal because there’s a lot at stake, including reputations and careers," says Hemphill. "We may love you like a brother, but if you’re not testing properly, you’re outta here. This is big business."

And it’s a business entertainers don’t necessarily want to be in by owning their own bus. It is also a questionable investment, if luxury is a priority. "Cher toured in 1990 and again in 1999," Hemphill points out. "If she had bought all new buses in 1990, they would have been outdated in ‘99. The buses were five feet longer, and the electronics and amenities were a whole different ball..."
E
ven if the band and crew make it safely to the gig in Chicago, the show will never fly if the gear is stuck in St. Louis.

"You have to get the gear there, whether you truck it, fly it, or throw it under the bus," says veteran tour manager Bob Smith (Hank Williams Jr.). "Fortunately, there are trucking companies that cater to our industry. We hand them a route, tell them what time load-in and load-out are, and they show up."

Tour cargo companies like Stage Call, Road Show, Horizon Entertainment Cargo, Upstaging, Janco Transportation, and Rock-It Cargo are prized for their ability to transport concert equipment from show to show. It's a niche business that requires touring expertise and specific know-how.

Once a tour manager contacts a trucking company, the latter needs a copy of the itinerary. "They'll contact me and say, for example, 'Faith Hill's going out starting June 1 and will be out until August or September,'" explains Buzz Ward, Eastern U.S. sales manager for Stage Call out of Atlanta. "They send me the itinerary and I send them a per-truck quote."

The trucking company typically pays for everything (except the drivers' hotel rooms), including driver, truck, fuel and insurance. "It's usually an all-inclusive deal," says Ward. "That's one way the bus companies have it over on us. Usually [a tour] pays $500 for the bus, plus they pay for the driver, washing the bus, oil changes, etc."

Rates have been pretty stable for the past few years. Ward says, generally in the $375-to-$425 per-day range per truck, with a fuel surcharge recently added. The amount of trucks required has been pretty consistent, as well. "Trailers are bigger now, but they still have to operate with [U.S. Department of Transportation] guidelines, which means they can only carry 80,000 pounds," says Ward. "Before 1986, maximum truck length was 45 feet; now it's 53 feet, but the weight is still the same. In other words, you can use that extra eight feet to put in boxes of potato chips."

Drivers know the load, but they don't touch the load. "Our truck drivers do get into the trailers and tell the stagehands, the local guys, what to do," Ward says. "The truck driver knows how it all comes off and goes back on."

Once the stagehands get the gear inside, the band's production crew takes over. Post-show, the band crew tears down, and local stagehands get the equipment on the truck, under the watchful eye of the drivers.

WHEN IT ABSOLUTELY, POSITIVELY...

When tour logistics dictate expertise, Rock-It Cargo, 25-year-veterans of the touring business, often get the call, particularly for international jaunts. "We move anything from six guitars to an entire stage set, including sound, lights, video, and band gear," says Doug Mastro, VP of business development for Rock-it, which just over saw transport of 10 trucks of gear for Justin Timberlake in the U.K. "We coordinate 'car-net,' which is the universal touring doc-
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game. And if you’re an entertainer, all of a sudden you’re in the bus business if you buy a bus. You’re doing all this other stuff rather than singing songs. I’ve seen artists fall out of love with a bus fairly quickly.”

WHO’S DRIVING YOUR PLANE

A sign of rock ’n’ roll extravagance in the 1970s on tours ranging from Led Zeppelin to Paul McCartney, the big ol’ jet airliner is still the preferred mode of travel for rock’s elite. That includes the Rolling Stones, who have contracted with U.K.-based Chapman Freeborn as their air charter of choice on their current Licks world tour. “A lot of major tours will only travel by air charter,” says Lisa Hembree, manager for passenger sales for Chapman Freeborn in Atlanta. “They can play more dates in a week, and it’s a lot easier on the band. You’re at the date in one hour, as opposed to eight hours on a bus.”

Planes range from 8-to-12 person, mid-sized executive ones to large Challengers or Gulfstreams. “There are some bands that use the big 727 Boeings that seat up to 40 people in an executive configuration,” says Hembree. “That’s what the Stones are using.”

In true rock-star fashion, artists may bypass commercial airline terminals. Instead, stars use what is known as a Fixed Base Operator, or an FBO terminal, for private arrivals and departures. Hank Williams Jr, has flown to every date for 15 years now. Williams uses Henderson, Tenn.-based Flight Solutions to get from his home in Paris, Tenn., to wherever the show may be.

“Hank wants to come back home every night,” says Merle Kilgore, Williams’ manager. “Like [Las Vegas mogul] Benny Binion told Hank back in 1970, money may not buy happiness, but it will buy you a jet that can take you wherever happiness is.” That said, in most cases, whether to bus or fly depends on how much money the act wants to spend. “The tour business is always very budget driven, and people

ably a third of that. Production costs have gone up, insurance costs have gone up, and bands are wanting to put more money in their pockets.”

Ross says an aircraft charter charges a minimum of 60 hours a month whether it moves or not. “Even a mid-sized airplane is $30,000 to $35,000 a week,” he says. “In the old days, good managers could wrangle that out of the promoter as a travel expense, but you don’t see much of that today. The bus companies are doing really well because of the costs associated with air charters. Even with the rock star egos, it doesn’t make financial sense.”

Dave Davis, CEO of Grassland, Calif.-based TourJet with partner Elizabeth MacLeod, says it is all a matter of managing a tour’s resources. “You have to figure out how not to have a plane sitting around,” he says. “If you’re sitting still for a few days, we’ll send the airplane somewhere else. We won’t have assets sitting around costing you money.”

And even if a charter doesn’t make financial sense, sometimes it makes career sense—even when compared to traveling via commercial flights. Wayne Rizzi, president/CEO of air charter company Air Royale, cites the advantages of going private. “With commercial flights, you’re on their schedule; with us you’re on your own schedule,” Rizzi explains. “If you’re a high-profile person, you have 100% security. You can hide from the paparazzi when you want to hide from them. And if you want to work and plan with your agent on board, you can do so without being overheard.”

Many stars have opted for charter planes over commercial flights in reaction to Sept. 11. Davis says, noting that “travel concerns and increased airline security really do help the private charter industry.” Davis cites advantages to air charter as convenience, comfort, access to more airports, and better food. “Catering is whatever you want it to be. Tell us what you need, and we’ll get it, from Nobu sushi to Popeye’s fried chicken.”

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FROM WAREHOUSE TO YOUR HOUSE: Getting Music To Market

Manufacturers and merchants rely on a variety of methods to put CDs on shelves, from the P.O. to company-owned truck fleets.

BY ED CHRISTMAN

In the music industry's world of shrinking—and still worse, disappearing profits—executives are even studying the costs of shipping product to stores, homes, and distribution centers to find savings.

"We have built a lot of systems to try and measure the cost of each order and show how much it is to ship it and what the alternatives are," says Peter Blei, CEO of Alliance Entertainment Corp. (AEC). "Freight is a big component of our cost structure; it is a bigger cost than warehouse labor. It is a big piece and an important piece of our operations."

What's more, the arrival of product means more than just having the hot records at the right time. Chains are expanding their efforts to control the arrival of product shipments, since it impacts the scheduling of store staffing. "We have times scheduled for our trucking companies because we need to manage payroll to meet those shipments," notes John Sullivan, executive VP and CFO at Trans World Entertainment. "We usually arrange for a block of time so that you can expect shipment within an hour or two of that."

While the methods by which a CD gets from the manufacturing facility to stores might seem mundane, Blei finds it a fascinating study. Like the increasingly complex business world they serve, the parcel-delivery services and freight carriers are providing savings by giving customers the incentive to carefully manage the resources of how a package gets from one place to another. New releases tend to go air-freight bulk, using companies like Emory (now a part of Menlo Forwarding), Burlington Air, Pilot Air Freight and Houston's Eagle Global Logistics. Pallet-size quantities tend to arrive via ground freight companies like Roadway, U.S. Freightways and Viking Freight (FedEx Freight), explains Giles Taylor, who runs his own consulting business, Trans-Solution in Boston, which specializes in the music business. The next level down, he explains, would be the small-package companies like Federal Express, Airborne, UPS, and the U.S. Postal Service.

GROUND VS. AIR

Another strategy is using what's called pooled distribution, which allows a shipment of packages to be consolidated by truckload until it reaches a certain city, where it is then broken up and shipped the last few miles through a consolidator like R.R. Donnelly. In general, ground is less expensive than air, so the clever shippers try to keep as much as possible on the ground without using so many distribution centers, Taylor says. Ten years ago, there were more distribution centers in the music business, Taylor points out.

In the '70s and '80s, WEA Manufacturing maintained about 10 warehouses, including those connected to some of its branches. Today, it has four distribution centers—one in Aurora, Ill., carrying 25,000 titles; one located within the manufacturing plant in Olyphant, Pa., carrying 1,000 titles; one in Simi Valley, Calif., carrying 2,500 titles; and one in Atlanta, carrying about 750 titles, says Joe Barsuglia, VP of operations and distribution for WEA Manufacturing. "We probably handle 50,000 cartons a week just through the parcel carriers, although unit-size it's probably only 20% to 30% of our volume," Barsuglia says.

The destination of shipments has changed greatly over the last 10 years. "With the retailer, there has been a movement away from the distribution centers to the stores," WEA's Barsuglia says. "That cuts down on inventory-holding and [reduces] lead time. That is more becoming the norm, which means we need more resources to handle the same amount of business, which means additional costs," for the music manufacturers.

For instance, Hastings Entertainment says that 76% of the product it purchases from suppliers is delivered directly to its stores. On the other end of the spectrum are the rackjobbers, like the Handleman Co., which has all product delivered to its two automated distribution centers, where it then prepared to be shelf-ready for the 3,000 stores the company services for its retail accounts, says Tom Schmid, VP of operations at the Troy, Mich.-based company. In between, Trans World Entertainment has 77% of its product delivered to its two warehouses in Albany, N.Y., and North Canton, Ohio, while the remainder is shipped directly to stores. Trans World is unique among music retailers in that 20 company-owned trucks service 259 of its 655 stores, mainly those located within one day of the company's Albany facility.

TIMED RELEASE CAPSULES
The tricky thing in the music indus-

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try is the street date on new releases. Because holding inventory can add to costs, music manufacturers may start manufacturing a title as late as 24-hours before it is due to ship, although with a higher-volume title, they may start a little earlier, says Taylor. Still, if it’s not being shipped directly to stores, music merchandisers need lead time to prepare product. So rack-jobbers like Handleman and Anderson might get a title from 10-to-14 days before release, while a big one-stop like AEC gets product one week in front of street date.

The one-stop has to be sure that the product delivery is right, particularly on new releases. “When shipping to stores, we have standards, and we make sure they don’t get there before Monday,” says Blei. “We have a lot of controls set up to make sure that isn’t circumvented. On the other hand, we do everything we can to make sure it hits stores on Monday; you don’t want it to get there Tuesday.”

While the majors ship product in time to allow AEC to properly hit street dates, independent labels sometimes are late, which increases AEC costs to expedite store shipments. For the most part, AEC is a parcel shipper to thousands of customers, who choose from services like UPS, Fed Ex, and Airborne, with packages ranging in weight from 25 pounds to 50 pounds. The ability to track a piece of product, via barcodes, through the entire shipping process is crucial to keeping costs down. “We know how long it will take to reach any zip code in the U.S,” says Handleman’s Schmid. “All shipments are timed, and if UPS says it will take two days, you have 99% confidence in that.”

Moreover, if a one-stop “customer calls and says, ‘Where is the order?’ in 60 seconds, we can tell them where it is,” adds Blei.

Online fulfillment and record-club fulfillment is a whole other animal. At AEC, probably the largest online-fulfillment house in the music industry, each online retailer sets its own policies of how to handle delivery, although most commonly the postal service is used because it tends to have the best rates, says Blei.

WHERE’S MY AMP
Continued from page 31

[afollowing] may need us to get their equipment where it needs to be. For example, Good Charlotte plays Denver [Friday], the radio show in D.C. on Saturday, Boston on Sunday and Seattle on Monday. You couldn’t truck it, but we can fly the equipment to each date.

Radio shows, in particular, can be cumbersome to work out for a tour manager. “Bands have to play these shows out of label or promotional commitments, and they’re not routed like a booking agent would route them,” Greenstreet explains. “A lot of times, they are fill-ins between regular tour dates. A tour manager or booking manager calls us and asks, ‘Is this logistically possible?’”

In a post-9/11 world, Horizon’s job has become tougher. “The airlines are scaling back, particularly on the wide-bodies,” Greenstreet says. “They’re flying smaller planes, with limited cargo available. So not only are there fewer flights, there are smaller planes to move it on. That’s been our biggest problem since 9/11.” Still, both Greenstreet and Ward say business is good in the tour cargo word. “It’s like Tony Soprano said,” Ward says. “Historically, there are two industries that are unaffected by recessions: certain aspects of the entertainment industry, and our thing.” Ward says. “Our thing has been pretty recession-proof.”
Roc-A-Fella Expands Its Scope

Having firmly established its hip-hop credentials, Roc-A-Fella Records aims to do the same in R&B. New division Roc Music will also specialize in alternative, pop, and rock.

2003; the others will arrive in 2004. Def Jam will distribute the initial releases, and the label is talking to other distributors about handling non-R&B releases (Billboard Bulletin, June 16).

Working with Roc-A-Fella CEO Damon Dash at Roc Music is newly appointed Roc-a-Fella/Roc Music VP Kenny Burns. To help spread the word about the label, the seven-city Remy jazz tour is currently crossing the country. Hops for the Remy Martinez-sponsored juncture are Rell and Anthony. Launched June 15 in Detroit, the tour touches down in Washington, D.C. (June 17), Miami (June 19), Los Angeles (June 22), Atlanta (June 25), New York (June 30), and Chicago (July 2).

“We’re trying to build relationships,” Burns says. “Roc Music artists are the kind of true artists who play live and really connect with their audiences.”

ON THE RECORD: It’s apropos to note during Black Music Month that two marquee artists are returning to the scene.

First up: Kocholosts its R&B roster with the addition of former Def Jam artist Montell Jordan. The singer/songwriter’s new album, Life After Def, is on his own label, the Enterprise, Inc. It’s slated for a Sept. 9 release. Jordan joins such R&B artists as Chico DeBarge and Jeffrey Osborne on the Koch roster.

Best-known for her 1985 No. 1 R&B hit “Do Me Baby,” singer Mel’s Morgan has signed with West End Records. Her first release is the CD single “Don’t Say Love,” produced by Soul Switch (Cato Jones). She is negotiating with several labels for an album deal.

INDUSTRY BRIEFS: Patti LaBelle, Gerald Levert, Faith Evans, Kelly Price, Ashanti, and the Luther Vandross Band pay tribute July 4 to the thankfully recovering Luther Vandross.

That’s the second day of the three-day Coca-Cola Presents the 2003 Essence Music Festival in New Orleans. Just added to the July 3-5 festival lineup are LL Cool J, comedian Mo’Nique, and the Gap Band. ... Jaheim. Lil’ Mo, and Kelly Rowland are among the 2003 honoray chairpersons for the International Assn. of African American Music Foundation’s Summermusic festival/entertainment camps. This is the 10th year for the Coca-Cola-sponsored camps for inner-city youth. The camps are held in July and August in eight East Coast cities, including Baltimore; Norfolk, Va.; and Boston.

KUDOS: Black music industry veterans Miller London (Urban Network) and Maurice Warfield (Spice) are being honored by the Women of Prominence organization. The tribute luncheon is June 29 at the Olympic Collection in Los Angeles. For more details, call 323-923-8007.

Naija Has Her Own ‘Rhythm’
Street Campaign Helps New Artist Crack R&B/Hip-Hop Albums Chart

BY GAIL MITCHELL

Who is T. Naija? She is a Brooklyn, N.Y.-born, Nigerian-bred model. She is also a singer/songwriter. And her first album, Rhythm of Love on independent label Nok Records, debuted at No. 72 on the Top R&B/Hip-Hop Albums chart (Billboard, June 14).

Naija (first name Tinaolu) and her team point to several factors in her early success: built-in visibility afforded by Naija’s modeling career, the artist’s tenacity, and a loyal Nigerian fan base in the U.S. A marketing and finance graduate of New York University, Naija has a stake in Nok along with several silent partners.

Another major component is a street campaign all about “creating awareness and bulldozing the market,” says Sheryl Williams, director of New York-based Nok. “We figured if we can’t come up with advertising dollars to fight major labels on radio, we could at least fight them in print.”

In advance of the album’s late May release, Nok launched its buzz-building campaign in the top 15 markets. The ensuing print assault was waged in barbershops, clubs, hair salons, mom-and-pop stores, and online by way of posters and album cover snips.

Ads were also placed in Vibe, One World, Black Men, Black Woman, and Hype Hair magazines, all to the tune of between $200,000 and $500,000. “It was an expensive campaign. But it paid off,” says Williams, who declined to reveal the actual dollar amount. “That’s the amount you have to have stashed away,” espe-

ially if you intend to go without radio and a video to start but still want to create an impact. Rhythm of Love is currently No. 71 on the chart. The album has sold 4,000 copies to date, according to Nielsen SoundScan.

Naija credits the Internet for helping drive album awareness and sales, citing the “2.5 million Nigerians living in this country and the 4,000-plus e-mails” her Web site and others (i.e., nigeriantertainment.com) have logged.

Through Sumthing Distribution, the album is being sold at such outlets as Tower, Virgin, and Barnes & Noble.

With a new artist, success has to be proven in the marketplace as you grow the artist,” Sumthing president Andy Uterano says. “You have to find a pocket and develop the story from there. In these times, even a name artist coming out and being embraced by radio isn’t the easiest thing to happen.

“What happens next is picking up secondary markets for radio, setting up footholds in those markets, and seeing which ones take hold. We have a bite in a few markets.”

The album’s lead single, “My Man,” is receiving limited airplay in such stations as top 40 WJW Concord, N.H. Overseeking radio promotion is Sherman Oaks, Calif.-based company Bryan Parrish.

“My music is different, something major labels didn’t want to grab on to,” says the singer, who has appeared in Essence and Guinessness’s international ad campaigns. For the next three years, she will be the face of O’Neal/Mizuno’s Women of Color hair products line.

Naija wrote most of the songs on the 11-track album, working with producer Scooty Beats. Integrating elements of soul, funk, pop, and dance, Naija has been described as a cross between Sade and Grace Jones.

“I recorded six songs in 2001 and played them for my country’s press,” Naija says. “It was important that they accepted me, or I wouldn’t have finished the album. I know I took a risk starting in America. But I figured I can make it anywhere if I make it here first.”

“If we failed, then we knew we had another option of trying Europe,” Williams adds. “But it’s hard to do the reverse if you fail in Europe.

Naija hires out for essential services. Besides Sumthing Distribution, Bryan Farrish, and Los Angeles-based Top-notch Promo.com, the Naija team includes publicist Priscilla Chatman of New York-based Pretty Special.
Going With The Flow
Kavious Readies His New Album

Straight out of Tennessee, Kavious is bringing his Southern-fried rap to the masses. A native of Westwood—southwest of Memphis—the 26-year-old Kavious is preparing for the release of Emplty Shelves. The Nuclear Records album is distributed by Select-O-Hits.

ENCORE PERFORMANCE: Hip-hop lyricist Encore has partnered with indie label Hieroglyphics for the release of his sophomore album, Layover. It comes out in the fall. This is Encore's first album since 1999's Homie Starring Modeling School.

MUSIC EDUCATION TOUR: Atlanta-based BMI Marketing is pleased with the reaction to its 17-city Music Education Tour. The junket kicked off last month in Montgomery, Ala. The series of seminars and artist showcases is sponsored by major/independent labels and other allied companies. Board on are Aquadimin/Sony Music, Organized Noise/Entertainment, R.A.M. Records, A&M Records, Todd Anthony/Universal, Sony Records, 2M/Records, Atlantic/Universal, BMI, and ASCAP.

Kavious began rapping at the age of 5 and writing poetry at 11. His music draws from a number of influences: Donnie Hathaway, Marvin Gaye, Bob Marley, 2Pac, The Notorious B.I.G., Busta Rhymes, Run-D.M.C., LL Cool J, and Scarface. But Kavious is quick to note that he doesn’t “try to be like anybody else. I want people to think of me as I am.”

The first single from Empty Shelves is “In the Yo,” a song about being serious about what you’re doing. It’s saying you’re just going with the flow, trying to make money,” Kavious explains. “I’m real serious about what I’m doing.”

Emptty Shelves is due June 24.


The album boasts an all-star lineup that includes Cam’ron and M.O.P. Lead single is “Santana’s Town” featuring Cam’ron. The CD is produced primarily by the Diplomats’ in-house production team, the Hittmakers.

The Diplomats were first introduced by way of the recent Cam’ron tracks “Oh Boy” and “Hey Ma.”

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Baeling Offers 'Becstasys'

BY CHARLES KAREL BOULEY

While dance remixes are a common marketing tool to squeeze extra life out of pop singles, the dance world is seldom the primary breeding ground for most of today's mainstream acts.

But in a time where songs like DJ Sammy's "Heaven" and Daniel Bedingfield's "Getta Thru This" are being the beat back in top 40, bets are on that this could change.

One example is Becky Baeling's Bapstasys. Due June 24 on Universal, the album is audacious, straight-out-of-the-box dance. It is executive-produced by Baeling and Lee Chesnut, VP of A&R for Universal, and produced by dance icon Tony Moran.

"We are not ashamed to be marketing Becky as a dance artist," says Kim Garner, senior VP of marketing and artist development for Universal Music. "She's got a great voice, great songs, and we have consciously worked this at the clubs first."

Prior to the album's release, two lead singles—"If You Love Me" and "Getaway"—reached the top three of the Billboard Hot Dance Music Club Play chart. This issue, "Getaway" reaches the chart's summit.

Baeling has been clear about being a dance artist all along. She was Chesnut's first signing at Universal.

"Lee and I worked very hard at mastering our pitch that there needs to be a resurgence of dance music in the mainstream," Baeling says. "I'm always going to stay true to my roots in the dance clubs."

Baeling adds that since Madonna and Donna Summer, mainstream dance artists have carved a meaningful niche in pop culture.

"There's incredible dance music out there right now that's not getting noticed," she says.

THE 'X' FACTOR

"I was ready to sign Becky to a deal before I even knew if she could sing," Chesnut says. "We didn't even have a proper demo when I first met her, but she's just one of those people that's got that X factor. She walks in the room, and you know she's a star."

"We feel that we have made a pop record that you can dance to," Chesnut continues. "It hangs back to the days of disco, when it was about pop records that you could dance to and everyone was having a good time."

Part of the perception that dance has become more of an underground genre was fostered by the music's purists themselves. For years, dance purists have gravitated toward dub mixes of songs, removing the artists and promoting the DJ or producer as the star. If artists like Baeling are going to break that mold and bring dance back to the mainstream, that perception must change.

"For a while, music in clubs had no artists involved," Baeling says. "So maybe bringing back artists will make it more acceptable. There's a lot of great lyrics and melodies and stories going on with my record for people to identify with, so it's more than catchy grooves and infectious melodies."

Chesnut adds, "Becky is the real deal, a formally trained singer and actress. She co-wrote four of the tracks and was very involved with the overall vision. She's not a producer's or DJ's creation."

HEAVEN IS A POP PLACE ON EARTH

The next single will be a cover of Belinda Carlisle's '80s classic "Heaven Is a Place On Earth." Chesnut expects a warm reception at pop radio for the track.

"Our first 12-inch, for 'If You Love Me,' went to No. 3 on the [Club Play] chart, and we never even sent it to radio. That was always going to be our club warm-up track, because I wanted the dance community to have a sense of ownership with this project, someone that they could help break."

"Now 'Getaway' is No.1," Chesnut continues. "By the time we go for Heaven Is a Place On Earth at pop radio, she'll have a nice base."

Baeling's Ifs managed by Larry Rudolph, whose client roster includes Britney Spears. The label is launching a national club tour for Baeling.

Elite/Promo Only's 'Edits' Reach Power Players

Late last year, Elite/Promo Only debuted the promotional CD series Dance Radio Edits, which features tight radio versions of extended club remixes.

Created by Elite/Promo Only VP of promotion Cary Vance and senior director of promotion Marco Navarro, Dance Radio Edits is for hand-picked industry power players only.

In the months since its inception, Dance Radio Edits has become a valuable tool for rhythm, dance, and top 40 radio programmers, as well as mix-show DJs.

Perhaps more important, it has become a showcase for independent artists (Allan, lio) and unsigned talent (Jemma Elliot, Soolaliar).

"Dance music has always taken a back seat to other genres of music," Vance says. "With this series, we are able to get the music into the hands of the people that matter."

Label executives find the service, which is free to labels (meaning there is no charge to have their songs included), much-needed.

"These guys know their music, and they have a history with radio programmers," Ultra Records president Patrick Moxey says. "Because of this, programmers can add the featured songs with confidence."

Vance and Navarro are currently compiling the seventh volume. The set will feature, among others, Gioia ("From the Inside"), Benny Benassi ("Satisfaction"), and Daryl Hall & John Oates ("Intuition").

SINGLES FILE: "Pavement Cracks," the first single from Annie Lennox's sterring new 1 Records album, B Zo, is officially ready to take over clublands.

The bittersweet, electro-cracked track has been remixed by Mac Quayle, Goldtrix, the Scumfrog, and Gabriel & Dresden.

Quayle keeps the proceedings buoyant and deliciously pop, while Goldtrix delivers wickedly deep grooves—perfect for late-night sessions.

Delving deeper underground is the Scumfrog, who injects the track with a haunting, progressive house sentiment. Unfortunately, there are times when Lennox's vocals work against—not with—the Scumfrog's new rhythms.

All is perfectly in sync in the Gabriel & Dresden excursions, particularly the pair's Mixshow re-rub, replete with a gospel-hued breakdown.

In the May 24 issue, we mentioned the Junior Vasquez remixes of "Time" by the Pretenders. In the weeks since, more remixes have been done, most notably by Morel Dave Warrin, and DJ Who & Neovore.

For his Pink Noise mix, Morel surrounds Chrissie Hynde's vocals with a mixture of Naked Music shaded beats and New Order hue'd atmospheres.

In comparison, Warrin's musical landscape is sparse—an eerie synth line here, a bluesy organ there, and a powerful kick throughout.

"DJ Who & Neovore infuse their dreamy mix with skittering beats and warm keys. House purists will surely relish this version."

Unfortunately, at press time, Artemis Records had no plans to make these new mixes available—commercially or promotionally. We can only hope such potent mixes will soon see the light of day.

**Dance Singles Sales**

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<td>THROUGH THE RAIN (HEX HECTOR/MAC QUAILE REMIX)</td>
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<td>INTUITION (REMIXES)</td>
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**Billboard® HOT ELECTRONIC ALBUMS**

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**Billboard® HOT DANCE MUSIC**

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**Billboard® HOT DANCE BREAKOUTS**

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**Clubs Play**

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Spanish Acts Seek To Conquer U.S. Market

BY LEILA COBO

MIAMI—Traditionally, Spain has been a major supplier of musical talent to Latin America. Wave upon wave of Spanish acts find audiences in those countries as welcoming as their homegrown fans.

But in recent years, the U.S. Latin market has been a different matter. Vast and complex, it requires extended promotion and a major radio hit for an artist to make significant impact. The last Spanish act to become a huge seller in the U.S. was Alejandro Sanz, who broke here with his 1997 hit single “Corazón Partito.”

Now, Sony—with pop band La Oreja de Van Gogh’s label—and Universal—with ballad star David Bisbal in the U.S. and Latin America—are giving their acts an extra push in a concerted bid to find success in the U.S.

But the task isn’t easy. Factors stand in the way ranging from simple logistics—successful Spanish bands don’t have the time required to promote in the U.S.—to sensibilities—U.S. radio is infatuated when it comes to programming Spanish music, which tends to be more complex than Latin pop.

“The difficulty is not where they’re from—although the distance doesn’t help,” says Gabriela Martinez, VP of marketing for Warner Music Latin America, Sanz’s label. “But when they do well in Spain, they’re in such high demand that they simply don’t have time to come to this part of the world. And we suffer as a result.”

The solution, she says, is appropriate planning, especially when an artist has proved his worth in Spain and a second album is in the works.

Success in the U.S. has eluded La Oreja, which is currently the No. 1 band on Spain’s album sales chart with its third album, Lo Que Te Conté Mientras Te Hacías la Dormida.

“We are working to make them really successful, and I think it’s going to happen with this album,” says Teresa de la Concha, director of English-language product for Sony Music International Latin America. “They’ve been available for radio festivals and promotion in California and Puerto Rico, and that work will be the basis for launching this new album.”

De la Concha says that gaining a foothold in Mexico—where the band is also successful—was a long, arduous job that required multiple visits from the band.

“We’re in the middle of a Spanish tour; there isn’t time to be everywhere,” La Oreja singer Amaia Montero says. “But everything can be compatible.”

De la Concha says the next step is for the band to stage a full tour in the U.S. That is expected this fall. While La Oreja was exported because of its great success in Spain, Bisbal was conceived as an act with crossover appeal to the U.S. and Latin markets.

This would seem unusual at first blush, because Bisbal is a product of the first edition of El Show, the TV show that made him a hit in Spain. But record label Voz Music saw much more, and in an effort to go international right away, it asked Miami-based hitmaker Kike Santander to produce Bisbal’s debut album, Corazón Latino.

“Vale always wanted to have an artist that could compete with the likes of Cristian, Ricky Martin, or other Latin idols, but we hadn’t found the right artist,” says Voz Music co-founder Gabriel Blanco said at the time.

The gamble worked. Corazón Latino sold 600,000 copies in Spain in its first week. Only Sanz’s El Alma Al Aire has ever done better on first-week sales. To date, the album has sold more than 1 million copies in Spain alone, according to Universal.

Bisbal isn’t just a TV product. He’s a star,” says Walter Kolm, VP of marketing for Universal Music Latino.

In the U.S., however, sales of Bisbal’s album have yet to take off.

Kolm expects to see a jump in sales with his single and also as a result of Bisbal’s extended presence in the U.S. He and Santander are currently working on his second album in Miami, so he will be available to do promotion where he previously could not.

“He’s young, this is a commercial album, and he’s very, very charismatic,” says Kolm, who is adamant in his belief that Bisbal will “explode.”

Kolm also has plans to work several other Spanish acts—including Sergio Dalma, Ismael Serrano, and David Bustamante—in the U.S. this year. He says, “We can do it because we have a commitment from the artists that they’ll come and work their albums.”

Acting Life Is A ‘Cabaret’ For Secada

Anyone who has seen the television version of Cabaret will probably agree that the MC character can raise eyebrows, to put it mildly. Debauched and decadent, like the era in which he lives, the MC is also blatantly sexual and apparently bisexual.

It’s an enticing role. But it’s not one you would naturally associate with a Latin pop singer widely regarded as a heartthrob.

Yet Jon Secada, who is playing the role through the end of August at New York’s St. Luke’s under director Sam Mendes, is having a ball.

“There’s a very demonic side to this character,” Secada says. “But that’s the challenge: the psychological transformation, the moods and challenges that the role takes on. The sexuality was not an issue for me at all. That was the easiest thing. The hardest thing was what the character is made of. It’s a character based on what was going on at the time in Germany.”

This is not Secada’s first brush with Broadway: he played Danny Zuko in the 1995 staging of Grease. In this case, he does not expect any particular boost to his solo career from his Cabaret appearance.

Rather, he says, the role and the timing were right. When his run ends, he will have ample time to prepare for a Christmas concert tour with trumpeter Arturo Sandoval and singer Jaci Velázquez. The tour, produced by Secada himself, kicks off after Thanksgiving and continues until Christmas.

MADRID GETS FESTIVE: Madrid is adding its name to the list of European cities that have annual Latin music events with the June 21 Festival Marcha Latina. Although it probably boasts the highest number of Latin American immigrants of any European city, until now, Madrid had no regular Latin music event—until now.

The event is being organized by a group of private companies under the title Sandunga.

Headliners include Spanish act Ketama, José Alberto y El Canario from the Dominican Republic, Colombia’s Estrellas de Niche, and Cuba’s Paulito FG and Joel Domínguez y Su Orquesta.

RAP ROCKS CHART: Two brand-new rap acts are debuting in top slots on the Billboard Top Latin Albums chart this week. First up is Puerto Rico’s Don Omar with “Last Don” (VI Music), who enters at No. 10. Second is California’s Proyecto Akwido (Univision Records) with “Akwido,” charting at No. 12. These good showings are significant. First, no new Latin act has debuted this well on the chart in recent memory. That these two have made it, with little airplay, underscores the effectiveness of proper marketing and promotion prior to the album’s release—still rare in Latin music.

Second, Don Omar and Akwido represent two brands of rap—from Puerto Rico and the West Coast, respectively—that are on the rise, as far as sales are concerned.

In other chart news, Ricky Martin and Marco Antonio Solís remain steady at Nos. 1 and 2, respectively, while the Frida soundrack jumps from No. 28 to No. 5.

Additional reporting by Howell Llewellyn in Madrid.
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*ITALICS* indicate significant sales or entries. *Underline* indicates major chart entries. **Bold** indicates albums first week. (s) signifies sales gain. (es) signifies entry. **ITALICS** signifies significant sales or entries. *Underline* signifies major chart entries. **Bold** signifies albums first week. (s) signifies sales gain. (es) signifies entry.
### Hot Latin Tracks

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>TAL VEZ</td>
<td>Ricky Martin</td>
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<td>MARISPA TRAICIONANDA</td>
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<td>PARA QUE LA VIDA</td>
<td>Enrique Iglesias</td>
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<td>AMANECER</td>
<td>Alejandro Fernandez</td>
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<tr>
<td>NO HACE FALTA UN HOMBRE</td>
<td>Jacci Velasquez</td>
<td>11</td>
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<tr>
<td>TU AMOR O TU DESPRECIO</td>
<td>Marco Antonio Solís</td>
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<tr>
<td>FOTOGRAFIA</td>
<td>Joes Feeding Nelly Furtado</td>
<td>11</td>
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<tr>
<td>ME FALTA VALOR</td>
<td>Pepe Aguilar</td>
<td>11</td>
</tr>
<tr>
<td>CASI</td>
<td>Sara</td>
<td>11</td>
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<tr>
<td>SI TE DUEREN</td>
<td>Gilberto Santa Rosa</td>
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<td>EL SINVERGETDRE</td>
<td>Los Tucanes de Tijuana</td>
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<td>LO QUE YO TUVE CONTIGO</td>
<td>Jose Feliciano</td>
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<td>NO PODRAS</td>
<td>Ola Toan</td>
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<td>UNA VEZ MAS</td>
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### Greatest Gainer

<table>
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<tr>
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<tr>
<td>MUY A TU MANERA</td>
<td>Millie</td>
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<td>A QUIEN LE IMPORTA?</td>
<td>Thalia</td>
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<td>ALUCINADO</td>
<td>Tiante Ferro</td>
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<td>ACA ENTRE NOS</td>
<td>Banda El Recodo</td>
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<td>CLAVAME TU AMOR</td>
<td>Necio</td>
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<td>ENTRE EL DELIRIO Y LA LOCURA</td>
<td>Jennifer Lopez</td>
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<td>KILOMetros</td>
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<td>DAME</td>
<td>Ricardo Arjona</td>
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<td>QUE GANAS</td>
<td>Ricardo Montaner</td>
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<td>TE VAS AMOR</td>
<td>El Coyote Y Su Banda Tierra Tierra</td>
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<td>HERIDA MORTAL</td>
<td>Jerry Rivera</td>
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<td>David Bisbal</td>
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<td>MARIA CHUCHENA (MARIA SUSENA)</td>
<td>Los Raza</td>
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<td>Quedate Callada</td>
<td>Jorge Luis Cabrera</td>
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<td>POR AMOR</td>
<td>Jon Secada</td>
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<td>SE ME OLVIDO TU NOMBRE</td>
<td>Eddy de la Garza</td>
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<td>VETE YA</td>
<td>Valentin Elizabeth</td>
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### TROPICAL/SALSA AIRPLAY

<table>
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<tr>
<td>TE HAS LOCA</td>
<td>Rosario</td>
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<tr>
<td>MI AMOR</td>
<td>Susana Baca</td>
<td>26</td>
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<tr>
<td>EN LO INGLES DE MI</td>
<td>Alfonso Grande</td>
<td>26</td>
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<tr>
<td>COSA MALA</td>
<td>Alfonso Bellini</td>
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<tr>
<td>LO QUE ME EXCEDE</td>
<td>Alejandro Fernández</td>
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### Regional Mexican Airplay

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<th>WEEKS AT NUMBER 1</th>
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<tr>
<td>YA NO ES IGUAL</td>
<td>Frankie J</td>
<td>41</td>
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<tr>
<td>ME LA VOY</td>
<td>Gerardo Ortiz</td>
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<td>LMTD</td>
<td>LMTD</td>
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<td>EL LUNDE</td>
<td>Nino de la Cruz</td>
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<tr>
<td>NO BAJE LA CABEZA</td>
<td>Chiquito</td>
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*Note: The document seems to be a chart from a music magazine, listing top songs and gaining artists in different genres. The content includes song titles, artists, and weeks at number one for Hot Latin Tracks, Greatest Gainer, Tropical/Salsa Airplay, and Regional Mexican Airplay.*
Wayne Turns Hard-Knock Life Into Memorable Music

BY PHYLIS STARK

NASHVILLE—After years of churning out slick, scrubbed, media-schooled cowboys, country music is favoring another style—male artists with grit and substance who have led real lives.

Among the artists leading that charge is Jimmy Wayne, whose self-titled DreamWorks Records debut will be released June 24.

Wayne has lived on the streets and on the lam, been a victim and a witness to horrible domestic violence, survived a murder attempt by his stepfather, fended off suicidal thoughts, and spent his formative years in foster care while his mother was in and out of prison.

He turned his hard-scrabble beginnings into a collection of edgy, memorable songs for his debut album, and his live performances for radio programmers have earned their respect.

Wayne’s debut single, “Stay Gone,” is No. 4 on the Hot Country Singles & Tracks chart this issue. The commercial single, which also includes an acoustic demo version of the song, is No. 4 on the Country Singles Sales chart.

“I am a big fan of Jimmy,” KNIX Phoenix music director Gwen Foster says. “The single is working big time. ‘Stay Gone’ is in our heaviest rotation. Research looks great. Phones are ringing. He also has a song called ‘I Love You This Much,’ which blows me away every time I hear it.”

Slated as a second single, “I Love You This Much” is about Wayne being abandoned by his father and his own subsequent spiritual awakening.

While Foster thinks Wayne’s album is good, she says, “To get the full effect of Jimmy Wayne, you need to see and hear him live. It’s an emotional experience hearing him sing and tell his life story. His music and performance are so strong that he doesn’t even need a full band. He and his guitar fill up the room.”

Mike Culotta, operations manager for WQYK/WYUU Tampa, Fla., agrees. When Wayne came to visit his stations, he says, “I was just floored by him, the passion that came out of his voice, and the way he touched people. ‘He’s had a hard life, and his story is proof that you can overcome some enormous obstacles,’ Culotta adds.

During his eight-month introductory radio tour, Wayne sang his songs and told his life story for scores of programmers.

“Any time my phone rings from artist visits [to radio], I know we’ve got something,” says DreamWorks senior executive for promotion and artist development Scott Borchetta, who fielded many such calls.

Borchetta calls Wayne “a country soul singer with this amazing survival story,” which he’s not shy about sharing. “I’ve never seen it not move people,” Borchetta says. “He deals with [his history] in a very positive way.”

The retail visits have gone as well as the radio stops. Borchetta says, “The support at the account level is all we hoped for and more.”

Wayne, 30, grew up in North Carolina. Before turning to music, he got an associate’s degree in criminal justice and spent four years working as a prison guard, where a chance meeting with one of his former foster brothers—an inmate—inspired Wayne’s song “Blue and Brown.”

Wayne’s stepfather stabbed and beat his mother when Wayne was 14. That experience found its way into another song on the album, “The Rabbit.”

He says writing such songs is “like therapy. I think God gave me a gift of experience, and I don’t look at it as bad experience. It’s experience he’s given me to mold me the way he wants me to be and to use it in other people’s advantage that may be going through a similar situation but may not be strong enough to pull themselves out of it.”

Consequently, Wayne says, his songs routinely inspire others to share their life stories with him. While that may be a heavy burden for a young singer to bear, Wayne welcomes it.

“That’s what I’m supposed to do,” he says. “That’s a part of my job.”

Wayne’s album—produced by Chris Lindsey and DreamWorks principal executive James Stroud. It was executive-produced by Borchetta, who brought Wayne to Stroud’s attention.

“My goal when I started working on this project was to give the listener the opportunity to feel like they’re sitting in my mind’s theater and feel like they get finished listening to the record, they know who I am or something about me,” he says.

Wayne, who is booked by the William Morris Agency, has been opening dates for Lonestar, Dwight Yoakam, Sara Evans, Martina McBride, Vince Gill, Diamond Rio, and Wynonna. He is currently shopping for a manager.

Adkins Gets Uplifting Invite

It was a moment that mixed comedy and emotion, when 4’11” Grand Ole Opry star Little Jimmy Dickens invited 6’6” Capitol Records artist Trace Adkins to become a member of the venerable Opry cast.

In the middle of Adkins’ performance at the June 14 Opry, Dickens walked onstage with a step ladder, climbed up to Adkins’ eye level and offered the visibly moved singer the invitation considered to be one of country music’s highest honors. Adkins will be formally inducted into the Opry Aug. 23.

“It’s an incredible honor to become part of such a legendary and historical institution,” Adkins tells Billboard. “As an artist, it’s the epitome as far as accomplishments go. I’ll do everything I can to uphold this honor and make the Opry proud that I’m one of their family members.”

SIGNINGS: Kenny Chesney has signed a publishing deal with Sony/ATV Tree. It is a continuation of the previous deal he had with Acuff-Rose Music Publishing before Sony/ATV acquired it last summer. Chesney was with Acuff-Rose for 12 years. SESAC has signed songwriter and Dualtone recording artist Jim Lauderdale for performing-rights representation.

ARTIST NEWS: Tim McGraw will make his acting debut in the independent film Black Cloud, written and directed by former NYPD Blue and Silver Spoons actor Rick Schroder. The film is expected to debut at the Sundance Film Festi...
### Top Country Albums

<table>
<thead>
<tr>
<th>Number 1 / Hot Shot Debut</th>
<th>Week At Number 1</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
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<tr>
<td><strong>ALBUMS</strong></td>
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<td><strong>Honkytonkville</strong></td>
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<tr>
<td><strong>2</strong></td>
<td><strong>Toby Keith</strong></td>
<td><strong>Unleashed</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>Shania Twain</strong></td>
<td><strong>Up!</strong></td>
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<td><strong>4</strong></td>
<td><strong>Kenny Chesney</strong></td>
<td><strong>No Shoes, No Shirt, No Problems</strong></td>
<td><strong>31</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>Darryl Worley</strong></td>
<td><strong>Have You Forgotten?</strong></td>
<td><strong>43</strong></td>
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<tr>
<td><strong>6</strong></td>
<td><strong>Dixie Chicks</strong></td>
<td><strong>Home</strong></td>
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<td><strong>7</strong></td>
<td><strong>Jo Dee Messina</strong></td>
<td><strong>Great Hits</strong></td>
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<td><strong>8</strong></td>
<td><strong>Randy Travis</strong></td>
<td><strong>Rise And Shine</strong></td>
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<td><strong>Tim McGraw</strong></td>
<td><strong>Not a Moment Goes By</strong></td>
<td><strong>22</strong></td>
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<td><strong>10</strong></td>
<td><strong>Martina McBride</strong></td>
<td><strong>America IV: The Man Comes Around</strong></td>
<td><strong>46</strong></td>
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**Greatest Gainer**

- **Johnny Cash**
- **Jo Dee Messina**

**Pacesetter**

- **Phil Vassar**
- **Ricky Skaggs & Kentucky Thunder**

**Artist & Number/Distributing Label**

- **Toby Keith**
- **Shania Twain**

**Titles**

- **Geotek:**
- **McBride:**

**Dates**

- **June 28, 2003**

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### Top Country Catalog Albums

<table>
<thead>
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<th>Week At Number 1</th>
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<th>Title</th>
<th>Peak Position</th>
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<tr>
<td><strong>1</strong></td>
<td><strong>Kenny Chesney</strong></td>
<td><strong>Baptized</strong></td>
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<td><strong>2</strong></td>
<td><strong>Soundtrack</strong></td>
<td><strong>0, Brother, Are You There?</strong></td>
<td><strong>132</strong></td>
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<td><strong>3</strong></td>
<td><strong>Tim McGraw</strong></td>
<td><strong>Live于From The Dancehall Doctors</strong></td>
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<td><strong>4</strong></td>
<td><strong>Johnny Cash</strong></td>
<td><strong>Man With A Memory</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>Shania Twain</strong></td>
<td><strong>Come On Over</strong></td>
<td><strong>253</strong></td>
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<td><strong>6</strong></td>
<td><strong>Willie Nelson</strong></td>
<td><strong>Wide Open Spaces</strong></td>
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<td><strong>Nanci Griffith</strong></td>
<td><strong>Tales From The New West</strong></td>
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<td><strong>Brooks &amp; Dunn</strong></td>
<td><strong>The Greatest Hits Collection</strong></td>
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<tr>
<td><strong>9</strong></td>
<td><strong>Dixie Chicks</strong></td>
<td><strong>Fly</strong></td>
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**Artist & Number/Distributing Label**

- **Alan Jackson**
- **George Jones**

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**Dates**

- **June 28, 2003**
### Billboard® HOT COUNTRY SINGLES & TRACKS

#### JUNE 28 2003

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<td>Toby Keith</td>
<td>BEER FOR MY HORSES</td>
<td>Wally Nelsen</td>
<td>MCA Nashville</td>
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<td>3</td>
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<tr>
<td>2</td>
<td>Jamey Johnson</td>
<td>THIS FAR</td>
<td>K. Beathard, C. Beathard</td>
<td>Arista Nashville</td>
<td>32</td>
<td>13</td>
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<tr>
<td>3</td>
<td>Alan Jackson</td>
<td>YOU BETCHA</td>
<td>C. Collins, S. Russi</td>
<td>Capitol</td>
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<td>4</td>
<td>John Anderson</td>
<td>L.A. DON'T CARE</td>
<td>T. Bruce, S. Hendricks</td>
<td>Arista Nashville</td>
<td>29</td>
<td>11</td>
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<tr>
<td>5</td>
<td>Trisha Yearwood</td>
<td>HOW DO I LIVE</td>
<td>D. Rucker, L. Taylor</td>
<td>MCA Nashville</td>
<td>28</td>
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### Top Bluegrass Albums

#### JUNE 28 2003

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Alison Krauss</td>
<td>ALISON KRAUSS &amp; UNION STATION</td>
<td>Columbia</td>
<td>32</td>
<td>12</td>
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<tr>
<td>2</td>
<td>Bill Monroe</td>
<td>C. CRABB</td>
<td>CRG</td>
<td>31</td>
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<tr>
<td>3</td>
<td>Earl Scruggs</td>
<td>THE NITTY GRITTY DIRT BAND</td>
<td>Rounder</td>
<td>30</td>
<td>29</td>
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<tr>
<td>4</td>
<td>Bob Wills &amp; His Texas Playboys</td>
<td>COUNTRY BLUES</td>
<td>Warner Bros.</td>
<td>29</td>
<td>32</td>
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<tr>
<td>5</td>
<td>Doc Watson &amp; Dave Swarbrick</td>
<td>THREE MISSISSIPPS</td>
<td>Rounder</td>
<td>28</td>
<td>32</td>
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<td>6</td>
<td>The Byrds</td>
<td>GREATEST HITS</td>
<td>Columbia</td>
<td>27</td>
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<td>7</td>
<td>Bill Monroe</td>
<td>TIME LIFE'S TREASURY OF BLUEGRASS</td>
<td>Time Life</td>
<td>26</td>
<td>32</td>
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<tr>
<td>8</td>
<td>The Dixie Chicks</td>
<td>DODGY PARTON</td>
<td>Island</td>
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### Hot Shootout

<table>
<thead>
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<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td>THIS ONE'S FOR THE GIRLS</td>
<td>Martina McBride</td>
<td>32</td>
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<td>I CAN'T BE YOUR FRIEND</td>
<td>Trace Adkins</td>
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<td>13</td>
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<tr>
<td>I DON'T MEAN TO DO IT</td>
<td>Dierks Bentley</td>
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<td>I CAN ONLY IMAGINE</td>
<td>Mercy Me</td>
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<td>13</td>
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<td>I'M MISSING YOU</td>
<td>Kenny Rogers</td>
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<td>I WANT YOU TO KNOW</td>
<td>Dwight Yoakam</td>
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<td>I WANT MY HEART TO KNOW</td>
<td>Buddy Jewell</td>
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<td>I WANT YOUR LOVE</td>
<td>Chris Cagle</td>
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<td>I WANT YOU TO KNOW</td>
<td>Rhonda Vincent</td>
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<td>I WANT YOU TO KNOW</td>
<td>Devin Ratterree</td>
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<td>I WANT YOU TO KNOW</td>
<td>Rick Trevino</td>
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### Top Country Singles Sales

#### JUNE 28 2003

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<thead>
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<th>Weeks At No. 1</th>
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<td>PATTY LOVELESS</td>
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<tr>
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<td>GEORGE STRAIT</td>
<td>GEORGE STRAIT</td>
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<td>3</td>
<td>TRAVIS Tritt</td>
<td>TRAVIS Tritt</td>
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<tr>
<td>4</td>
<td>THEO BROWN</td>
<td>THEO BROWN</td>
<td>29</td>
<td>27</td>
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<tr>
<td>5</td>
<td>PATSY CLINE</td>
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### SoundScan

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### Recording Industry Assn.

© Recording Industry Assn. of America. RIAA. All record sales figures inclusive of both CD and cassette sales, and include sales made through direct mail, rack sales, and other non-commercial channels.
Nashville Talent Shows Variety

While known mainly for its country and contemporary Christian music, Nashville is home to many acts who wear neither cowboy hats nor crosses. A number of Nashville's up-and-coming artists reflect the diversity of the city's music scene and can be found playing live everywhere from lounges to living rooms. Here, we take a look at four relatively unknown acts based in Nashville with the potential for major stardom.

**BLUE MERLE**

One of the more exciting success stories to emerge from Nashville's diverse pool of unsigned talent is Blue Merle. The eclectic band just signed a deal with Island Def Jam and tapped gifted producers Steve Lillywhite for its major label debut due this fall.

The young group, formed just a year and a half ago, comprises guitarist/lead vocalist Lucas Reynolds, fiddler Patrick Ross, mandolin player Beau Stapleton, bassist Jason Oetel, and drummer percussionist William Ellis.

"There is a really sweet circle of really hot, young players in [Nashville], and we kind of met through that," says Reynolds.

From the outset, the group's members shared the same philosophy. "It was just [about] making music, not making a kind of music," he says. "It's the first band I've ever been in that you didn't have to fit to one sound.

They describe their music as a blend of acoustic rock, blues, jazz, classical, and bluegrass. Before catching the eye of pop and rock labels (three of which were bidding for the group before they chose Island Def Jam), the group turned down offers from some Nashville labels. "The thing with Nashville was they were trying to make it a country thing, and that's not what it was," Reynolds says.

The record deal comes on the heels of several other high-profile

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**NASHVILLE**—From country music's long-established traditions to the growing Christian music scene and the burgeoning pop, rock and R&B cultures, no city can better claim the title of Music City U.S.A. than Nashville.

Teeming with a diverse palette of music emanating from a variety of venues, Nashville has become a mecca for songwriters, artists, and musicians from all over the world. They appreciate the Southern city's sense of community and support for the arts. While known primarily for country music, Nashville's no longer well-kept secret is the genuine diversity of its music scene.

Although she says "country and Christian will always be the cornerstones of Nashville music," Nancy Shapiro, NARAS' Nashville-based Southern region VP, also notes, "There is a lot of R&B, rap and pop recording going on here."

The NARAS Nashville chapter's recent Grammy block party stands as an example of the city's diversity. The performers included rap act Grits, Grammy-nominated polka artist Lynnmarie, rock band Scree-I, and bluegrass star Rhonda Vincent.

"There is a lot of great talent here, from rock to jazz to urban," says Shapiro. "I predict that you will see Nashville labels signing [more than] just country music out of here," as the Universal South label is already doing.

**NASHVILLE GROWS UP**

Those who have lived here for a long time have seen the city evolve into a more cosmopolitan environment with an increase in cultural offerings, sporting events and even noteworthy restaurants. In recent years, the city has built an arena that is regularly used for concerts, a football stadium now used for the annual Fan Fair country festival, and a spectacular new Country Music Hall of Fame and Museum.

As the major label count has ebbed and flowed, the number of

Continued on page 52

Continued on page 52
NASHVILLE—With live music rooms ranging from the tiniest of clubs to the 60,000-seat Adelphia Coliseum—along with promoters and patrons aplenty to keep them busy—Nashville has it going on in terms of venues.

A diverse group of promoters operates in the city including Clear Channel Entertainment (CCE), TBA, Great Big Shows, and Outback Concerts. Additionally, CCE books and operates AmSouth Amphitheater in nearby Antioch, a prototype shed opened in the mid-1980s by PACE Concerts.

Given its status as the home of country music and a breeding ground for developing singers and songwriters of all genres, it is no surprise that Music City offers plenty of places to play, particularly at the club level.

Among the more active small rooms in Nashville, many of which have hosted live recordings, are 12th & Porter, the Exit/In, 3rd & Lindsley, the Trap, Robert’s Western Wear, the Bluebird Cafe, Wildhorse Saloon, the Surf, and the Mercy Lounge.

Arguably the most famous—or perhaps infamous—music joints in town is Tootsie’s Orchid Lounge, located directly behind the Ryman Auditorium, once home of the Grand Ole Opry, on Lower Broadway in Downtown Nashville. Opened by the late Tootsie Bess in 1960, Tootsies gained notoriety as the unofficial “green room” of the dry Opry, where stars could come in and wet their whistles between performances.

Steve Smith bought the place in 1992, and his brother John Taylor books and manages Tootsies today. The room has recently seen performances from names acts like Tim McGraw, Terri Clark, and Toby Keith, and still boasts young singer/songwriters like it did in the 1960s. Tootsie’s exarchs a door charge and still works all the bar. “To charge would be unconstitutional,” says Taylor. “Tootsies is about the music.”

THEATERS AND UP

Nashville is well supplied with venues of 1,000 seats and up. The Tennessee Performing Arts Center (TPAC) boasts Jackson Hall (2,472-seat capacity), the War Memorial (1,668 capacity), the James K. Polk Theater (1,075 capacity), and the more intimate Andrew Johnson Theater with 288 seats.

The legendary Ryman Auditorium, with its church pew seating and near religious aura, is one of the most revered rooms in town. Its historic decade boasts every- one from Garbus and Patsy Cline to Bob Dylan and Bruce Springsteen, and the 2,100-capacity building was for 31 years home to the Grand Ole Opry. It still stages several Opry performances annually and promotes both in house and with outside promoters.

Outside of downtown Nashville lies one of the busiest venues in town, the 4,424-seat Grand Ole Opry, owned by Gaylord Entertainment Company. The Opry is booked on average more than 200 days a year, and, as home to the Opry for the past 29 years, is largely immune to cycles of the touring industry. “The Opry house remains a pretty active building, and we don’t actually see a lot of impact from the touring climate out there,” says Pete Fisher, VP/GM of the Grand Ole Opry. “Most of our business is Grand Ole Opry shows, large convention meetings, and taping and TV programs like the Country Music Awards.”

In March, the Opry began undergoing a $7.5 million renovation that will include a 2,400-square-foot gift shop, a 2,000-square-foot office/ticketing operation, renovation of all concessions stands, and a new front-of-house console and speaker system.

Adjacent to the Opry is the 1,800-seat BellSouth Ariff Theater, which books about 100 dates a year, most recently the tapings of Nashville Star. “We’re actually looking for more opportunities in there,” says Fisher of the Ariff, which was renovated in the mid-1990s. “It serves TV productions very well.”

BIGGER ROOMS

The crown jewel among Nashville venues is the 20,000-capacity Gaylord Entertainment Center (GEC), which opened in 1996. The arena played host to 23 concerts in the past year, up from 10 the previous fiscal year. Among the heavy hitters were the Rolling Stones, Cher, Alan Jackson, George Strait, Jon Jovi, Kenny Chesney, the Eagles, and Bon Jovi.

In The Studios

Music City Attracts All Types Who Want
A Positive Place To Record

BY CHRISTOPHER WALSH

Somewhere to the south of New York City lies the friendly state of Tennessee," sang Paul McCartney on "Sally G." Nashville hosted the ex-Beatle for several weeks in 1974, where he jammed with local legends, including Chet Atkins and Johnny Cash, and recorded several tracks—such as "Sally G."—at SoundShop Recording Studios.

Today, it is hardly unusual to find a non-country artist working in one of Nashville’s recording studios, many of them among the best-equipped and staffed facilities in the world. Along with those world-class studios is an equally top-notch infrastructure of equipment sales and rental companies, workstations-based personal studios, and, of course, musicians. For that variety of reasons, artists of many genres are finding Nashville a sound alternative to the recording centers of New York, Los Angeles, and London. "A lot of people like coming to Nashville," says Sharon Corbit of Ocean Way Studios. "They love the studio here, they love the musicians, and just love the feel of the city." 

Housed in an 1850s church, Ocean Way’s Studio A offers an immense tracking space with fabulous natural acoustics, able to accommodate an 80-piece orchestra. The 146-input Neve console in Studio A’s control room is also a strong attraction for producers and engineers.

"We just did a Tantric record there, and it was awesome!" says L.A. based producer/engineer Toby Wright, who produced the Louisville, Ky.-based rock band at Ocean Way. "We moved in, lived there for eight weeks, and had a great time."

Producers and engineers are partial to specific rooms and consoles, and often take projects to such facilities. For engineer David Thoener, that meant bringing mixdown twenty to Nashville’s East Iris Studios. "It’s a Tom Hall–designed room," explains studio manager Mike Paragone, "and has a Solid State Logic 9000 J Series console. That’s what [Thoener] was looking for. David Leonard has also done so much here—Barenaked Ladies’ Stunt was his biggest.

Comprising several studios and related services, Emerald Entertainment Group has probably attracted the most non-country recording sessions. Emerald’s Colonial Studio Room is also SSL 9000 J Series-equipped. “We’ve had Bon Jovi, Fugees, Megadeth, Sheryl Crow, Alicia Keys, James Taylor, Mark Knopfler—we’ve done a lot of stuff,” says Emerald’s Scott Phillips. "We just did a live mix for Pearl Jam.

"Rather than going to L.A. or New York and being, in some cases, in the same environment," Phillips continues, "when artists come to Nashville, it’s different, it’s a new place. As far as the studios go, we’re competitive with anything L.A. or New York have to offer, and our prices tend to be a little less. We’ve got a good price point, plus it’s a nice place to come and hang out for a month. It is a cool hang here in Nashville, it’s not like everyone thinks.

Nearby Franklin, Tenn. is also teeming with studios, such as the Sound Kitchen and newcomer Paragon Studios. Equipped with an SSL XL K Series console, these facilities are proving to be a positive place to record.
SESAC CONGRATULATES joe nichols ON HIS ACM AWARD, TOP NEW MALE VOCALIST
MUSIC CITY ATTRACTS
Continued from page 47

small labels and related entrepreneurial music businesses opening in Nashville has continued to rise. One of those labels, Compendia Music Group, launched here in January 2002. The company has a Christian music division, but there’s not a country act to be found on the roster, whose recent additions include Robert Palmer, Terence Trent D’Arby, and R&B singer Tony Rich.

Compendia president Mike Olsen says Nashville was chosen as the company’s headquarters because of the deep pool of experienced music executives available. “There are so many talented people who live in Nashville, and their experiences are broader than country,” he says. “So I was able to assemble a great staff.”

“The arts community and cultural aspects of the city have really grown,” says Bill Hearn, president/CEO of EMI Christian Music Group. “I’m very proud to see there’s a much more diverse culture here. It’s neat to see Nashville growing from that standpoint, and I think our services and restaurants are getting better too. When we first moved here, it was pretty slim pickings, from a culinary standpoint.”

RCA Label Group chairman Joe Galante, who moved to Nashville from New York in 1974, says: “When I first moved here, I’m not sure why I stayed. There was nothing here besides the music. It was a small town... It’s gotten to be a city, not a town anymore.”

Galante says one thing that helped put Nashville on the map was the advent of Nielsen SoundScan, which gave a needed boost to the country music industry. “For years we were doing [volume] numbers on people like Clint Black and Alabama, and nobody knew what the numbers were because we never had first week [sales figures]. All of sudden, with SoundScan, people went ‘Holy good God! There’s a business in this country stuff.’”

CHRISTIAN THRIVES
Another area in which the Nashville music community has grown exponentially is Christian music. Nashville’s first music company was actually a Christian venture. Founded in 1902 by John T. Benson, Benson Music originated as a songbook company and grew into a major record label/publishing company.

Today, Nashville is home to the Christian industry’s three largest companies: EMI Christian Music Group, Warner Bros. Christian division (which includes Word Records), and BMG-owned Provident Music Group. Word Records, originally launched in Waco, Texas, opened a Nashville office in 1979, and has since made Nashville its base of operations.

In addition to Word’s relocation, Nashville achieved an even stronger Christian music presence when Sparrow Records moved from Los Angeles in 1991. “At that point, we were an independent, family-owned record company,” says EMI’s Hearn, whose father, Billy Ray Hearn, founded Sparrow. Hearn cites three reasons for Sparrow’s move to Nashville: proximity to the company’s artists and songwriters, lower operating costs and better quality of life for the staff.

“We had about 120 employees in Los Angeles, and only seven of them owned homes because of the incredibly high cost of real estate,” says Hearn. After moving to Nashville, “we went from seven homeowners to 33 homeowners in a year. Many more of our employees were able to afford homes and have a better quality of life. Also, our annual operating expenses were reduced by almost three quarters of a million dollars. Back in 1991, to a small Christian record company, that was significant savings. It proved to be a very wise move.”

Hearn says being closer to its artists was also a huge plus for Sparrow. “It was very difficult for us to come back and forth all the time and truly have the kind of relationship we wanted with our artists and writers. That was really the No. 1 reason we moved.”

EASY BUSINESS
Galante likes the ease of doing business in Nashville due to the close proximity of studios and publishing companies, most of which are concentrated in a small area known as Music Row. “We can go in and visit three studios in a day here,” he says. “You can still find a songwriter [meeting with] an A&R person and playing a song. It doesn’t happen that way (as frequently) in N.Y.”

“One thing I love about Nashville is it’s a great city to fly in and out of,” says Hearn. “There’s easy access in and out of Nashville, and it doesn’t take you forever to get places. I can get to New York in the morning and come back at night and be asleep in my bed.”

Of course, there are a few
negatives associated with Nashville’s growth as well. For one, the city has become more crowded. “We have a rush hour now,” says Hearn. “But I laugh and tell everybody what’s good about Nashville is that our rush hour is truly an hour. It’s not all day like Los Angeles and other cities.”

And despite thinking a Nashville address adds credibility, Olsen admits there’s still a bit of a bias against Nashville in other music centers, particularly Los Angeles. “There’s still a stigma,” he says. “A perception exists that there is nothing but country in Nashville. People in LA, in particular, think nothing exists East of the Rockies.”

Still, none of that seems to be holding Nashville back. “I’ve seen the diversity really grow, and I’ve seen the underground music start to bubble up,” says NARAS’ Shapiro, whose Nashville chapter has nearly 3,000 members. “It’s an exciting time for Nashville.”

STUDIOS
Continued from page 48

Paragon has drawn a number of surround mix projects destined for DVD release. “We did surround mixes of Eric Clapton and Peter Gabriel for a Saturday Night Live DVD,” says Fred Paragano. “I just mixed a song for Microsoft, a demo for their Media Player.”

“We’re attracting quite a bit of stuff, a lot of it non-country, which is really cool.”

The Nashville recording community has actively promoted itself to the world with the Nashville Association of Professional Recording Services (NAPRS). At www.naprs.org, interested parties can peruse a healthy sampling of local studios (along with member producer/engineers, equipment manufacturers, and ancillary services), most offering a link to the web sites of those business or professionals.

While the Nashville recording community’s fortunes are still tied to country music, the broad variety of sessions taking place today can act as a buffer against downturns in country’s popularity. And with country and Christian music among the few genres showing growth in recent years, there’s plenty of reason for optimism at the dozens of pro studios in the area.

“2001 was definitely a rough year,” says Nicole Cochran of production firm the Sessions Agency, a joint venture with Emerald Entertainment Group. “But it’s getting better. From my perspective, it has really increased and people are feeling more positive because country is up, and Christian is up. It seems like it’s gotten a lot better, and it’s only going to get better.”

The NEW Music City Theater

at the Gaylord Entertainment Center

an intimate setting for the best in entertainment

Music City Theater
at Gaylord Entertainment Center

Since its debut in December, 2002, this venue has had two sold-out shows. The 5145 seat theater is located within the Gaylord Entertainment Center. The stage is set on the north end of the arena floor. Three large ceiling to floor curtains are used to create a theater-like setting. The theater version at the Gaylord Entertainment Center allows artists to perform and guests to experience shows in a unique and intimate atmosphere.

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signings for Blue Merle. They inked a deal with Creative Artists Agency for booking last summer and have been touring regularly since then, most recently opening dates for rock bands Guster and Counting Crows.

Last fall, the group signed with Universal Music Publishing. It is managed by John VanMeter of Nashville-based New Sheriff Creative Enterprises. —PS

BONEPONY

Bonepony controls its own destiny.

The hard-to-define, electric-bluegrass power trio is made up of multi-instrumentalists Nick Nguyen, Scott Johnson and Tramp. The band members formed their own Super Duper Records after two releases on Capitol, and pretty much have run their whole operation in-house. It has been a grind, but the effort is starting to pay off.

The members of Bonepony manage themselves, book their own shows and run their own label, says Tramp, who moved to Nashville in 1988. He was fiddle player for the Kendallis and the Cactus Brothers, before hooking up with Bonepony.

Dodge's Truckload campaign, with spots airing in 11 Southeastern states, featured Bonepony music. In its corner, Bonepony has three independent radio promotion pros, plus distribution from Redeye, and publicity from PLA Media. The latest CD, Jubilee, bowed June 3, with the title cut as its debut single. A June “hometown throwdown” at Nashville's Exit/In was filmed for an upcoming self-financed DVD.

DEREK WEBB

After a decade with the contemporary Christian band Gaither's Call, singer-songwriter Derek Webb has struck out on his own and has emerged as one of the new faces to watch on the Nashville music scene with his solo debut, Still Mutant and Faithful.

"When it came time for me to think about this record and how I would do it sonically, my instinct was to go in and do a roots record," says Webb. "As far as the sound of the record, it probably is a little bit of a stretch for the ears of Christian [audiences] because it doesn’t sound so much like Christian music."

"She Must and Shall Go Free sounds more akin to the organic, blue-grass-influenced O Brother, Where Art Thou? soundtrack than the current Christian hit parade. Lyrically, however, the songs hit Christian music listeners right where they live and breathe—the church. In fact, the "she" of the album’s title is the church, which Webb describes in the liner notes as both "wretched and radiant." It’s a deep album, and Webb has come up with an innovative way to expose it—living room concerts. Webb says his goal was if "people had questions about the content, I wanted to be able to literally stop in the middle of the show and talk about this stuff. I wanted it to be a really casual atmosphere." —RW

ANNA WILSON

If there were an industry award for perseverance, singer-songwriter Anna Wilson would take the prize. Her debut album, due August 5, is appropriately titled The Long Way. It took six years and four record labels to get Wilson's introspective artistry to the public. Wilson managed to land deals on Capitol, Interscope and Island, but each time found herself adrift in the wake of label mergers and record company politics.

"It was hard. I just didn’t know it was going to be that hard," says Wilson, whose music has drawn comparisons to Norah Jones and Stevie Nicks. "The thing that kept me going was knowing inside that this was all I ever really wanted to do. I was determined to do it until I actually got the music out in the marketplace.

Wilson got that opportunity when Mike Curb signed her to Curb Records' pop division. Her first single, "The Bus Ride" goes to adult top 40 and triple A radio on June 23. The song was also featured in the Gwyneth Paltrow movie A View From the Top.

Wilson grew up near Philadelphia, but moved to Music City 10 years ago. "I moved to Nashville to immerse myself in the songwriting community," she says. "I wanted to learn the craft and was just trying to find my artistic place and voice through songwriting that’s what drew me to Nashville, and I started finding that voice after being here a couple of years. Nashville is an incredible community and a very musical place. I’m proud to be a part of it." —DEP

NASHVILLE LIVE

Fleetwood Mac, and McGrav. A proactive strategy has helped attract shows, according to Hugh Lombardi, director of the GEC, and the building recently joined the long list of venues to help them stay in the loop. The building works with a wide range of promoters, including CCE, Beaver, TBA, Outback, and Jam Productions. A 2,100-seat theater configuration helped the building sell out two dates with Martina McBride and one with 50 Cent. Lombardi would also like to see the arena complete its recent use of an expansive rehearsal hall, which can also operate in a "nightclub configuration."

Another Nashville venue with a long history is Municipal Auditorium. Now 41 years old, the 9,900-capacity hall was the rock room in Nashville during the heyday of 1970-80s arena rock, with legendary performances from the Rolling Stones, Black Sabbath, Styx, Springsteen, Van Halen, Queen, KISS, the multi-artist Volunteer Jam, Billy Joel, and the list goes on. "We had pretty much everybody but the Beatles," says GM Bob Skoney. Today, Municipal is "doing pretty good, all things considered and in light of a soft economy and the competition we have in the Nashville market. I think the building is doing well.

Recent concerts include the Kottonmouth Kings, Gallagher, the Longhorn Rodeo, Incubus, CCE's ArenaCross, Torsgen's Rolling Thunder Monster Truck Challenge, and the McGraw rehearsals of his Dancehall Doctors tour, Madea's Class Reunion, Bob the Builder, and the Shrine Circus. A new 3,500-seat theater configuration "helps fill the dark days," says Skoney. Municipal will undergo marquee and signage renovations this summer to help its "curb appeal."

Skoney's chief competition comes from the nearby GEC, but "it's a friendly competition. "We keep in touch and compare notes," says Skoney. "We compete, but we do the best we can in this crazy market."

MARKET TRENDS

A savvy, "seen it all" population base, among other hard-to-explain factors, makes Nashville among the more quirky, fickle markets of its size. Promoters have to work hard in Nashville, and home runs do not and can fizzle here without prudent marketing. That holds particularly true for country music. The oldest joke in town is if you wanna see a country music star, go to the Brentwood Kroger," says Brian O'Connell, VP of country music for CCE, referring to a local supermarket.

"That's one of the things we fight. There's so much country music here in town, and unlike a lot of other genres, they're out there in the community doing benefits, shopping, and living their lives. "They're approachable."

Even so, superstar acts like McGrav, Brooks & Dunn, Chesney, Strait, and Keith can do sell-out or near-sellout business at the GEC and AmSouth Amphitheatre. Better still, international superstars like Elton John and Billy Joel, Cher, the Rolling Stones, Pearl Jam, the Eagles, and Fleetwood Mac can come in and ring up grosses of $1 million to $2 million.

"Surprisingly to many, Nashville is in many ways a rock town when it comes to live music. "This is much more of a rock market than people think," says Rick Whetsel, president of Great Big Shows, promoter/promoters of some 300 shows in Nashville. "Everybody thinks its country, country, country, but the reality is country doesn’t do as well as some other genres." Whetsel calls Nashville concert-goers "extremely savvy. Our crowd likes to be the first on a band, ahead of the curve."
ALBUMS

Edited by Michael Paolletta

POP

★ JUSTIN GUARINI
Justin Guarini
PRODUCERS: various
RCA 07863 681188
RELEASE DATE: June 10

In the first season of Fox TV’s hugely successful American Idol, Justin Guarini was the runner-up to winner Kelly Clarkson. During his time on the show, Guarini proved himself to be an entertainer for the masses. And that’s precisely where his head is on this, his debut album. In other words, Justin Guarini is firmly rooted in safe, harmless R&B and pop. Even a track like “Do n’t Things (We’re Not Supposed To)’ is innocent enough. And while there’s nothing wrong with that, there’s nothing particularly memorable about it, either. A cover of “Uncleamed Melody” is too schmaltzy; while his take on Otis Redding’s ‘Get Here’ —not surprising:

"Get Here" goes nowhere fast. That said, a few tracks do stand out, including “Sorry” and “Condition of My Heart.” Guarini’s duet with Clarkson, the power ballad “Timeless”— featured in the pair’s new movie, From Justin to Kelly—is the absolute high point; it’s the stuff classics are made of. Sadly, there aren’t more such moments on the album.—MP

★ DAMIEN RICE
O
PRODUCER: Damien Rice
Vector Recordings 002
RELEASE DATE: June 10

Dublin-born songwriter Damien Rice’s debut album has already received a warm statewide welcome as an import. The response is not surprising: Rice’s striking, imaginatively arranged songs about rocky romance hit the emotional mark, while his comparisons to the work of Jeff Buckley and David Gray are on the money. Rice’s homespun, affecting voice receives excellent support from vocal partner Lisa Hannigan and cellist Yvonne Long (who leads a host of string players). The appropriately titled “Delicate,” the lush “Amie,” and the explosive “I Remember” are merely the best tracks on a highly consistent collection.

Through noncommercial radio is providing the initial liftoff, there are obvious pop radio possibilities here for Ken Levi- tan and Jack Bowen’s new label and its star in waiting.—CM

R&B/HIP-HOP

★ JOE BUDDEN
Joe Budden
PRODUCERS: various
Def Jam 7375
RELEASE DATE: June 10

Newcomer Joe Budden attempts to quickly name himself for himself with this self-titled debut for Def Jam. A veteran of the mix-tape circuit, the Jersey City, N.J., native is an able MC who blends witty one-liners with sharp metaphors. Show- ing respect for hip-hop’s heritage, much of the album has an old-school feel. Buck- den’s current single, the Kool & the Gang-sampling “Pump It Up,” is very reminiscent of early ’90s hip-hop, complete with a call-and-response hook. Budden specifically pays homage to the music of his youth with the nostalgic “WI.” Throughout, he proves that he is an MC with the promise of longevity.—RH

DANCE/ELECTRONIC

★ LONDON ELECTRICITY
Billion Dollar Gravy
PRODUCER: Tony Colman
Breakbeat Science BRKS0009
RELEASE DATE: June 3

London Electricity mastermind Tony Colman has been designing drum’n’bass soundscapes since the mid-’90s. But unlike other producers in the genre, Col- man’s music is decidedly sweeter and more soulful: it also tends to be more lyrical. Billion Dollar Gravy is London Electricity’s second full-length, and it builds upon the kinetic, hip-grating rhythms of debut album Full the Plug. Chicago house-music pioneer Robert Owens is featured (“Different Drum,” “My Dreams”), as is longtime Electricity collaborator Liane Carrol (“Main Ingredi- ent,” “Synaptoped”). And the neo- soul- laced “Born to Synthesize”). Billion Dollar Gravy could easily extend beyond its target audience—that is, if those outside the drum’n’bass inner circle keep their minds and ears open.—MP

COUNTRY

★ DWIGHT YoAKAM
Population Me
PRODUCER: Pete Anderson
ElectroMusic/Audium/Koch B176
RELEASE DATE: June 24

The curtain goes up on Dwight Yoakam’s indie Electrodisc imprint with this new release from its CEO. Yoakam’s post- Warner Bros. sound differs little from his major-label style, thanks to the continuity supplied by the singer’s career-long pro- ducer-bandmate Pete Anderson. The material and mix hark back to the artist’s straightforward hit-making ‘90s approach, with little of the experimentation of his ‘90s work present. As the lead sing- ular, the original ballad “The Back of Your Hand” is as pretty as they come. Other solid entries include the Bakersfield-tinged honky-tonker “No Such Thing,” an Eagles-sketched cover of Los Angeles singer-songwriter Mike Stinson’s “The Last Great Golden State,” and an unexpected rendition of the Dionne Warwick hit “Trains and Boats and Planes.” Country radio should respond.—CM

LATIN

★ LOS TUCANES DE TJUJUANA
Imperio
PRODUCERS: Gustavo Felix, Mario Quintero Lara
Universal 362-02
RELEASE DATE: June 3

Hardcore narco corrido fans will get plenty of thrills in this new 17-track collection. Singer/songwriter Mario Quin- tero penned all of them, and most seem like informal news reports from the drug war’s front lines. There are tales of turf battles (title track), tough guys (“Ramon Arelano”), Internet salesmen (“Agente de Ventas”), and federal marines (“El Viejo”). This may be Los Tucanes’ 27th disc, but there’s little variation on their formula—racy tales of bandits and anti- heroes all set to waltz and ranchera beats. Choice cuts include “El Sin- verguiza,” which rides a mere- quique style, and the banda ver- sion of “Ramon Arelano,” which is driven by powerful horn blasts. After a while, many of the tunes begin to sound similar, but there are just enough rhyth- mic nuances and slight heat changes to keep things interesting.—RB

★ ROGELIO MARTINEZ
Amandelete Ota Vez
PRODUCERS: Rogelio Martinez, Alfredo Herrejon
FontVisa 50838
RELEASE DATE: June 3

Rogelio Martinez, the poster boy for new young artists in regional Mexican music, continues working the bandas groove here, backed by the powerful 13-piece Banda Oro Sinaloense. Martinez makes a decent attempt at tenderness in the opening hit, “Si Te Vas,” but his vocal limitations come into sharp focus. He’s much better on the upbeat, danceable tunes like the rollicking cumbia “Cuen- tamie” and the traditional banda tune “Divina Roncera.” Martinez takes an in- teresting turn on his banda bilingual version (“Yo No Fui”) of Shagg’s “I Won’t Me.” And it works, thanks to a spicy guest turn by Panamanian rapper El General. While Martinez may have what it takes in the smoldering good looks department, he needs to strengthen his vocal skills to improve his overall game.—RB

REGGAE

★ VARIOUS ARTISTS
Reggae Pulse 2: Hits Jamaica-Style
PRODUCERS: various
Trojan/Sanctuary 06076-80408
RELEASE DATE: June 17

This album brings together chart-topping reggae artists and pop hits from days gone by. The outcome, over the length of 24 tracks, is better than is often the case with such projects. One aspect of the production concept that was fortuitous was the decision to focus mainly on R&B and soul hits. This matters as an affinity with reggae that’s particularly evident on Eric Donaldson’s cover of “The Way You Do the Things You Do.” The Heptones version of “My World Is Empty Without You.” and the Pioneers’ rendition of “Papa Was a Rolling Stone.” Other winning tracks include Bruce Ruffin’s cover of Paul Simon’s “Cecilia” and the Cimarron’s take on “Rock Me Baby.”—CM (Continued on page 54)

CONTRIBUTORS:
Ramiro Burr, Keith Caulfield, Gordon Ely, Deborah Evans Price, Rashaun Hall, Bill Kipnis, Chris Morris, Michael Paolletta, Chuck Taylor, Bram Tettelean, Philip von Veck.

ESSENTIALS: Releases deemed by the review editors to deserve special mention at the annual Billboard chart potlatch. ATTL REISSUES: Remixes of albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (•): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (●): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paolletta and single review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10036) or to the writers in the appropriate boxes.

BILLBOARD JUNE 28, 2003

www.americanradiohistory.com
**BLUES**

**VITAL REISSUES**

**DURAN DURAN**

*The Singles 81-85*

PRODUCERS: various

**CAPITOL 51728**

RELEASE DATE: June 10

**JAMES**

“I’m in Heaven” (3:52)

**PRODUCER:** Jason Nevis

**WRITER:** not listed

**PUBLISHERS:** BMG Music

**ULTRA LL161 (CD promo)**

The surprise success of the high-energy “Heaven” from DJ Sammy has revived the age-old dance genre, with a number of new acts—Daniel Bedingfield, Becky Baeling—making a stir at uptempo-driven pop stations. But the greatest, latest cotton-candy anthem comes out of left field from New York-based indie Ultra, with “I’m in Heaven.” Jason Nevis contributed to the instrumental powerhouse of Michael Jackson’s “Human Nature” and ups it with new verses and chorus, courtesy of singer Holly James. Both the radio and club mixes are terrific, offering a guilty pleasure tailor-made for block parties and beach weekends.

The heat is on; with proper promotion, this one could cook all summer.—**CT**

**ESSENTIALS**

**JUSTIN TIMBERLAKE**

*Señorita* (4:35)

**PRODUCERS:** Pharrell Williams, Chad Hugo

**WRITERS:** 1 Timerlake, C. Hujo, P. Williams

**PUBLISHERS:** various

**Jive 40112 (CD promo)**

It’s rare in a radio era where dollars are more influential than melodies for an artist to reap automatic airplay based simply on star presence. But Justin Timberlake has beaten all odds, by golly, even blasting past the boy-band stigma: it’s a fact that anything the guy touches turns to gold. So why not gun for a fourth single from double-platinum *Justified*? “Señorita” is another hip pop/R&B hand-clapper that offers signature layers of the young idol’s tenor mixed with his increasingly familiar falsetto, surfacing a wave that few can: a white boy convincingly working an R&B groove. In addition, the Neptunes-directed track takes some risks, with an oddball jingle—along in which Timberlake leads guys and gals—actually mimicking the voice of a woman. It’s pretty damn funny. Easily another top 10.—**CT**

**POP**

**JASON NEVINS PRESENTS HOLLY**

**James**

**PRODUCER:** Jason Nevis

**DVD**

**SINATRA—THE CLASSIC DUETS**

*Harl Sharp 29567001*

**RELEASE DATE:** June 10

Frank Sinatra’s timeless songs and one-of-a-kind swagger live on with this disc of memorable duets. Sinatra sings here with such music greats as Ella Fitzgerald, Bing Crosby, Louis Armstrong, and Elvis Presley. The class performances were culled from Sinatra’s weekly *ABC* show (which ran from 1957 to 1960). Sinatra’s children (Nancy, Tina, and Frank Jr.) offer performance-specific comments, providing insight into Sinatra’s relationship with each artist. For example, before watching a fun mediation between Sinatra and Dean Martin, viewers learn that the two were as close in brothers in real life. We also discover that Sinatra feared vocalists who were light opera or stage performers—before seeing him sing “I’ll Love You” with Shirley Jones. Additionally, Sinatra’s family talks about each featured artist.—**JF**

**NEW & NOTEWORTHY**

**GAVIN DeGRAW**

Follow Through (3:39)

**PRODUCER:** Mark Endert

**WRITER:** G. DeGraw

**PUBLISHERS:** G. DeGraw/Scientific Star

**T. Tamerlane, BMI**

**Records 21266 (CD promo)**

Last time Clive Davis launched an artist with such fervor, she ended up with a handful of Grammy Awards. But newcomer Gavin DeGraw is a far cry from J Jilla Alicia Keys. Donning a stocking cap and branded by an acoustic rock attack to his craft, the singer/songwriter delivers an accessible sound capable of charming mainstream and adult top 40 podiums. Both formats are in desperate need of new solo male blood; with debuts from DeGraw and similarly branded Lava act Franky Peroni generating for action, we’re crossing fingers that a little more diversity can make its way to the people.—**CT**

**SINGLES**

**Edited by Chuck Taylor**

**BLUES**

**VITAL REISSUES**

**DURAN DURAN**

*The Singles 81-85*

PRODUCERS: various

**CAPITOL 51728**

RELEASE DATE: June 10

It’s what die-hard Duran Duran fans have been dreaming about for years. The *Singles 81-85* collects the band’s entire U.K. singles output from that era, including rare B-sides and remixes—many of which have been out of print since their original release. The 40-song set (including such hits as “Hungry Like the Wolf”) comes in a flip-top box, housing 33 CDs, each with its own slipcase and each faithfully replicating the original U.K. single artwork. Interest in the box should be high, as the band has reformed with its original members. With new work from the group on the way, this could very well be the year of a Duran Duran renaissance.—**KC**

**JAZZ**

**EDDIE PALMIERI**

*Ritmo Caliente*

**CONCORD 2180**

**RELEASE DATE:** June 10

Palmeri debuted in Concord last year with the beautiful album *La Perfecta II*. This follow-up is equally pleasing. The mambo “La Voz del Caribe” opens the set. The jazz montuno “Granpa Semi-Tone” follows. Both are impeccable, fiery performances that set the standard for *Ritmo Caliente*. Palmeri’s rich lyricism finds an ideal expression with the tune “Tema Para René.” His innovative touch is all over the outing. Both are hard bop, straight-ahead, straight-up—fillers that set the standard for *La Perfecta II*.—**VW**

**JAZZ**

**RICHARD HARTLEY & SOUL JUNCTION**

*Love Is All We Need* 5750

**RELEASE DATE:** June 10

Hartley and his seven-voice ensemble debut with an eclectic mixture of sounds, including dancing (“Everyday Is a New Day”), reggae (“Love Is All We Need”), funk (“Jesus I’ll Never Forget”), and smooth jazz (“Save Me”). Hartley, a pastor in his native Queens, N.Y., whose pre-ministerial résumé includes back-up vocal stints with Mariah Carey and Aretha Franklin, pulls it all together with impressive aplomb. Eschewing traditional-gospel altogether, Hartley offers the message for people who prefer it served from an entirely different and diverse musical menu.—**GE**

**GOSPEL**

**FOR THE RECORD**

Wanda Dee’s *The Goddess Is Here!,* reviewed in the June 21 issue, was produced by Giuseppe D., Eric Floyd, and Dee.

**NEW & NOTEWORTHY**

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**Gospel**

Also reviewed online this week:

- Alison Moorer, *Shoe (Universal South)*
- *Fountains of Wayne. Welcome Branch Memoirs of (S-Curv)*
- *The Who. Live at the Royal Albert Hall (Steamhammer)*

**For the Record**

Wanda Dee’s *The Goddess Is Here!,* reviewed in the June 21 issue, was produced by Giuseppe D., Eric Floyd, and Dee.
Outfitters Find Music Fits Their Image

BY WES ORSHOSKI

If there's one surf and skate wear company that believes in music's ability to help sell its products down to its toes, it's Vans.

Not only does the Santa Fe Springs, Calif.-based shoe- maker own the successful annual summer music and skateboarding festival Vans Warped tour — and regularly produce its related Off the Wall promo disc — but it also has created signature shoes for No Doubt, Social Distortion, AFI, and Millencolin.

In addition, the company hands out freebies to such acts as Bouncing Souls, the Suicide Machines, Red Hot Chili Peppers, Ben Lee, the Ataris, and producer/artist Pharrell Williams of N.E.R.D. and successful production team the Neptunes.

“We know two things for sure about our customer,” Vans spokesman Chris Overholser says. “They’re into action sports, and they’re into music.”

While Vans is clearly the most aggressive, it’s just one of a number of surf and skate wear companies — including Hurley and Volcom, both based in Orange County, Calif. — to use music to build their brands.

These companies create associations with music by giving clothing to artists, sponsoring tours, creating signature shoe lines, or capitalizing on artists’ existing fondness for the clothing.

Doing out freebies is perhaps the most commonplace marketing approach. But the level of selectivity regarding who qualifies for clothing handouts varies by company.

Mike Nobrega — head of Volcom’s entertainment division — says the company is highly discriminating in choosing who receives-free clothes.

“The company’s super-protective of the image, of the brand; it’s just highly guarded,” Nobrega says.

While Volcom has allowed bands like Pennsywvile, Sugar Ray, and Strung Out to raid their vaults, it’s more interested in using its product to help build the image of acts like Vaux and Pepper, which are signed to its own record label, Volcom Entertainment.

Vans is more open to artist handouts. It accepts clothing requests from artists and sometimes sends out free goods to those who have been pictured wearing Vans clothing of their own volition.

Occasionally, smaller, developing acts get the same treatment as the No Doubts of the world.

Vans is working with such lesser-known acts as Bowling for Soup, Ver- bena, and Western Waste (a band on Vans’ own label, Vans Records, New York singer-songwriter Todd Deearthage) and his bandmates recently befriended some folks in the local fashion industry and found themselves being outfitted with freebies from Hurley and Levis.

At one point, Deearthage says he was being fitted with Levis’ apparel in a suite at the Soho Grand alongside comedian David Cross and Run-D.M.C. rapper Darryl McDaniels.

“That was a great rock star moment there,” he says.

“These deals are out there,” he adds, “And it helps these companies out just as much as it helps us out.”

Vans sees such great benefits from those associations that it has created artist signature merchandise.

The No Doubt shoe, what Overholser refers to as the “Rocksteady Classic Slip-On,” is essentially the simple Vans shoe made famous by Fast Times at Ridgemont High.

(Continued on page 56)

CD Protection May Be Ready For Takeoff

Macrovision Thinks Legit Downloads Could Spur Use Of Anti-Piracy Technology

BY CATHERINE APPLEFELD OLSON

CD copy-protection technology company Macrovision hopes that the out-of-the-box popularity of Apple’s iTunes pay-per-download music store, coupled with the rise of similar services, may help spur label adoption of anti-piracy technology on physical goods.

“We are entering a new phase; the whole game is going to change,” says Adam Sexton, VP of marketing for Macrovision’s music technology division. “Until now, there has not really been a good, legit alternative for music fans. Napster showed us the demand was there, and now, in the post-iTunes world, with others planning to offer these new kinds of services, consumers do have good options online.”

While record companies are actively discouraging file trading on peer-to-peer (P2P) networks, Sexton argues that they need to remember that "right now, every unprotected CD is a perfect source to pollute those P2P networks.

PICKING UP STEAM

With a licensing agreement with Microsoft in place and young digital services to protect, Santa Clara, Calif.-based Macrovision believes it is poised to accelerate the use of CD copy protection in the U.S.

The company is still eyeing fourth-quarter 2003 for at least one general-market trial here.

“This summer will be very telling,” Sexton predicts. “We are presenting the new combined (Continued on page 57)
What A Difference Three Years Can Make

It's amazing how quickly the future can run up and overtake you. It was only three years ago that many independents were maintaining that brick-and-mortar retailing would remain the standard of the future, that digital delivery wouldn't reach fruition for years. Past forward to June 5, 2003, when dozens of indie labels witnessed an evidently dazzling demonstration of Apple's iTunes Music Store in Cupertino, Calif. (Billboard, June 21).

It's fascinating to contrast the skepticism of indie distribution executives polled by Billboard three years ago to the raves of several labels that are apparently sold on the Apple store. We spoke with several top distribution companies at the 2000 Assn. for Independent Music convention in Cleveland. Their nearly universal opinion: Digital! Ain't gonna happen soon (Billboard, May 20, 2000).

A few memorable quotes from that blissfully innocent era:

"I just hope that the community doesn't spend too much time and effort and money on an area of business that is certainly untested and, up to this point, has not been profitable."

"There's probably a five-year window [before] they actually make a profit on that vs. throwing money into a Dumpster. Right now, it's throwing money into a Dumpster."

"I would rather spend my time trying to keep what's here alive rather than trying to jump on the bandwagon of the future, which I really don't embrace or believe in."

"It may be worth pointing out that a couple of the individuals quoted above are no longer in charge of their firms. Also, one of the companies whose top exec was interviewed for the piece has since disappeared off the face of the earth, wracked by the downturn in brick-and-mortar business.

To be fair, the future of digital music distribution was extremely murky at the time we wrote our new-millennium story. The majors hadn't yet gotten their online businesses close to up and running, and digital music was then the province of small, sometimes maverick players.

Also, several of the distributors polled at the time believed that no matter what was to come, it behooved their labels to formulate an online strategy for the future. In 2003, the labels aren't waiting for their distributors to tell them anything. Between 50 and 100 of them flocked to Cupertino to witness Apple's pitch, and nobody we spoke to came back unimpressed.

Three years ago, few were willing to believe that a future without music retail was a possibility. Now, some are paying attention to Apple CEO Steve Jobs' vision.

"It's essentially his belief that there won't be any CDs in 10 years, and his prognostication track record is pretty good," says Delvian Records president Benjamin van der Wel, who attended the presentation.

More than one indie we talked to believes that with sales of catalog at traditional retail an increasingly tough feat to execute, iTunes or a store like it may be the answer. One foresees such outlets as an important conduit for out-of-print and unreleased material.

"It could potentially be exclusive to them," says a label rep who declines to be identified. "We see it all as an upside."

To put it in the MCA's short-hand, "Future now." If anyone has failed to hear the clock ticking at this point, they had better get their ears checked, because the ticking sounds louder than ever.

OH BOY EXIT: Dan Einstein, VP/GM of Nashville-based Oh Boy Records—the label home of singer/songwriter John Prine and current signee Kris Kristofferson and Todd Snider—and Al Bunetta Management, has resigned from the company to explore other opportunities. Einstein had worked with Bunetta for 22 years; he co-founded the late Steve Goodman's imprint Red Pajamas Records and the boutique imprint Blue Plate Music.

Einstein, who will consult for the labels during their transition, also retains an ownership interest in Blue Plate. He can be reached at 615-364-2561.

Music Fits Their Image

Continued from page 55

actor Jeff Spicoli. It is splashed with the graffiti-style writing featured on the cover of the band's Rock Steady album.

The shoe was made exclusively available through No Doubt's fan club Web site and has since sold out. Other shoes have featured band logos. The Social Distortion shoe, for example, is emblazoned with the skeleton motif found on the band's own merchandise and in its album jackets. It, as well as the AFI shoe—both available through Vans' Web site and at its retail locations—also sold out.

The challenge is determining which artist associations help build a brand's credibility.

There is no shortage of calls from stylists or photographers eager to score shoes or clothes for a video or photo shoot.

Mainstream clothing companies like Skechers are more open when it comes to working with artists.

Spokeswoman Jennifer Clay says the company gives free product to stylists and photographers only when it "makes sense."

Skechers, which is less skate-/surf-focused, has given shoes to everyone from R&B singer Mya to thrash band Anthrax.

But Nobrega says that if you see a band member in a video wearing a Volcom T-shirt, that person probably bought it themselves.

"We get calls all the time from designers, video people, saying, 'So and so is shooting a video, can we get clothes?' And we've turned down tons of major acts because it just didn't fit for us."

The brand is still cool after all these years because we've watched it grow and not just thrown it out at anybody who comes along," he says.

But Overholser says clothing giving away to the right artists are a positive for Vans: "[The artists] only get the stuff they really want. It's not like they're getting tons of it to give to friends. It's a good relationship between us and the bands."

Farris Pops Up On Soda Lids

Music Sampler Distributed At Theaters, Parks

BY BRIAN GARRITY

NEW YORK—Big3 Records is looking to movie theaters and theme parks to help sell the public on its new singer-songwriter Rachel Farris.

The St. Petersburg, Fla.-based indie label is packaging a two-song promotional CD plugging Farris' debut album, Soak, in 4 million fountain-drink lids at Regal, Edwards and United Artist cinemas. An additional 800,000 discs will be distributed with sodas at Universal Studios theme parks.

The album was originally issued in early May. The campaign kicks off June 27.

The promo discs, which are mini-CDs, contain the album's title track and the song "I'm Not the Girl," as well as video footage.

Participating movie theaters are also showing a Farris promotional spot on more than 2,500 screens and on lobby video walls. The spot—which features excerpts from her new video and live performance footage—runs through the end of July.

Music from Soak will be played on Universal Theme Parks sound systems. Farris' promo video will also appear on video screens at Universal Studios CityWalk in Orlando, Fla.
Tower Restates Income For First Two Quarters

Tower Records continues to perform a high-wire act.

As if putting the chain up for sale while juggling negotiations with bondholders to convert that debt into equity wasn't enough drama for its nervous suppliers, Tower caught all by surprise when it had to restate income for its first two fiscal quarters.

Where to begin in recounting the past two weeks of the Tower Turmoil?

In the June 7 episode—I mean edition—of Retail Track, I reported that former Tower CFO/Executive VP Dee Searson had returned to the fold in what I then thought was a surprise move, replacing CFO Jim Bain. Now some wonder if Bain's departure was related to the income restatements, but Tower sources say not.

But before we get to that, we have a few other developments to recount.

Tower's negotiations with bondholders got interesting when it decided to file the $5 million interest payment that was due on the debentures June 1, after a one-month grace period elapsed from the original May 1 due date. That could have put Tower in default on its revolving credit facility. But on June 10, Tower made a filing with the Securities and Exchange Commission, stating, in effect, that its lender, CIT Group/Business Credit, will give the chain until Sept. 30 to comply with the loan.

Meanwhile, Lloyd Greif—president/CEO of Los Angeles-based Greif & Co., which is shopping the chain—makes it sound like interested parties are lining up outside his door.

The appearance of a buyer would certainly induce Tower's bondholders to make the debt-equity swap. But given that Best Buy had to literally give away Musicland (see story, page 5) to be free of the troubled chain, some vendor financial executives wonder if a Tower sale would be any easier, even if it has a better-known brand.

With all eyes glued to those multi-story lines, some financial executives in the independent label community say they fear that next, bondholders or a potential buyer could try and force suppliers to forgive Tower some product payments—or, in the parlance of the music industry, "take a haircut." But major-label financial executives say they would aggressively resist anything that even remotely resembles that strategy.

They point out that whenever one's buyers will need the majors' support going forward, which is why a prepackaged Chapter 11 wouldn't work. And in an outright Chapter 11 filing, the bondholders would lose any possible reward that a Tower sale might bring, because they would be in the same class as the rest of the unsecured creditors.

The upside for bondholders is that if they get, say, 90% of the company's equity—because most of them bought into the debentures when they were in the 15 cent-20 cent (the dollar) range—they could make a nice profit if a sale were to realize, say, in excess of $50 million. The risk in converting to equity is that Tower may still ultimately fail and file Chapter 11, which would probably wipe out all equity.

To bring readers up to date, on June 16, Tower issued its third-quarter results. They show that the company lost $13.8 million on sales of $122 million in the quarter ended April 30, compared with the $8.6 million loss it had in the corresponding period in the previous year, when sales were $137.5 million.

At the same time, Tower restated the results of its first and second fiscal quarter, which eliminated the only profitable quarter it had posted in the past three years. Initially, Tower reported a first-quarter profit of $23 million, thanks to the $37.4 million it made in selling its Japanese chain for about $124 million last Oct. 11.

But Tower incorrectly calculated the sale's profit and had to restate earnings on that deal at $15.6 million because of the reclassification of the Japanese subsidiary's accumulated comprehensive loss. As a result, Tower instead shows a net loss of $1.1 million for its fiscal first quarter ended Oct. 31, 2002.

Consequently, Tower had to amend the results in its six-month numbers for the period ended Jan. 31 to a net loss of $26 million, as opposed to the $5.8 million it previously showed for that period.

So, when looking at nine-month numbers, Tower now shows a net loss of $39.8 million on sales of $428.9 million.

The third-quarter 10-Q filing also shows that the company had drawn down $55.3 million of its $100 million facility, leaving $42.7 million in availability, based on the loan's collateral lending formula. But with a loan reserve of $15 million, that leaves Tower with $9.2 million to access before it slips into technical default if it draws down more. That slim availability once again places suppliers at the edge of their seats. Stay tuned . . .

CD Protection

Continued from page 55

Microsoft product and hope to finally have legitimate commercial tests in the U.S. this side of Christmas.

Labels and artists thus far have resisted adopting copy-protection technology because of concerns ranging from compatibility problems with existing CD players and computers to fears of a negative impact on album sales.

Macrovision hopes to allay technology and compatibility concerns with its Microsoft deal. The pact gives Macrovision licensed rights to Microsoft's Windows Data Session Toolkit, adding considerable muscle to the company's suite of copy-protection services.

VIALE ANSWER

While Macrovision's CDS technology secures and authenticates a "first session" of CD content—audio files that play on a traditional CD player—the Microsoft digital-rights management (DRM) software enables the secure creation and delivery of content through a "second session" for playback in the Windows Media Player with the PC and various portable devices.

So-called dual-session copy protection is becoming recognized as a viable answer for record companies, which are struggling to secure their content without inhibiting the listening experience for tech-savvy consumers.

"The average consumer shouldn't care that a CD is copy-protected," Sexton says. "They shouldn't even notice. What they can't do with a protected CD is unlimited file trading, which they shouldn't be doing anyway."

"We wanted to be able to offer full integration of the Windows Media Player so consumers have a familiar experience," Sexton continues. "The Microsoft player is the most widely distributed player, so we are not asking them to learn new tricks."

Macrovision is now shopping a three-tiered suite of "products"—security services to the music industry. Its CDS-100 is for prerelease CDs that contain only Red Book audio files. The CDS-200 contains the Macrovision-developed DRM with second-session playback capability, and the new CDS 300 incorporates the Microsoft DRM.

The CDS technology already protects more than 100 million CDs outside of the U.S. "We will continue to offer all three solutions," Sexton says. "Some labels may stick with what's working for them; others will upgrade."

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BILLBOARD • JUNE 28, 2003

www.americanradiohistory.com
BY STEVE TRAIMAN

NEW YORK—Momentum is becoming a key concept in the world of DVD licensing deals.

As evidenced at the Licensing International 2003 expo, which took place June 10-12 at the Javits Convention Center here, it is becoming more critical to keep a film’s licensed merchandise selling briskly from its theatrical debut through to its release on home video.

In 2002, new releases essentially died the day they hit DVD. The home video business is a cash cow, and merchandising was something that took a year or two to advance plans with the studio. But with today’s hasty release cycles, it is critical to keep the home video release on the horizon.

Marvel Enterprises, for example, is giving each of its studio partners a one-year deal so that they can maximize their investments from the films’ theatrical debut through to the home video release, says Russ Brown, promotions and media sales executive VP for the company’s consumer products division.

All of the home video release promotions Marvel is involved with this year—such as Daredevil, X-Men 2 and Fox and The Hulk with Universal Studios—include promotions with their toy and action figure licensees, Toy Biz. The company also has advance plans with Sony Pictures Consumer Products for Spider-Man 2, due July 2, 2004; with New Line Cinema for Blade 3 (2004); and with Artisan Pictures for The Punisher (2004). Universal Studios is readily embracing licensing deals such as these.

“The DVD release is our second bite of the apple, and we’re already strategizing new licensed product that will be in stores from this month into the fourth quarter,” says Tim Rothwell, Universal Studios Consumer Products Group merchandising and marketing group senior VP. “We are adding major promotion and marketing dollars for the DVD window to maximize our consumer products’ return.”

For 2 Fast 2 Furious, 25 licensees will complement its DVD release in fourth-quarter 2003. They range from a $2,500 set of wheel covers from American Racing to a die-cast and remote-control series from Racing Champions. Viacom Consumer Products continues to maximize interactive games as a vital part of its Paramount Pictures licensing programs.

The widely anticipated July sequel Lara Croft Tomb Raider: The Cradle of Life saw Eidos ship its Lara Croft: Angel of Darkness game June 16. Eidos also previewed a trio of next-generation console videogames for the holiday DVD release of The Italian Job, which is currently in theaters.

Likewise, DreamWorks Consumer Products head Anne Globe says that videogames have become the largest licensing category for the company. DreamWorks plans on working with Mattel to create a major program for the DVD release of Sinbad: Legend of the Seven Seas, which hits movie screens July 2. She notes, “Atari games will give a bigger lift to the DVD release.”

Trish Halamanidaris, MGM’s new consumer products and interactive worldwide marketing VP, says that the just-released Die Another Day DVD is the best-selling title in the James Bond series, backed by Electronic Arts’ (EA) multi-platform next-generation videogames.

Walmart.com Cuts Prices, Expands Titles For Rental

Walmart.com is about to give online DVD rental leader Netflix a run for its money. The mass merchant has announced a new pricing plan for its online DVD rental service that is cheaper than Netflix’s $19.99 monthly rate. For $15.99 per month, consumers can rent an unlimited number of DVDs from Walmart.com and have two titles out at once. The Web site also offers other rental plans: Consumers can have three DVDs at a time for $18.76 per month or four at a time for $21.94. Netflix’s fee covers up to three simultaneous rentals.

Walmart.com has also expanded its distribution network and title offerings. Starting with just one distribution center when it launched last October, it now has six distribution points nationwide. Walmart.com promises two-day deliveries for 95% of the country. It also carries a total of 13,000 titles, up from 12,000.

“We tried this before, and the service is even more accessible and affordable,” says Cynthia Lin, a spokeswoman for walmart.com. “For less than the price of two movie tickets, you have unlimited rentals each month. We will do more to market the service in the future and will look at adding even more distribution centers.”

Speaking of Netflix, the company has signed a distribution partnership with Docuware, a documentary label. During an exclusive window, Docuware titles will be released and promoted only on Netflix.

The deal launches Netflix first, an initiative to provide Netflix members with films they might not see in theaters or on TV.

HEROES FIND A HOME: Firefighter Billy Blaze, police officer Jake Justice, and construction worker Jack Hammer are coming to DVD in a deal between Fisher-Price and Artisan’s Family Home Entertainment (FHE).

The characters, part of the popular Rescue Heroes series, will be featured in their first full-length film, Rescue Heroes: The Movie.

The film was produced for Fisher Price by animation studio Nelvana Ltd. It will be released straight to video in November.

The deal is a result of FHE’s successful relationship with Fisher-Price parent Mattel on a line of Barbie direct-to-video titles, FHE president Glenn Ross says. Ross also says the film’s positive lessons fit in well with FHE’s goal of releasing quality children’s programming. “This is about teaching kids about team work and being honest,” he says, “Parents will gravitate to the film’s sense of integrity.”

The Rescue Heroes line was the top-selling brand of action figures in fourth-quarter 2002, according to research firm NPD/Entertainment.
### Billboard Top DVD Sales

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<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td>1. <strong>ATLANTIS: MILO'S RETURN</strong></td>
<td>Animated</td>
<td>2003 NR</td>
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<td>3. <strong>TREASURE PLANET</strong></td>
<td>Don Hertzfeldt, Tom Hanks</td>
<td>Animated</td>
<td>2002 PG</td>
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<td>4. <strong>HARRY POTTER AND THE CHAMBER OF SECRETS</strong></td>
<td>Daniel Radcliffe, Emma Watson</td>
<td>Animated</td>
<td>2002 PG</td>
</tr>
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<td>7. <strong>DRAGONBALL GT: BABY'S PROLIFERATION</strong></td>
<td>Animated</td>
<td>2003 NR</td>
<td>14.95</td>
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<td>8. <strong>DRAGONBALL GT: BABY'S CREATION</strong></td>
<td>Animated</td>
<td>2003 NR</td>
<td>14.95</td>
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<td>9. <strong>TWO WEEKS NOTICE</strong></td>
<td>Sandra Bullock, Hugh Grant</td>
<td>Animated</td>
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<td>10. <strong>SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS</strong></td>
<td>Scooby-Doo</td>
<td>Animated</td>
<td>2003 NR</td>
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<td>12. <strong>POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A STORM</strong></td>
<td>Animated</td>
<td>2003 NR</td>
<td>14.99</td>
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<td>13. <strong>DRAGONBALL GT: BABY'S PROLIFERATION</strong></td>
<td>Animated</td>
<td>2003 NR</td>
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<td>14. <strong>THE WILD THOMBERRYS MOVIE</strong></td>
<td>Animated</td>
<td>2003 NR</td>
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<td>16. <strong>DRUMLINE</strong></td>
<td>Jim Carrey, Jack Black</td>
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<td>17. <strong>ANIMATED</strong></td>
<td>Nick Cannon, Denzel Washington</td>
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<td>19. <strong>INSPECTOR GAUDET 2</strong></td>
<td>French Stewart</td>
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<td>22. <strong>SPY KIDS 2: THE ISLAND OF LOST DREAMS</strong></td>
<td>Antonio Banderas, Chris Gore</td>
<td>Animated</td>
<td>2002 PG</td>
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**Additional Notes:**
- *Billboard Top DVD Sales* is a weekly chart published by Billboard magazine that ranks the top-selling DVDs in the United States. The chart is based on sales data compiled by Nielsen SoundScan, a market research company that tracks retail sales of music and video products. *Billboard®* is a registered trademark of BillBoard Media, Inc. and is used under license. All rights reserved. 
- The chart includes the number one DVD for each week, with sales data for all other DVDs listed in descending order. 
- Prices are suggested retail and may vary by retailer. 
- The chart covers a wide range of genres and includes animated films, live-action films, television shows, and music videos. 
- Additional information may be found on the Billboard website at www.billboard.com.
Looking Out For Pro Audio Manufacturers

The Professional Audio Manufacturers Alliance (PAMA), founded in March by industry veteran Paul Gallo (Studio Monitor, Billboard, April 3), has nominated its first board of directors and embarked on opening initiatives to develop industry-based sales and marketing intelligence.

As the professional audio industry has grown, various niche markets have evolved, each served by at least one association, conference, and trade show. PAMA will not host trade shows, Gallo says; more important to its membership is the opportunity to define itself and enhance its profitability. "Thirty years ago, pro audio was defined by AES (Audio Engineering Society) and what came out of one channel, because everything thing came out of one channel," Gallo says. "Now, we're all different parts: you have the install channel, the A/V channel, the high-end home channel, the touring channel—all these separate distribution channels. "The whole point of PAMA was that the manufacturers would have a group among themselves instead of being splintered off into all the separate channels," Gallo adds. "What we held was the first-ever formal gathering of people whose business is about professional audio."

Eighteen of the 24 initial members attended the meeting. Seven executives were nominated to serve on the first board of directors. They are Davis Merrey (Altec Lansing), Jack Kelly (Group One), Mark Terry (Harman Pro Group), John Carey (Klotz Digital), Mike McGinn (Shure), Mathias von Heydekampf (Telex), and Steve Garth (Steinberg North America). The primary purpose of the first meeting was to form the official bylaws and charter, as well as future membership criteria. The members also moved to establish a task force, comprising PAMA manufacturers, to develop a sales tracking program for the mic market. Microphones, Gallo notes, will be the first market studied in depth.

"Although we're still a cottage industry, even the cottage businesses are larger today," Gallo says. "As the businesses become larger, the executives are coming into the business. The question, 'How big is the business? We'll do it.' Besides, a general agreement to look deeper into marketing intelligence, one of our first initiatives will be to put together a sales tracking report for that segment of our industry.

"It was a very well-received subject, which in the past has not been easy to get across," Gallo adds. "The pro audio industry has never been defined in its economic base. Finally, it seems there's a homogenous agreement among these manufacturers that the industry needs to do some market intelligence, to find out our size and find out exactly the potential for our business."

PAMA's next full-membership meeting will take place prior to the AES Convention in New York, which will be held Oct. 10-13 at the Jacob Javits Convention Center.

Teran's Idea Of Fun: Hard Rock On A Small Label

BY CHRISTOPHER WALSH

Louie Teran of Marcusen Mastering in Hollywood is a master of hard music.

Though he handles recordings across most musical genres, Teran, a mastering engineer, is fond of working with hard-rock artists, particularly smaller-label acts.

"We're talking hard, hard rock," Teran says. "I recently did a band called Strapping Young Lad's new record (SYL) on Century Media and a band called Lamb of God. [As the record producer] I've got a band called Gallows Burn, released May 6. They're really extreme, hard, heavy. It's really fun doing those records."

Though most of the smaller-label projects have correspondingly small budget recording budgets, most of them, Teran reports, sound surprisingly professional.

"It's funny—sometimes you get these projects where, because maybe they didn't have tons of outboard gear, it sounds pretty good because they didn't have too much to mess around with: they couldn't process too much or overdo it," he says. "So they basically just did a good balance, and it sounds good, whereas as someone else doing it in Pro Tools may have had tons of plug-ins and really 'nuked' it or had so much outboard gear that they really overprocessed it.

The ever-advancing capabilities and falling cost of digital equipment have enabled high-quality recording for comparatively little expense, though home studio productions can suffer from rooms and operators lacking the features and experience of a commercial facility. Without an understanding of acoustics and signal flow, for example, a musician does not become an engineer by acquiring a digital audio workstation.

"I get records from different groups, and sometimes they don't sound the greatest," Teran observes. "Probably due to the fact that they don't have huge budgets. One thing you hear from more 'budget' stuff is that the low end is not right, because they're in a room that's not acoustically treated. There is still great value in going to a recording studio—the room's been designed sonically so you can hear what's going on."

In such cases, mastering takes on even greater importance. Quality mastering can make a lesser recording viable in the larger marketplace.

"With any project I work on, I try to make it sound as good as possible," Teran says. "Most of these bands are on really small labels, but it doesn't mean their stuff has to sound like it. When people hear their record sound better than they ever have, it's really great," he adds.
Value-Added Tax Poses Problems For EU Digital Sales

BY JULIANA KORANTENG

LONDON—A new European Union directive will require all Internet businesses operating across the 15-country trading bloc to pay value-added tax (VAT) on digital sales.

The directive will add between 15% and 25% in tax to selected Internet transactions for the estimated 100 online retailers selling both CD products and authorized digital downloads in Western Europe.

The response from e-tailers, digital distributors, and industry experts has focused on the impact a compulsory VAT levy will have on the growth of online music sales in Europe, compared with the faster-growing U.S. market.

Ed Averdieck, marketing director of London-based online music service provider O2Z—which provides the platform for digital music sales on Pan-European Internet service provider Tiscali, France’s Wanadoo, and the U.K.’s bm.co.uk, among others—argues that the new directive threatens to slow down the European sector.

He notes that a digital track’s average price is between $1.50 and 2 euros ($1.26-$2.35) in Europe. In the U.S., by comparison, consumers are paying the much cheaper 99 cents per track on Apple’s iTunes Music Store and 79 cents per track on Rhapsody. Moreover, U.S. consumers do not pay federal sales tax on online goods.

“As far as the consumer is concerned, they don’t know about tax legislation,” Averdieck says. “All they know about is what they have to pay. If the U.S. is allowed to have that advantage, then European stores will naturally be regarded as more expensive.”

Russel Coultart is CEO of recordstore.co.uk, which provides the infrastructure for artists and labels to sell CDs and related merchandise on the Internet directly to consumers. He says that the compulsory sales tax is not only an EU problem: In some U.S. states, a local sales tax requires businesses to charge customers an additional tax on their purchases, making online purchases more expensive.

Rewrites by male

Mixed Response For Taiwan’s Piracy Legislation

BY TIM CULPAN

TAIPEI, Taiwan—Newly passed amendments to Taiwan’s Copyright Law will make it easier to prosecute optical-media pirates here.

In May, the annual U.S. Trade Representative (USTR) Special 301 Priority Watch List described Taiwan as “one of the largest sources of pirated optical media products in the world” (Billboard, June 7). The latest amendments to the country’s Copyright Law are intended to improve local protection of intellectual property rights (IPR) while bringing Taiwan into line with international IPR standards.

The music, motion picture, and software industries have largely welcomed the changes, which became law June 6. But the local affiliate of the International Federation of the Phonographic Industry (IFPI) says the legislation remains flawed.

Supercede changes introduced in 2002 to the Copyright Law. At the time, industry insiders criticized those changes for lacking real “teeth” to tackle piracy.

Most significant among the new revisions is one that makes copying copyrighted goods a “public” crime. Such copying was previously considered a “private” or civil offense, meaning that a “victim” had to make a complaint before legal action could be taken.

In practice, this proved too time-consuming, and relatively few cases came to court.

The change in categorization of the crime will enable police and prosecutors to act without a prior complaint from IP rights holders, making raids and arrests easier and quicker to execute.

The new legislation also increases the penalties for copyright violations. Those caught illegally duplicating or distributing optical media now face prison terms of up to seven years, or a maximum of 88 million New Taiwan ($230,000). Judges are permitted to use a combination of fines and prison terms when handing down punishment.

“The amendment making piracy a ‘public crime’ is good in terms of production of pirated CDs,” IFPI Taiwan secretary-general Robin Lee says.

The law maintains a previous distinction between “profit” and “nonprofit” offenses, however, which IFPI Taiwan is less happy with. Traders found in possession of five or less illegal “copies,” or of pirated goods with a street value of $30,000 New Taiwan ($850), but not caught in the actual act of selling them, are considered “nonprofit” pirates and their activities essentially decriminalized.

Lee criticizes the legal code for being vague about the definition of the term “copy.” Without a legally watertight definition, he notes, “copy” could refer to one track, one disc, or one album.

“The article is not complete,” he says. “We cannot accept that.”

Industry insiders expect Taiwan’s sophisticated piracy network to adjust its business operations to take advantage of any gaps in the new legislation.

“The gangs distributing the music, movies, and software have gotten very creative in seeing the technical cracks in the law and have evolved distribution methods [appropriately],” says a local industry trade group.

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

**NEW** = New Entry  **RE** = Re-Entry
Spain Lends 'Ear'

Spain's La Oreja de Van Gogh is proving to be the country's most influential pop group since Mecano in the 1980s. By mid-June, the band had been at the top of the album charts for six weeks with La Oreja de Van Gogh. So far, the album has sold 350,000 units, Sony Spain expects it to sell 2 million units internationally, topping sales of 1.7 million for the act's previous album (1.1 million in Spain and 600,000 overseas, mostly in Mexico).

Lo Que Te Cuesta

Lo Que Te Cuesta came out toward the end of April and in Spain and Latin America and one week later in the U.S. (see story, page 41). Europe-wide release is scheduled for this year, with a focus on Spain and France. A May-October tour of Spain will be followed by a Latin American tour and U.S. dates.

HOWELL LLEWELLYN

POLE POSITION: Australian rock quartet Motor Ace is looking for chart success in the UK, having already taken the top spot at home with its platinum-selling (70,000) sophomore album, Shoot This. Due in August in the U.K. by Doubleshot, the album was produced by Chris Sheldon (Foo Fighters, Therapy). The single “Carry On” — which has already given the band its first Japanese top 10 hit — will precede it in July. Purveyor of melodic, epic rock, Motor Ace plays three London shows in mid-July before flying to Japan for an appearance at the Fuji Rock Festival. The band’s vocalist, Patrick Robertson, is enthusiastic about its challenge. “We have spent a few years building our Australian fan base,” he says. “And our success in Japan over the past couple of months makes us feel that we are at a good point to introduce ourselves to the wider world.”

CHRISTOPHER BARRATT

ETHNIC HORIZONS: Tradition meets technology on Greek singer Kalliopi Vetta's latest album, Horizons. A joint Virgin Greece/Virgin France project, the album has been released in Greece, Switzerland, Germany, Australia, and Turkey. A French release is slated for July. Fusing sounds of the Greek countryside with world music, Horizon embraces diverse genres and music traditions. French producer Philippe Eidel says, “I think everyone in Europe has a very special relation to Greece.” Steve Lee, director of Virgin marketing for EMI Recorded Music Continental Europe, adds, “The market is growing for more exotic sounds and collaborations between cultures, so Horizon comes at a good time. Greek music has a high profile after exposure from the hit movie My Big Fat Greek Wedding.” Vetta, who sounds like a cross between Loreena McKennitt and Enya, will tour Europe this summer.

MARIA PAVARANES

FRESH AIR: French rock trio Mickey 3D is using a name for itself with its latest album, To Pas Pas Mere Do Diine. The Virgin France set has more than doubled the combined sales of its two predecessors and has sold 160,000 units worldwide. The majority of sales are in France, but the album — which mixes sardonic verse with acoustic guitars and electronic effects — has also performed well in such other French-speaking territories as Belgium, Switzerland, and Canada, according to Virgin France international product manager Laurence Muller. The success of To Pas Pas Mere Do Diine has largely been driven by lead single “Respirer,” the highest hit mover on France’s SNEP/IPOP chart, and its breathtaking video, which uses carbon-style computer graphics to depict a child living in a bucolic virtual paradise.

JAMES MARTIN
Portuguese Labels Take Court Action Over Rights

BY CHRIS GRAEVE

LISBON, Portugal—The Portuguese recording industry is pursuing through the courts what it claims are millions of euros in unpaid performance fees owed by TV and radio broadcasters.

The Portuguese Phonographic Assn. (AFP) says the country’s two main independent TV channels, SIC and TVI, have not paid performance rights on recorded music (neighboring rights) since launching 10 years ago. SIC TV and TVI were both recently served with writs; the court cases are likely to be heard this year.

The cases have been brought by AFP on behalf of collecting society Audiogest. AFP says action is also being taken against one major, as-yet-unnamed, commercial radio station.

Audiogest claims that scores of regional radio stations have also been the subject of complaints from artists and labels about non-payment of performance royalties.

“They have not been subjected to any financial scrutiny, and the situation is even worse for the region’s TV stations, which have only occasionally paid performance fees,” Audiogest Chairman Carlos Finta says.

But both TV stations claim to be surprised that the record industry has taken legal action through Audiogest when, they insist, negotiations about establishing payment are not finished.

“We see this as an unfair means of negotiating pressure,” TVI lawyer Victor Castro Rosa says. “We have always meant to pay the copyright fees to their respective owners, as long as some fundamental conditions are made clear and clear—which they are not.”

In their defense, both stations claim that their main activity is not the broadcasting of recorded music. Rather, insiders point out that their function is the broadcasting of “videos” and live programs.

When recorded music is included in videos, the broadcasters claim its use is generally covered by the fees the stations pay to the licensees of such programming.

The two TV companies argue that the criteria Audiogest used in determining the fees owed should also take into account the size of the viewing audience, how many times a program is aired, and the country of origin of the recordings.

In a bid to tighten up performance rights collection on recordings, the local record industry set up Audiogest as a collecting society last November. It launched in the wake of the September 2001 amendments to Portugal’s Intellectual Property Rights and Copyright Related Rights Code.

Those amendments brought in the legal requirement that collecting agencies should operate as cooperatives or associations and must be registered at the government’s Ministry of Cultural Affairs. Audiogest collects and pursues performing and dubbing rights on recordings from a variety of users, including broadcasters, retail outlets, live venues, and bars.

The association has 14 members and is open to foreign and national phonographic companies. It is independent of the local International Federation of the Phonographic Industry affiliate, AFP, although most of its members are also part of the AFP.

Sony Music Portugal managing director Pinto was named Audiogest’s president for the initial two-year period following its launch. He claims that up to 300 regional radio stations have never paid performance rights to labels and artists, but he concedes that was because, in the past, labels “didn’t have contracts in place with them.”

“There is a huge task ahead of us,” Pinto says. “Compared to our neighbor Spain, which has had a well-developed system in place since the 1950s, we’re somewhat behind and have a long way to go. At least we’re going in the right direction.”

Duets Set Tenor

Continued from page 61

Gelb tells Billboard: “This project was born out of the void that has existed in the classical and opera world since the Pavarotti, Domingo, and Carreras phenomenon.”

Key in the label’s promotional efforts is the broadcast of a free concert staged June 12 outside Rome’s ancient Colosseum. To date, half a dozen countries have signed up for delayed broadcasting rights. Gelb, who has a background in TV production, hopes that “at least 30 territories will have come on board by the fall. This album is a global priority for Sony Music, not just Sony Classical.”

Alvarez and Licitra recorded the vocals for the album in early January in Milan. Licitra, 34, who took the New York Met by storm in May 2002 after he was flown in to substitute for an ailing Pavarotti in Tosca, started taking singing lessons at 19, when he was working as a graphic artist.

“I fell in love with this sort of music relatively late, and I hope that this project will help others follow suit,” Licitra says.

The 41-year-old Alvarez studied music as a child, although he has admitted to not seeing an opera until the age of 30. Before then, he had been an accountant for the family furniture business in his native Cordoba, Argentina.

Licitra says, “This isn’t technically an opera project, as it contains adaptations of songs by composers like Rachmaninov, Bach, and Fauré.”

There are also several contemporary contributions written by the album’s U.S.-born producer/arranger, Steve Wood. The opening song, “Oltre la Tempesta,” was penned by the Italian team of Francesco Sartori and Lucio Querantotto, which frequently works with Universal artist Andrea Bocelli.

Emphasizing the international nature of the project, the track is scheduled to feature in the soundtrack of an Australian film, Love’s Brother, due this fall.

Gelb says, “Running a classical label isn’t an easy job these days, and you have to find alternatives, whether it be soundtracks or crossover projects like Duetto. These are sold since the early 1980s. Once music lovers had replaced their vinyl, it became hard to persuade them that they needed another version of a particular symphony or opera.

The situation changed dramatically with the Three Tenors; they have become a sort of benchmark for the genre.”

Licitra agrees that “crossover is almost essential for the survival of classical music.”

Using the Colosseum for the concert was a coup, Gelb explains. “It is a highly recognizable location,” he says, “but at the same time, a fairly rare one in concert terms. There are strict rules about performing inside the ruins.”

Yet there were no such restrictions about planning a free concert outside the ancient amphitheater’s walls, and Sony Italy worked closely with the office of Rome’s mayor, Walter Veltroni, when planning the June 12 event.

After allowing Sony to use the Colosseum, the city effectively became the concert’s organizer/promoter. Sony Classical holds the broadcast rights, except for territories where they are working with partners. These include state-owned RAI TV in Italy, which will air the show June 23; New York-based WNET (a June 14 broadcast on behalf of PBS) and U.K. state broadcaster BBC (June broadcast date set). In France and Germany, the concert will be broadcast in an as-yet-unspecified date as a joint production. A Sony DVD containing the concert broadcast and additional footage will be released later this year.

Regarding the album’s June release for Italy and the U.S. and the September date for everywhere else, Gelb says: “It’s very hard to release a record in Europe in the summer, as entire countries shut down; the States doesn’t have that problem. For Italy, the Rome concert made this a logical release date.”

Gelb notes that predicting a sales figure in today’s troubled market, although he playfully suggests it will be somewhere between the 100,000 registered by Licitra’s 2002 Sony Classical album Debut, featuring Puccini and Verdi standards, and the Titanic soundtrack, which the label says has shipped 28 million copies to date. He admits to hoping for “the pop kind of success that sometimes happens in the classical world.”

Piracy Legislation

Continued from page 61

says John Eastwood, an intellectual-property lawyer for Taipei-based law firm Winkler Partners.

In Taiwan, pirate CDs are mainly sold through makeshift stands at “night markets,” which disappear as quickly as they open. One concern, Lee notes, is that a vendor of pirated goods could sit in a night market with a table full of pirated CDs, but if their total value were less than $30,000 New Taiwan and the vendor were not actually caught in the act of selling discs, police could not prosecute. “To sell a crime, we know that. But to ‘hold’ pirated CDs remains a question mark.”

One proposed amendment that did not make it into law would have made it illegal to tamper with or destroy copy-control features included in music/video/computer software. It thus remains legal in Taiwan to break or destroy copy-control or encryption mechanisms carried on such software.

Problems For E-Tailers

Continued from page 61

tax is also levied on digital sales.

“I don’t think VAT is the key issue,” he says. “There’s already a massive difference between CD prices [across the world]; it reflects the local economy.”

With digital downloads, which his company plans to start offering later this year, he concedes there is no justification for significant price differences. But he adds, “A digital download costing 99 cents in the U.S. would convert to about 60 pence. If that included VAT, that would mean less money for the European retailer.”

But for Richard Ayers, portal director at tiscali.co.uk, illegal downloads—not VAT—are the main concerns for European online retailers.

“In time, once the [legitimate digital music] services become available in the U.K. and other European markets, people will choose the prices that will be useful for them.”

Mark Mulligan, music analyst at London-based Jupiter Research, believes the VAT complaint is a “red herring” being used to deflect attention from the unrealistic conditions forced on digital download retailers by record labels.

“The prices are much more driven by the pricing models imposed by the labels, which are still prohibitive,” he declares. He points out that the physical costs of producing a CD, including artist development, packaging, and physical distribution, can explain why CD prices can vary geographically.

“Digital sales take into account only the licensing agreement, the digitization, and distribution,” Mulligan says. “Therefore, there is a huge amount of flexibility. [Rights owners] can do much more with digital downloads than they can with CDs.

“I don’t think VAT is in any way the driving force or inhibitor to the digital downloads business,” he argues. “It has more to do with the content owner and providers getting the right price points.”
Spanish rights bodySGAE says the level of illegal street selling of pirated CDs in Spain dropped during the first six months of 2003. A new report commissioned by SGAE says that some 21.3% of all CDs bought in the January-June period were pirated, compared with 25% during the first half of 2002. SGAE is aiming to reduce that figure to 5% by 2005. According to SGAE, Spain's worst-affected cities during the period were Granada and Madrid, where 52.6% and 40%, respectively, of all CDs sold were illegal. The report's publication followed anti-piracy raids by Spanish police on 12 apartments in Madrid, which resulted in 13 arrests. The raids were aimed at dismantling what the authorities claimed was the largest CD piracy gang in the country.

SGAE's director of mechanical reproduction Juan Palomino says the gang imported blank CDs from Southeast Asia, and the discs arrived in Spain after passing through Turkey, the Netherlands, or Germany. The raids followed two months of coordination between SGAE, labels body APIVE, and three police forces.

HOWELL LLEWELLYN

Declining record sales in the U.K. and a resulting drop in mechanical royalties contributed to the U.K.'s Mechanical Copyright Protection Society (MCRS) recording a 9% decrease in distributable income in 2002. In contrast, the Performing Right Society (PRS), its partner in the MCPS-PRS Alliance, reported distributable income last year up 5% from 2001. In total, MCRS distributions fell 2% to £221 million ($363 million), down from £227 million ($382 million) in 2001. The society, which does not report its total revenue, has approximately 16,000 composer, songwriter, and music publisher members. "In view of the difficult market conditions that we are witnessing for audio products, the 2002 results for MCPS were relatively good," MCRS executive director Sandra Cox says. The PRS saw distributable income rise 5% to £231 million ($380 million), up from £221 million ($372 million) in 2001. Total PRS revenue rose 5% to £268 million ($440 million). During the period, the alliance's cost-to-income ratio held at 11%.

LARS BRANOLE

Bulgaria's 'Get Back Change' Draws On Island Experiences

BY LARRY LeBLANC

TORONTO—From the windswept and isolated Canadian island of Newfoundland, Ron Hynes has carved out a formidable reputation as an eloquent, roots-styled singer-songwriter during a recording career spanning 30 years. The 52-year-old Hynes says his new album, Get Back Change, was launched in style June 13 at his regular gigging spot, the Ship Inn in the provincial capital of St. John's. Hynes performed to a packed house from 9 p.m. until 3 a.m. "By the time I got home, it was 4:30 the following morning," he confesses.

The album is released in Canada exclusively by the Toronto-based Borealis Recording Co. and distributed nationally by Festival Distribution in Vancouver. Although the album was undervalued in mainstream music circles, Hynes is much-respected in roots music circles worldwide. His songs—including "Sonny's Dream," "Godspeed," "St. John's Waltz," "Atlantic Blue," and "No Change in the Weather" (the latter co-written with Toronto singer-songwriter Murray McLauchlan)—have been covered by such Canadian acts as the Ennis Sisters, Prairiest, Cindy Church, Terry Kelly, the Irish Descendants, and John McDermott.

"Sonny's Dream" was written in 1976 about Hynes' Uncle Sonny (Thomas O'Neil), a country fan who taught him to play guitar. It has since become a folk music standard recorded by more than 100 artists, including Emmylou Harris, Ireland's Christy Moore, and Moore's compatriot Mary Black.

"Ron is one of the premier songwriters in the nation," says Tony Ploughman, assistant manager of independent record store Fred's in St. John's. "As a lyricist, storyteller, and character developer, he has the skills to make music... This is a beautiful record." The album's producer, Paul Mills, has a working relationship with Hynes dating back to a CBC Radio broadcast recording in 1972.

"Ron is widely respected as a songwriter," Mills says, "and it was an honor to work with him." Hynes' career kicked off in the early '70s. He played the Canadian coffeehouse circuit as a solo artist and with the Mummers Troupe (a now-defunct theater company in Newfoundland). His first commercial recording was Discovery, released in Newfoundland by independent label Audiot Records in 1972.


He subsequently concentrated on working closer to home and in 1999 independently released Standing in Line in the Rain. He followed that with another self-released project, The Sandcastle Sessions, in 2002. "Ron has always been a songwriter. I would use it as a benchmark to look at other writers," says Glenn Meisner, a music producer for CBC Radio in Halifax, Nova Scotia. "But tame and stardom, that's gone now for him." Hynes agrees. "As a young man, I dreamed of pop stardom like everybody else. I came to realize the important thing was to be a really good songwriter.

"The inheritance of songwriting in Newfoundland comes from 400 years of people writing songs in small communities. They didn't write songs to get a record deal or to have hits. They wrote them as a chronicle of their times," Hynes says.

The album is a study of modestly Newfoundland characters dealing with love, mid-life, and the ongoing pressure to move away because of economic and social nomic conditions.

Hynes' appreciation of Newfoundland's cultural life was shaped while growing up in the '60s in the village of Ferryland on the southern shore of Newfoundland's Avalon Peninsula. He says his first musical influences from elsewhere were Hank Williams, Roy Orbison, Del Shannon, and Johnny Cash, followed by the Beach Boys, the Beatles, and Bob Dylan.

"I'm a country singer," he explains. "That's taking the 'e' out of country, and it describes Eastern Canadian music best."
Singing Their Praises

The 2003 Songwriters Hall of Fame (SHOF) induction ceremony was held June 12 at New York’s Marriott Marquis. The 2003 songwriter inductees were Phil Collins, Little Richard, Van Morrison, and Queen. Among the special honorees was BMI Music Publishing Worldwide chairman Nicholas Firth, who received the Abe Olman Publisher Award. They were celebrated with performances by Wynonna, Pink, Billy Joel, Michael Amante, Paul Shaffer, Solomon Burke, Monica Mancini, Paul Williams, Marc Shaiman, Ray Charles, Barry Manilow, Melissa Errico, and Gavin DeGraw.

Songwriters Celebrate Hall Of Fame Inductees

“We understand we’re in the presence of greatness,” said Brian May, as he and his fellow surviving Queen members were inducted into the Songwriters Hall of Fame (SHOF). The 34th annual event, held June 12 at New York’s Marriott Marquis, was marked by greatness.

The music performances were as Bandier unleashed a drive that fell into the drink two feet short. “I learned right then, do not bet against Marty Bandier on anything!” said Gordy, who has since sold another 30% of Jobete to EMI.

Bandier testified to his strong support of the Hall of Fame. “You can’t imagine Judy Garland without Zip Harburg or Harold Arlen,” he said of the “Over the Rainbow” songwriting team, “yet the public doesn’t know who they are.” He expressed the organization’s longstanding goal of a museum “where the public can learn of the great contributions songwriters have made to our lives,” adding “artists may come and go in our lifetime, but great songs last forever.”

The other publisher feted was Abe Olman Publisher Award winner Nicholas Firth. The BMI Music Worldwide chairman remembered lunching many years ago with publisher and SHOF co-founder Abe Olman. Firth said he now shares Olman’s “dream” of the Hall of Fame. It was announced that the induction ceremony would be televised July 9, again on Bravo. It will require heavy editing, as it ran well past midnight—because of the lengthy closing presentation of the Hitmaker Award to RCA Music Group chairman/CEO Clive Davis.

RCA Music Group chairman/CEO Clive Davis merited the Hitmaker Award, while EMI Music Publishing chairman/CEO Martin Bandier received the prestigious Patron of the Arts Award. Pictured, from left, are Davis, Bandier, and Motown founder Berry Gordy, who presented Bandier’s award.

Alicia Keys presented the Sammy Cahn Lifetime Achievement Award to Patti LaBelle. Pictured, from left, are Billy Joel, LaBelle, performer Barry Manilow, and Keys.

Phyllis Collings was a 2003 songwriter inductee.

Firth

While Davis’ stature as a hitmaker is surely unrivaled, it would seem that devoting so much time in honoring him—including a heavily produced Barry Manilow performance segment and comprehensive videobio—runs counter to the Hall of Fame’s intentions as professed by the likes of Bandier. Davis himself noted that he’s not a songwriter, yet anyone who watches Bravo will likely learn way more about Davis than Queen and Web.

Words & Music

By Jim Bessman

www.billboard.com

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Rights Fight

Continued from page 5

prevent a radio station from playing an album track.

As word spread among radio, the original version was added to more stations. By then, Crow was nearing the end of the promotion cycle for her own album. So, Tricky says, "we went back to her label. After reconsidering the situation, we decided to actively promote the original version—while Universal South continued working with country radio." Stations played the version that fit their format.

TOO MUCH ISN'T A GOOD THING

Controlling an artist's image and the fear of overexposure are major factors when a label considers granting singles rights. Being featured on too many records can dilute that artist's impact, one label executive says.

The current Lil' Kim hit, "Magic Stick," featuring 50 Cent, was deliber-
ately not promoted to radio at the request of the rapper's label. Yet that did not stop radio from playing the album track.

Atlantic's urban GM Ronnie Jon-

n told Billboard the label didn't get singles rights for the track, "but if we had, we would have been able to ag-
gressively promote and market the record. We would have had the tools, like a video and maybe even performance opportunities. This would have allowed us to expand the sales and air-play on the record."

Tricky is a "singles" radio, as it did in this particular case, dictat-
ed that this was an official single," Johnson says.

If oversaturation is a concern for labels, should the trend continue, that 50 Cent's own singles still performed well while he was participating on the Lil' Kim track.

In the best cases, singles-rights agreements stipulate that a record must be released or serviced to radio by a certain date to prevent interfering with the featured artist's own record.

Earlier this year, Lava released Blue Man Group's second album, The Com-

plex. It featured several guest turns by, among others, Dave Matthews ("Sing Along"), Venus Hum (a cover of Donna Summer's "1 Feel Love"), and Gavin Rossdale ("The Current").

The label did get singles rights for the lead single, "Sing Along," and its follow-up, "The Current."

"Sing Along" was released at the right time. Blue Man Group co-founder Matt Goldman says, "we were lucky that Dave had a gap between albums. He agreed that this should be a single.

Ditto for Lava and Matthews' label, RCA. Goldman notes that "Sing Along" was recorded with no guarantee of getting singles rights. "But it's become such a Dave song that we could never have rererecorded the song with another artist."

ORIGIKNL OR REMIX?

Radio is not so concerned about the "original" single. In its original album version, Fabolous' new single, "Into You," features Ashanti, while the video and a rerecorded version spotlights Fabulous labelmate Tamia.

For the most part, PDs say they are sticking to the original version of the song.

"Our stations are all playing [the ver-

sion by] Fabolous and Ashanti, because that's the only version CD buyers have and can hear," says Steve Hegwood, owner of R&B group On-Top Broadcast-

ing, which has stations in Norfolk, Va., and New Orleans, among other markets.

"When the video hits, we'll decide if we switch versions," he adds. Jack Spake, PD of R&B WQWQZ, New Bern, N.C., is opting for the Ashan-
ti version. He cites its "smoother sound," which makes it "a better fit for the song."

Ken Johnson, who oversees the R&B outlets of Cumulus Broadcasting, acknowledges that a number of PDs have gone with the rerecorded version.

"I like to stick to versions of songs that record companies are pushing, because of the possible additional exposure it may or should be getting, mean-
ing video play and other stations," Johnson says.

Echoing label concerns, some PDs say Ashanti may be over-exposed.

"We're playing the Tamia version simply because we have a lot of Ashan-

But that's hard to square with the reality of stations playing between four and six 50 Cent singles on any given day.

Erik Johnson, PD of rhythmic top 40 KQCH Omaha, Neb., says, that if the singles rights issue was not a problem, radio would avoid the confusion of the remix.

It would also create less confusion regarding [music research] hooks."

Some PDs say the confusion goes deeper than simply figuring out which version to play in listeners in out research.

"In addition to the different perform-
ers, [even] the various mixes that are available to radio that don't make it to the listener. If you're already listening to an additional source of confusion," says Tracy Johnson, GM of adult top 40 KRFM San Diego.

Cumulus' Johnson says listeners understand there are multiple versions of a song, because "they're on always on the Internet, and all over BET and MTV. They will be aware of the controversy."

R&B KVEG Las Vegas is playing the Tamia version of "Into You." PD Sheri-
ta Saulsbury says at first, "listeners were definitely confused. We received numerous calls from the listeners cor-
necting the jocks: 'It's Ashanti, not Tamia. I have the album.' At one point, locks were just announcing Fab-
olous. Now the confusion has cleared and the listeners understand that there are two versions. If the second version is just as good or even better, who cares? It's a bonus for music lovers."

Mike Parsons, PD of modern AC KPEK Albuquerque, N.M., disagrees.

"It must stick for a listener to realize 518 later" that a song they pur-
chased is "not exactly the song they heard and loved," he says. "I'm sick of getting the CD that has a rock mix, alternative mix, dance mix, country mix, and polka mix. The artist record-
ed the song a certain way. Leave it alone. Remember when we actually thought of music as art, not product?"

Additional reporting by Rashan Hall and Sean Ross in New York.

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BILLBOARD JUNE 28, 2003

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Vandross Hits Career Peak As Health Improves

Other than the unfortunate circumstance of having to spend it in a hospital bed, this is the week Luther Vandross has waited for through his entire 27-year career. He’s No. 1 on The Billboard 200. Not just Top R&B/Hip-Hop Albums, where his new Dance With My Father becomes his eighth chart-topper. Not Hot R&B/Hip-Hop Singles & Tracks, where he has earned seven No. 1s. This time he conquers the big chart—the money list. According to people I know who have worked with him, this is a pinnacle he has always sought.

Not only that, he rings the bell with by far his largest Nielsen SoundScan week, 442,000 copies. That more than triples his prior best sum, 136,000, which greeted his previous album in 2001, his first for current label J. Capitalizing on the new album’s splash, Legacy and Epic recall the crooner’s earlier hits with The Essential Luther Vandross, which enters at No. 154. His earlier hits sets peaked at No. 26 in 1990 and No. 44 in 1997.

As Vandross’ condition improves from his April 16 stroke, the accomplishments of Dance With My Father should offer him encouragement to smile.

ROCK’S IN MY HEAD: The monopoly that rock held for the previous four weeks on The Billboard 200 halts, but Radiohead makes sure the party doesn’t end, starting at No. 3 on 300,000 copies. Although falling shy of the rankings earned by his previous two albums (No. 1 in 2000, No. 2 in 2001), this marks the U.K. band’s fattest Nielsen SoundScan frame, surpassing Amnesiac, which began in the runner-up slot with 231,500 units.

With advertising set for its original June 10 release date kicking in, last week’s chart leader, Metallica’s St. Anger, sees a minor second-week decline of 13%. But now it’s official: That album’s jump to an earlier street date not only cost Jewel her first No. 1 album but also jimmied WEA out of its first four-week run in seven years. The last time the distributor ruled the chart for that long was in 1996, when Load by—guess which band—Metallica held sway for four weeks.

Meanwhile, the campaign for St. Anger (No. 2, 362,500) activates the band on Top Pop Catalog. The No. 1 Metallica posts a 23% gain, while three of the band’s older titles have increases of more than 40% (Nos. 5, 6, and 10).

Staind’s 14 Shades of Grey and Led Zeppelin’s How the West Was Won preceded Metallica in VH1’s three-week reign. Rock’s four-week run started when Marilyn Manson arrived before those acts.

DAD’S DEAL: Just as Mother’s Day stirred up album sales a few weeks ago, shopping for Father’s Day gifts energizes this issue’s charts. Warner Bros., for example, had its eye on the gift-giving occasion when it picked June 10 at the release date for Steely Dan’s Everything Must Go (No. 9).

Father’s Day looks like a factor in several of the big chart’s bullets, including Greatest Gainer Norah Jones (11-10, up 16,000 units), Jimmy Buffett (33-25, up 43%), and the Rolling Stones (161-121, up 61%).

Album volume of 13 million units is the largest we’ve seen since Easter week (Billboard, May 5). Of course, a strong June 10 slate helps, too, with Annie Lennox (No. 5), George Strait (No. 1), and rap rookie Joe Budden (No. 8) joining the march and each of the top five at 100,000-plus. This is the first time since the Sept. 29, 2001, issue that six albums entered the top 10, reflecting the slate that hit stores on the fateful date of Sept. 11.

Feat Of Clay: Aiken Proves ‘This Is The Night’

Fueled by enormous first full-week sales, Clay Aiken’s “This Is The Night” and Ruben Studdard’s “Flying Without Wings” make record-setting debuts on The Billboard Hot 100 at Nos. 1 and 2, respectively (see Chart Beat, page 86). Aiken’s single, which also features “Bridge Over Troubled Water,” moves 393,000 copies. It has the largest Nielsen SoundScan week of any single since Elton John’s “Candle in the Wind 1997”/”Something About the Way You Look Tonight” hit stores in 1997 (see story, page 84). John’s tribute to Princess Diana sold 3.4 million copies in its first week and exceeded Aiken’s current tally in each of its first five frames.

The only other single besides John’s in SoundScan’s 12-year history to rally bigger weekly numbers than Aiken’s was Whitney Houston’s 1992 blockbuster “I Will Always Love You,” which had more scans in four different frames.

Studdard’s “Flying Without Wings”?/Superstar” sells a handsome 286,000 units. Next to Aiken’s chart-topping total, his marks the largest SoundScan week since Brandy & Monica’s “The Boy Is Mine” sold 329,000 in the issue dated June 27, 1998. The last two time two songs each scanned more than 200,000 units was in the Jan. 2, 1993, issue, when Houston’s “Love” (632,000) and Wreckx-N-Effect’s “Rump Shaker” (259,000) topped the Hot 100 Singles Sales chart.

The force of these releases ups weekly singles sales 37% over last week’s total (903,000 compared with 191,000) and 407% over the same week a year ago (178,000 units).

A/B SWITCH: The second track on Clay Aiken’s single, “Bridge Over Troubled Water,” has been added as the B-side to “This Is The Night” on Hot 100 Singles Sales, as the song debuts at No. 30 on the Adult Contemporary chart. It was noted in last week’s column that the track with the most cumulative audience would get placement on the Hot 100 and R&B Singles & Tracks chart, while the B-side would be listed on the respective sales list if it appeared on any other singles chart.

While “Superstar” is Studdard’s B-side on the Hot 100, it is the track receiving the most airplay at R&B radio and the title featured on Hot R&B/Hip-Hop Singles & Tracks, where it zips 61-2. Even though the release of the single brings it in at the summit of Hot R&B/Hip-Hop Singles Sales, “Superstar” takes a back seat on R&B/ Hip-Hop Singles & Tracks to “So Gone” by Monica because of the latter track’s enormous airplay advantage (17.2 million to 8.7 million).

RUM RUN: With the biggest increase on Hot Country Singles & Tracks, Alan Jackson and Jimmy Buffett’s “It’s Five O’clock Somewhere” is the first single of 2003 to leap into the top 20 in only two weeks, vaulting 31-20. “I’m Gonna Getcha Good!” by Shania Twain was the last track to blow into country’s top 20 in two weeks, climbing 24-15 in the Oct. 26, 2002, issue.

Elsewhere on the chart, newcomer JImmy Wayne ties the highest chart position for a debut single so far this year with “Stay Gone,” which steps 5-4. Wayne’s track matches the chart benchmark set by fellow newcomer Aaron Lines when his “You Can’t Hide Beautiful” stopped at No. 4 in the Feb. 15 issue. There were also only two debut singles to reach this chart’s top five during the first six months of 2002—Tommy Shane Stein’s “What If She’s an Angel” (No. 2) and Emerson Drive’s “I Should Be Sleeping” (No. 4).

The same two labels that scored those breakthrough singles are involved in this year’s feat. Wayne and Emerson Drive are on DreamWorks, while Stein and Lines were issued on RCA. In another twist, two of the four acts have something else in common: Lines and Emerson Drive are Canadians.
# Billboard Top 200 Chart for June 28, 2003

**Artist** | Title | Label |
---|---|---|
**1** | T.A.T.U. | 200 KM/H In The Wrong Lane 13 |
**2** | Avril Lavigne | Let Go 2 |
**3** | John Mellencamp | Trouble No More 31 |
**4** | Bone Crusher | Attention!!! 11 |
**5** | Eminem | The Eminem Show 1 |
**6** | John Mayer | Room For Squares 8 |
**7** | James Taylor | The Best Of James Taylor 11 |
**8** | Kenny Chesney | No Shoes, No Shirt, No Problems 1 |
**9** | Trapt | Trapt 42 |
**10** | Matchbox Twenty | The All-American Rejects 25 |
**11** | Darryl Worley | Have You Forgotten? 4 |
**12** | Weird Al Yankovic | Faceless 1 |
**13** | Matchbox Twenty | Cold 3 |
**14** | Matchbox Twenty | Year Of The Spider 3 |
**15** | Matchbox Twenty | Jesus Gonna Walk That Road 4 |
**16** | Matchbox Twenty | The Golden Age Of Groove 1 |
**17** | Matchbox Twenty | Gotta Get thru This 41 |
**18** | Matchbox Twenty | Kings Of Crush 15 |
**19** | Matchbox Twenty | Home 1 |
**20** | Matchbox Twenty | Greatest Hits 14 |
**21** | Matchbox Twenty | No Pads, No Helmets...Just Bullets 36 |
**22** | Matchbox Twenty | Vans Warp Tour 2003 Compilation 21 |
**23** | Matchbox Twenty | To Whom It May Concern 5 |
**24** | Matchbox Twenty | In The Pursuit Of Leisure 29 |
**25** | Matchbox Twenty | Rise And Shine 73 |
**26** | Matchbox Twenty | This Is Who I Am 38 |
**27** | Matchbox Twenty | Waiting For My Rocket To Come 64 |
**28** | Matchbox Twenty | Still ghetto 8 |
**29** | Matchbox Twenty | Tim McGraw And The Dancehall Doctors 2 |
**30** | Matchbox Twenty | Nellyville 1 |
**31** | Matchbox Twenty | Blackout 83 |
**32** | Matchbox Twenty | Someday 84 |
**33** | Matchbox Twenty | Martina McBride 2 |
**34** | Matchbox Twenty | Josh Groban 6 |
**35** | Matchbox Twenty | Lynsey de Paul 8 |
**36** | Matchbox Twenty | Vicious Cycle 30 |
**37** | Matchbox Twenty | Almas Del Silencio 12 |
**38** | Matchbox Twenty | Sing The Sorrow 5 |
**39** | Matchbox Twenty | What's A Man To Do? 53 |
**40** | Matchbox Twenty | American Spirit 78 |
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<td>It Had To Be You ... The Great American Songbook</td>
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- **Artist Remarks**: Select these to see artist remarks.
- **Billboard**: Select these to see Billboard charts.
- **Country**: Select these to see country charts.
- **Genre**: Select these to see genre charts.
- **Year-End**: Select these to see year-end charts.
|-------------------------|-------------------|-----------------------------|

**TOP POP CATALOG**

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**TOP HEATSEEKERS**

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**TOP INDEPENDENT ALBUMS**

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**SUNDAY**: Days At Number 1

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**SUNDAY**: Sales Data compiled by Nielsen SoundScan

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<td>COLDPLAY</td>
<td>Parachutes</td>
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<td>And Justice For All</td>
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<td>METALLICA</td>
<td>Master Of Puppets</td>
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<td>KENNY CHESNEY</td>
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<td>TIM MCGRAW</td>
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<td>Ride The Lightning</td>
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<td>THE BEATLES</td>
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<td>One Night Only</td>
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**HOT SHOT DEBUT**: New Albums

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<td>I Love It</td>
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<tr>
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<tr>
<td>&quot;2 Fast 2 Furious&quot;</td>
<td>The Lizzie McGuire Movie</td>
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<tr>
<td>AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVERS SONGS</td>
<td>AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVERS SONGS</td>
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<tr>
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Top Internet Album Sales reflects physical album orders through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, sales figures are included on the Internet and SoundScan charts. Albums with the greatest sales gain this week. Recording Industry Association of America (RIAA) certifications for net shipment of 10,000 units (Gold) or above are included. The RIAA certification for net shipment of 10,000 units (Diamond) multiple platinum indicates album's all-time maximum level. For boxed sets and double albums with a running time of 180 minutes or more, the RIAA multiples shipments by the number of discs and/or sides. RIAA Latin awards include certification for net shipment of 10,000 units (Platinum). Certification of 20,000 units (Platinum). Albums include only compact discs released since 1973. Nielsen SoundScan, Inc. All rights reserved.
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NARM Seeks New Leader

Continued from page 1

chandisers since 1989, comes amid shrinking music sales, which have weakened NARM's primary members: music retailers.

The growth of Internet commerce also has raised difficult issues and increasingly placed music merchandisers and labels at odds.

To make matters worse, some argue that the divide between different kinds of music retailers is wider than ever and threatens to pull apart the association.

Mike Dreese, CEO of Newbury Comics in Brighton, Mass., is among those who think that given all this, the selection of Horovitz's successor is crucial.

She will leave in mid-July to become head of the Professional Associates of Bookkeepers International, an association serving the bed-and-breakfast industry.

NARM chairman David Schlang, executive VP of Alliance Entertainment Corp., who announced the resignation June 13—says the search team will look inside and outside the industry.

Jim Donio, NARM's executive VP, has already indicated that he would like to be considered. He will probably assume the helm for day-to-day operations in the interim.

Other industry names have also been floated, such as former Wheresound Entertainment president Larry Gaines and Len Cosimano, who recently left Borders Books & Music, where he was VP of multimedia.

Continued from preceding page

But until the PC market is up and running, that's only a supposition.

Other reasons for withholding material abound.

"There are some artists who say, 'I'm not going to participate until the system is figured out,'" one management source says.

For example, Warner Bros. Records band Linkin Park recently pulled its music from digital services. Sources say the group has expressed concerns about undercutting album sales.

Some artists, like Madonna, are stipulating that their music be sold exclusively in an album bundle. Ditto acts like Radiohead and Jewel.

No digital service, however, currently offers consumers the ability to buy unseparated albums. Access to other artist content is being slowed by negotiations over royalty terms.

To make up for the shift to singles sales, some artists who have control of their digital rights are looking for a bigger cut of the royalty rate than the labels want to grant.

If the average act nets 18 cents of the 65- to 70-cent payout to the record company on the typical 99-cent down

"Clearly, in contentious times, it's hard to find leadership to advocate for tough positions in a rapidly changing world, where old friends can suddenly be at your throat," Dreese says.

OPPOSITE SIDES

Indeed, for years NARM ignored the cries of merchants to take legal action against the majors over record clubs.

Eventually, it did sue Sony Music Entertainment. But arguments over the hyperlinks embedded in CDs leading to Sony's online stores amounted to unfair competition.

That suit was dropped in late 2001, after it became clear that NARM would likely lose in court.

But the damage was done.

As other digital issues emerged and found their way into the legislative process, NARM and the Recording Industry Assn. (RIAA), which represents labels, increasingly found themselves on opposite sides, much to the chagrin of major-label executives.

The situation was exacerbated when Tim Urie, president of Universal Music & Video Distribution, joined the NARM board of directors in March 2002, replacing Dave Mount.

Distribution executives became eligible to sit on the board when the organization restructured its membership in 1996. But that was when digital distribution and all its related issues were still pretty in the sky.

Whatever the impetus, Urie's tenure as a director was far different from the other major executives who preceded him on NARM's board.

CONTENTIOUS RELATIONS

From the start, many sources say that Urie challenged Horovitz's leadership as never before, apparently on behalf of the RIAA.

"The big retailers told Urie to tone it down, but they didn't stop him," one source says. "Pam didn't get the support that she thought she ought to have."

Urie denies that he was following the RIAA's agenda, but he acknowledges that he did not always see eye to eye with Horovitz.

"Pam's relationship with the record companies was at times contentious," Urie says. "Occasionally, it's necessary for the retailers to stand their ground.

But it becomes a matter of degree. Pam was so well-educated on the issues that sometimes the board followed her lead blindly."

He cites Horovitz's apparent support of legislation to limit the length of copyrights that would have forced recordings into the public domain earlier.

"The legislation was not only bad for record labels and copyright own-

ers, Urie says, but it was "very detrimental to NARM."

"It would have the effect of benefiting a couple of big accounts with the wherewithal to manufacture these titles themselves and create a lopsided landscape," he says.

Retailers and labels have always had disagreements, but these often concerned operational issues that could be solved within the industry.

But the stakes—and differences between the two camps—escalated when the issues became part of a bigger picture. Other industries also shaped the debate.

"Sources say music merchandisers were particularly resentful of the majors' apparent initial attempt to cut retail out of digital distribution by launching MusicNet and Pressplay."

Also, NARM and the RIAA chose different methods to address the issues, and that in itself became an issue between the two trade associations, some sources suggest.

Just as legal and government remedial that their members need, while NARM's orientation does not have a government focus and seeks market-based and consensus solutions," one source says.

Further, with the convergence of government and technological issues, "what RUA saw as good for the labels and assumed would be good for retailers, on closer look wasn't so good, which is why we had to articulate the retailers' need," Horovitz says.

Consequently, at times, there was a clash of objectives as well as style.

"At the time of the search team's meeting, Dr. Horovitz asked if the RIAA, the RIM, and the NARM would hypothetically serve the same purpose."

"We disagree that the RIAA and the NARM serve the same purpose. The RIAA is a trade association for the major labels, while the NARM serves the independent music companies which are owners of independent labels," one NARM executive says.

Dreese, however, disagrees. "One of the things I can always count on is the membership of the NARM board,

A PLACE FOR INDIES?

One independent merchant says that with accounts like Wal-Mart and Best Buy having a say in NARM's agenda, "it will make the independent look for another place to make it happen."

That merchant points to the up-coming independent retail summit in August. Newbury Comics and three coalitions—the Music Monitor Network, the Alliance of Independent Media Stores, and CIMS—will be participating.

"The August meeting could be a trial run," the merchant says. "While the questions are not the same, the outcome from one another and different from Newbury, we have enough in common that it might work."

Dreese adds, "In a perfect world, this meeting would have been done under NARM auspices."

But VanCleave does not see the meet- ing as a competitor to NARM.

"This meeting is more about music and focus on about payday."

VanCleave says. "We need our own gathering. We are very different. It's about the indie dialogue to the major. At any other convention, the message is muddled. Whether it's goes into a bigger thing or if we don't do it again, I have no idea."

NARM's Donio says the association can serve all of its constituencies.

"We have just started an independent retail advisory committee, which is not coalition-based but independent-based, since there are many store owners that are not a part of the various national coalitions. It's a healthy sign for the association to keep the indies as involved as possible."

Alayna Hill-Alderman of Record Archives in Rochester, N.Y., acknowledges that NARM has moved to reach out to independents but says that economics stand in the way.

"Indie store owners can't afford to spend $2,000-$4,000 a year to attend NARM meetings," Donio says, "and the price of NARM involvement is rising."

The organization represents a shrinking segment in a downsizing industry, but its annual budget remains steady, ranging between $2.6 million and $2.8 million during the past three years.

"You can see it in attendance at the annual conventior," Donio says. "Once, we had 3,400, now 1,600 are in atten-
dance; the companies that are still here are sending fewer people."

To maintain its services, NARM has increased dues about 10% this year, following an even bigger bump two years ago.

NARM has always had its share of naysayers, including those that questioned the value of the organization's two main meetings, the annual show and the convention. The fall conference has been eliminated, but the annual convention, a 40-year tradition, has always seemed safe.

Now some worry if moving the meeting next year from its usual March setting to August will cause people to view the convention differently.

Trans World Entertainment chairman Charles Huggins is against having the convention in August.

"While that may be a good time for labels and distribution companies to present product [in time for the holiday season], there have been a place where many more issues can be discussed," he says.

"If the meeting is in March, there is time to get the issues resolved before the holiday, and I don't think you can offer the August meeting."

Donio says the overwhelming majority of NARM's members voted in favor of moving the conference.

BILLBOARD/JUNE 28, 2003

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music industry right now, but we’ve made a huge point with the Idol phenomenon,” Fuller told Billboard in a rare interview. “The demand for music is intense; the problem facing the industry is how we turn that into business.”

That and one other observation led to the creation of the Idol franchise, he says.

“I observed youth culture. I saw that individuals around the world were feeling more empowered. I saw a huge demand for music. You put all of that together, and it was a matter of seeing that people want more power in choosing the music they want. It was really that simple.”

Indeed, the Idol franchise is a worldwide phenomenon.

The Idol TV shows (co-produced by Fremantle Media) have scored massive ratings for their respective networks and lucrative sponsorship deals since the original U.K. Pop Idol series debuted in 2001.

And the offshoot Idol ventures—the tours (see story, page 25), the merchandising, and other parts of the franchise—have also been successful.

What’s more, finalists and winners from the shows have consistently topped the charts.

In the U.S., American Idol struck gold again with second-season winner Ruben Studdard and second-place finalist Clay Aiken. Both debuted in the top two spots of The Billboard Hot 100 this issue (see Singles Minded, page 71, and Chart Beat, page 86). Aiken’s “This Is the Night” (RCA Records), Studdard’s “Flying Without Wings” (J Records), and the second-season American Idol Finalists’ “God Bless the U.S.A.” (RCA) have jumped-started the fading market for retail singles (see story this page).

This issue, Idol singles reign in the top three spots of the Hot 100 Singles Sales chart.

ENTREPRENEUR AT HEART

With his music business roots in artist management, Fuller has come a long way to his current perch at the top of a multimedia empire.

He got his start as a manager by handling the career of Paul Hardcastle, whose 1985 international hit “19” inspired the name of Fuller’s company. Since then, he has guided the careers of artists ranging from Eurotrance to the Spice Girls.

“I am a music lover and entrepreneur at heart,” he says. As for juggling the careers of so many artists at the same time, Fuller says, “It hasn’t been that complicated. We’ve just become more cautious about finding new talent.”

Finding new talent for his company is the reason why he created the Idol TV franchise.

“A lot of TV shows get made by people in the TV business, but I come from the music business,” Fuller explains. “The Idol shows are an example of how we in the industry have to step outside of our box in giving people the power of choice.”

He says that three elements needed to be in place for the show to be a success. First, he had to find quality singers. Second, we had to empower the viewers. And third, we had to make it “televisional,” something people would watch like a soap opera.

That “soap opera” element has drawn criticism from some people, who believe that the Idol shows are tacky and are set up to exploit and humiliate the participants.

The show’s critics usually point to the parade of bad-singer auditions aired on the show and to Simon Cowell, the most notorious Idol judge. Cowell’s brutal criticisms of contestants have been the subject of much discussion.

Fuller explains: “The music business is probably the toughest business in the entertainment industry. We didn’t want to paint a pretty picture of what the business is like. We didn’t want this show to be passive and fake. Too many people see bullsh*t on TV instead of hearing the truth. That’s why [Idol] has been so popular: People see how real it is.”

As for Idol judge Cowell, Fuller quips, “Love or hate him, his opinion is usually right.”

Fuller vehemently denies that any aspect of Idol’s voting is rigged or that contestants are coached on what to say to the judges. He asserts that the contracts the contestants sign are “absolutely fair” and typical of most reality shows.

Fuller declined to discuss the details of the contracts, except to say that a lot of what has been written in the media about these contracts is untrue.

“I understand why people criticize the show, because when there’s anything in life that’s successful, you’ll always find people who have a problem with it,” he says.

As for Idol contestants who go on to sign with 19 for personal management, Fuller says that the company typically has an agreement to represent each act for about four years.

Fuller emphasizes that his company’s success has been a “team effort.”

For the Idol’s record-sales success, he gives much of the credit to a business partner, BMG and BMG’s RCA Music Group, headed by chairman Clive Davis (Billboard, May 31).

“My ambitions for the show have been realized,” he says. So Fuller is looking ahead to his other music-based TV projects.

World Idol, a concept that he first revealed on these pages (Billboard, Aug. 3, 2002), will air before the end of the year, he says.

Fuller aims to make World Idol the Olympics of the music business. Winners from different Idol shows from around the world will compete against each other for the World Idol title.

He further explains the show’s concept: “We’ll amortize the voting so that we assign points based on things like the size of country. To make it fair, people won’t be allowed to vote for singers from their own country.

That way, a large country like the U.S. won’t necessarily skew the results in its favor.”

Fuller says that the viewer voting for World Idol will be done by phone and the Internet.

“The judges will be involved in voting,” he adds. “So the final vote will be a combination of the judges’ decision and the results from different nations.”

In addition to World Idol, Fuller has two other new music shows in the works.

I Love Music will be a weekly magazine-style show that is expected to debut next year on the U.K.’s ITV network.

Fuller says the I Love Music episodes will have different themes. “It’ll be a celebration of music. The themes might be the celebration of music by the charts, by the year, by

The music industry has a lot of problems,” Fuller states. “But I think I can play a part in resolving those problems.”

EXPANDING THE EMPIRE

The London-based 19 Entertainment empire consists of multiple business operations wrapped in the enigma of a privately owned company.

The management division handles the careers of a small army of acts. They include several Idol winners and finalists’ S Club, S Club Juniors, and Annie Lennox and numerous hit songwriters and producers. 19’s TV production company is behind the Idol and S Club TV shows around the world.

19 Recordings, the company’s record label, has partnered with BMG Music to release records from Idol winners around the world.

The company has a publishing division, and 19’s merchandising operation includes the lucrative Idol franchise and various sponsorship opportunities.

Even with all of his Idol success, however, Fuller is feeling restless. He says he wants to move on to other ideas.

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artists. [or] by movies.”

Fuller is also in discussions with ITV to put his new show, Music for Britain, on the air next year.

Music for Britain is a telephone that Fuller says was inspired by the U.K.’s successful Comic Relief and Children in Need telethons.

Music for Britain will be artist-driven, with various charitable causes getting the spotlight.

“We could have artists who want to raise money for the town they grew up in or any cause they choose,” Fuller notes.

The mogul also hints that he is going to drop a bombshell on the music industry.

It is an idea that he says he cannot openly talk about for now, but he promises that “it will be a revolution.”

Fuller hints to Billboard that the idea has to do with making music much easier to get, in terms of listening, downloading, and purchasing. It’s a simple idea that no one has really done before.

Until that idea comes to fruition, Fuller says he still has some challenges ahead of him.

He wants to get the Idol TV show on-air in Japan. “We’re in every major country, or have plans to be, except for Japan. It’s our last big holdout.”

Fuller has been aware that he has beaten the odds during a time of economic malaise.

He concludes, “Music isn’t going to go away, and I think it’s our greatest art form. So we in the business shouldn’t treat people’s demand for music as though it is declining. I don’t think demand is declining. What needs to change is how we satisfy people in getting the music they want.”
Mer Trade Gaylord Center, Nashville, 323-965-1990.
July 22, 2003 Florida Heroes Awards presented by the Florida chapter of NARAS, Mandarin Oriental, Orlando, Miami 305-672-4060.
July 31-Aug. 2, Atlantic Music Conference Urban Symposium, Sheraton Hotel, Atlanta, 770-499-8600.

AUGUST

Aug. 5, BMI Urban Awards, Fontainbleau Hilton Resort, Miami Beach music business attorney and former Billboard contributor.


Despina Gianopulos to Jay Landers, June 5 in Santa Barbara, Calif. Groom is senior VP of A&R for Walt Disney Records.

DEATHS

Julie Todd Hayes, 42, of leukemia, June 1 in Manhattan. He represented the Ramones and the replacements while with their former label, Frontier Records.

November 6, SESAC Country Music Awards, SESAC Headquarters, Nashville (by invitation only).

NOVEMBER

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at No. 2 with his first single, "Flying Without Wings" (J). That shouldn’t distract from the fact that Aiken and Studdard make chart history; This is the first time since the Hot 100 was introduced in August 1988 that the top two spots are held by new entries. It almost happened the week of Feb. 28, 1998, when Celine Dion’s “My Heart Will Go On” debuted at No. 1 and Will Smith’s “Gettin’ Jiggy Wit It” opened at No. 3.

“This Is the Night” is the first pop song to top the Hot 100 in 2003, and it is the first since "A Moment Like This" by Kelly Clarkson, the winner of the first season of American Idol, reigned for two weeks in October 2002.

Aiken is the first solo male vocalist to top the Hot 100 without also appearing on Hot R&B/Hip-Hop Singles & Tracks since Enrique Iglesias, who ruled with "Be With You" in June 2000.

"This Is the Night" is the 60th No. 1 single of the rock era for RCA. Aiken is the 11th solo male vocalist on RCA to reach the top of the pop singles chart; he joins Elvis Presley, Perry Como, Neil Sedaka, Lorne Greene, S/Sgt. Barry Sadler, Nilsson, John Denver, David Bowie, Rick Springfield, and Rick Astley. Sedaka and Aiken met when the former was a celebrity judge on American Idol.

Aiken isn’t the only one having his first No. 1 hit with "This Is the Night." It’s the first chart-topper for songwriters Aldo Nova, Gary Burr, and Chris Braid.

Studdard is No. 1 on another Billboard chart. His version of "Superstar/Flying Without Wings" heads up Hot R&B/Hip-Hop Singles Sales. On the Hot R&B/Hip-Hop Singles and Tracks chart, "Superstar" leaps 61-2, runner-up to labelmate Monica’s "So Gone." It’s the biggest move into the top five since the chart has been compiled with Nielsen SoundScan and Nielsen Broadcast Data Systems information.

Margetson: Record Man, Toy Man

W hen you walk into the office of Atlantic Records senior director of media and artist relations Sydney Margetson, the first thing you notice is his figures. The office, which looks one-part toy store, proudly displays Margetson’s collection of action figures of color.

Inspired by a co-worker who collected Star Wars memorabilia, Margetson decided to display his hobby in his office as well.

“I have a large collection of general comic book and science-fiction memorabilia at home,” says Margetson, who began seriously collecting two years ago. “I decided to display the black characters in my office. So, I bought a couple and put them up. Then people who came into the office would see the collection and in turn send stuff to me or tell me where to find new figures.”

Margetson’s love of action figures, particularly those of color, dates back to his early childhood.

“Growing up, there was only one black superhero action figure—the Black Falcon,” Margetson says. “That was the only black toy I remember that was available, rather than the black imitation of whatever other toys were out. So, as an adult, when I began to see them, I wanted to collect them. It wasn’t until my co-worker showed me the value of collecting that I started keeping them in the original package. It’s just become a compulsion.”

Among Margetson’s prized possessions are the entire set of Disney’s Gargoyles action figures, a Jam Master Jay action figure from Mego Toys, and a 2Pac action figure from All Entertainment.

“The 2Pac one I bought for $15, and now it’s worth over $100,” Margetson says with pride. “I went back to the store where I bought it recently, and a couple was asking about it and the cashier there said it was $100. I was shocked. So, I decided to get stuff that I know will be exclusive, like the Run-D.M.C. dolls. I picked those up as soon as they hit the stands. You can hardly find them now.”

Margetson’s Holy Grail is now a mini-bust of Marvel superhero the Black Panther. “I went into a lawyer’s office recently and he said, ‘I bet you don’t have this one,’” Margetson says. “And I didn’t. I hadn’t never seen it before. It’s only available on eBay, and they’re a lot of money because they only made 4,000 of them.”

His collection also includes Vital Toys’ Snoop Dogg doll, Mattel’s Brandy doll, and various McFarlane Toys figures.

Margetson is constantly surprised by the reactions his collection sparks.

“There are a lot of people into collecting that you just don’t know,” he says. “A lot of artists will come in and will see a toy and start talking about it. It’s a common bond with childhood.”

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