Labels Hitching Stars to Global Consumer Brands

BY BRIAN GARRITY
NEW YORK—In the latest sign that the marketing of music is undergoing a sea change, the major labels are forging closer ties with global consumer brands in an effort to gain exposure for their acts. As the deals become more pervasive, they raise questions for artists, who have typically cut their own sponsorship deals.

In the latest case in point, Sony Music Entertainment and Pepsi-Cola North America have inked a broad-based cross-marketing pact in which Sony artists will be featured in a variety of Pepsi-sponsored promotions on radio, TV, and at retail (Billboard, Nov. 23). Such music tie-ins are becoming an ever-more crucial element of branding and advertising strategies for marketers from soft-drink giants to car makers to telecommunications companies; in turn, record companies—facing slumping sales—are moving to take advantage of growing promotional opportunities. These deals come as labels look to form more partnership-based ventures with artists, where they are involved in everything from merchandising to touring to publishing.

"It raises the stakes in this whole thing," says Ken Hertz of law firm Goldring, Hertz, Lichtenstein & Haft, who represents Will Smith and Alanis Morissette.

Clive Greeted As New RCA Chief

Artists, Managers Heap Praise on Davis, But Some Just Want Stability

BY MELINDA NEWMAN
While managers of acts signed to RCA Records are quick to praise outgoing RCA Music Group (RMG) chairman Bob Jameson, they are also heralding the news that J Records head Clive Davis will now control both the J label and RCA Records.

BMG announced Nov. 19 that it is buying out Davis’ 50% stake in J Records—the label he formed in 2000 following his ouster by BMG from Arista Records—and is giving Davis oversight of both labels in a newly configured RMG.

Davis will report to BMG chairman/CEO Rolf Schmidt-Holtz, who has also named Charles Goldstuck president/COO of RMG. Both men have been given five-year contracts, according to Davis. Goldstuck had been president/COO of J Records. Richard Sanders will continue as executive VP/CMO of RCA Records.

"We absolutely loved and have enjoyed working with Bob Jameson and hope our paths will cross with him again," says artist manager Irving Azoff, whose client Christina Aguilera released Stripped on RCA Oct. 29. "I've known and been friends with Clive since 1971, so this is a situation where we were extremely thrilled with Bob and are extremely thrilled with Clive. I'm sure Christina will flourish under the new administration."

Vertical Horizon's manager John Scher adds, "Bob...

Touring Biz Awaits Rap Boom

BY RAY WADDELL
NASHVILLE—Rap may rule the roost at retail, but the genre remains a relatively weak sister in terms of touring, plagued by a dearth of arena-level headliners and enduring—if often unfounded—negative perceptions.

"I think the rap market has some problems attached to it," Jackson, Miss.-based promoter Lee King admits. "The shows can be expensive to do, but the right show draws very well."

Indeed, some players in the rap touring game in many ways consider this to be the best of times. "It has never been easier to work hip-hop than it is right now," says Brent Smith, the Los Angeles-based agent for Snoop Dogg and other rap acts. "Hip-hop is the new rock, and it's only going to get stronger. Like any business, it needs developing, and believe me, it is developing."

Phil Casey, senior VP of International Creative Management and a veteran urban music agent, adds, "The hip-hop market is good if you can put the right package together. Truth be told, this does business; the right package can do 13,000-14,000 a night at a $40-average ticket."

Jason Miller, VP for House of Blues (HOB) Concerts in Denver, agrees: "Rap is a great market, under-utilized and ever-exploiting. It's what's selling records and what kids want to see."

That said, rap has yet to crack the Billboard year-end...

UMG Offers 43,000 Digital Tracks: Page 3 • Jay-Z Has 5th No. 1 Album: Page 63 • BMG Revamps Royalty Policy: Page 75

225,000 Gifts This Holiday Season

That's 225,000 unique music, DVD and video SKU's on-hand...
The Gift of Christmas

The New Album
available in stores

visit us on the web at: http://www.envoguechristmas.com www.discretion1.com
E Options are being offered to consumers — or at least to those who can afford to pay for them. The company plans to have more than 60,000 tracks available for purchase before the end of the year.

“We have listened to the public, and we are offering the music that people want at a reasonable price that fairly compensates the artists, songwriters, and the tens of thousands of hard-working individuals who make their living in the music industry,” Kensing says. “There is nothing that can justify resorting to illegal services to get legitimate music on the Internet.”

The digital download will be available for purchase by consumers in the U.S. for 99 cents for individual tracks and $9.99 for albums. The downloads will be burnable to CD and transferable to secure portable devices. Tracks are available in both the Liquid Audio and Windows Media formats.

The rollout of the program comes on the heels of similar initiatives in the past two months by EMI Recorded Music and Warner Music Group. Unlike some other download initiatives in which content is sold on a wholesale basis to e-commerce retailers, UMG is making tracks available under the agency model, meaning that the label sets the price.

Kensing says one of the advantages of using the agency model is that it assures that consumers are being offered content at the 99 cent price point—widely believed to be the price for incentivizing digital purchases. Retail sites that will carry off the initiative, UMG is making “Through the Rain,” the new single from Mariah Carey, available online before the release of her upcoming album. The track will be exclusively available to online consumers for the next two weeks. The album, Charmbracelet (Island Records) will be available in stores Dec. 3.

Rollout of the UMG download program has been anticipated for months, yet the launch was delayed by in-fighting at Liquid Audio and its recently failed merger deal with Alliance Entertainment (Billboard, Nov. 23).

While Liquid’s future remains uncertain (see Music & Money, page 56), Kensing says that there is an arrangement in place that will allow UMG to keep the download program going in the event that the company is forced to liquidate. Retail sites that will carry UMG downloads include bestbuy.com, bet.com, circuitcity.com, fye.com, mg3.com, rollingstone.com, tower.com, and windowsmedia.com.
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RASCAL FLATTS
Top of the News
8 Future of Music Coalition issues controversial report on radio consolidation.

Artists & Music
9 Executive Turntable: Steve Backer is named executive VP/GM of V2 Records.
11 Sum 41 asks Does This Look Infected? via its new Island release.
17 Touring: Security remains a hot topic at the 2002 KCMC.
18 Boscore: George Strait and Jo Dee Messina gross more than $2 million from two shows.
19 Reviews & Previews: Jay-Z, Shania Twain, and George Harrison take the spotlight.
22 R&B: Chris Thomas King launches his label, 21st Century Blues Records, with his own Dirty South Hip-Hop Blues.
25 Words & Deeds: Lil Jon & The Eastside Boys' "crunk" things up with their sophomore set.
26 Beat Box: Nervous Records aims for crossover success with the Sicilianas' "L'Italiano."
28 Country: Bill Anderson visits with country legends on his XM Satellite Radio show.
31 Latin Notes: Juanes and Celia Cruz lead nominations for the 15th Premios Lo Nuestro Latin Music Awards.
34 Jazz Notes: Marcus Johnson's latest release via his own imprint proves that success is not beyond indie jazz musicians' grasp.
35 Studio Monitor: Multichannel audio's impact on consumer consciousness is coming to light.

Top Albums

No. 1 on The Charts

Artists Now & John T. Williams "Sittin' in the Rain Again (For the Millionth Time)."


In Memoriam


Chart Beat

Phil is the New Man: There's a change at the top of the Adult Contemporary chart this week. Phil Collins' remake of Leo Sayer's "Can't Stop Loving You" (Atlantic) is the seventh tune to advance to No. 1. The song, released in 2002, has become a favorite among fans of the hit song.

Boone Tone: He's one of the most impressive chart runners of the year, and he's still going strong. At 68, Pat Boone is rocketing up Hot 100 Singles Sales with "Under God" (the Gold Label), which has topped the charts for three weeks.

Spotlight Begins on Page 37

At a Glance

68 Chart Artist Index
71 Chart Song Index

Programming

61 Music & Showbiz: Hip-hop's role in film is discussed at the Hip-Hop Odyssey Film Festival.

Features

8 Market Watch
59 Classifids
63 Between the Bullets: Jay-Z bows at No. 1 on The Billboard 200, with The Blueprint 2: The Gift & The Curse.
67 Holiday Chart: First week for 2002 seasonal chart.
77 Billboard.com: What's online this week.
78 The Billboard BackBeat

New Zealand

SPOTLIGHT BEGINS ON PAGE 37

At a Glance

68 Chart Artist Index
71 Chart Song Index

Chart Beat by Fred Bronson

Phil is the New Man: There's a change at the top of the Adult Contemporary chart — not a sentence I could write very often this year. Phil Collins' remake of Leo Sayer's "Can't Stop Loving You" (Atlantic) is the seventh tune to advance to No. 1 on the AC chart in 2002. But it is only the second hit by a solo male artist to achieve pole position this year. The first was "To Where You Are," a two-week chart-topper for Josh Groban in August.

The first song to move to No. 1 in 2002 was "Simple Things" by Jim Brickman featuring Rebecca Lynn Howard. "Simple" is the only one-week chart-topper this year. Enrique Iglesias' "Hero," a No. 1 in 2001, then returned to the summit and was eventually replaced by Celine Dion's "A New Day Has Come" on the issue of March 30. That post-retirement hit by Dion set a new record by remaining No. 1 for 21 weeks.

Groban's song finally supplanted Dion's track. Then Daryl Hall & John Oates made a surprise return to the top of the AC tally with "Do It for Love."

Vanessa Carlton's first chart entry, "A Thousand Miles," had a seven-week reign, and then Faith Hill had a three-week turn with "Cry."

"Can't Stop Loving You" is Collins' eighth No. 1 hit at AC. His first chart-topper was "One More Night," which reigned for three weeks in 1985. Collins' newest No. 1 is his first of this century; he last was top with "You'll Be in My Heart," which began a 19-week run the issue of May 29, 1999.

That Toracan theme appeared on the Walt Disney imprint, so "Can't Stop Loving You" is Collins' first No. 1 on Atlantic in more than 12 years. "Do You (member)?" started a five-week run in June 1990.

Boone Tone: He's one of the most impressive chart runners of the rock era, and he isn't done yet. At 68, Pat Boone is racing up Hot 100 Singles Sales with "Under God" (the Gold Label), which's 35-20 this issue.

It's the first appearance on any pop singles or albums chart for Boone since 1997. That was the year the native of Jacksonville, Fla., made a foray into heavy-metal music and peaked at No. 125 on The Billboard 200 with In a Metal Mood: No More Mr. Nice Guy.

Boone first appeared on a Billboard chart when his cover of Otis Williams & His Charms' "Two Hearts" debuted on the pop singles survey the week of April 2, 1955, eventually peaking at No. 16. That gives Boone a global-career chart span of 47 years and eight months. If "Under God" should sell enough copies to debut on the Hot 100, it would be Boone's first appearance on this chart since April 1969, when "July You're a Woman" peaked at No. 100.

Boone's biggest hit was "Love Letters in the Sand," which began a five-week reign June 3, 1957.

The Debut Album Brushfire Fairytales

Jack Johnson

★ ★ ★ ★
"Perfected the Art of Contemporary Beach Music"
Time Magazine

★ ★ ★ ★
"An Album Full of Groove and Sweetness"
Hartford Advocate

★ ★ ★ ★
"Songs Breathe with Authenticity and Sensitivity"
Nylon

★ ★ ★ ★
"A Rare Phenomenon"
Guitar World Acoustic

★ ★ ★ ★
"Quite Possibly the Best Surfer/Musician on Earth"
Surfer Magazine

★ ★ ★ ★
"Melodies That Evoke the World of Pop Standards"
Los Angeles Times

★ ★ ★ ★
"The Most Important New Artist of the Last Two Years"
91X / San Diego

★ ★ ★ ★
"Rich Acoustic Meditations on Life, Love and Loss That Erupt in Surprising Ways"
Rolling Stone

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In The News

- Kinetic Records founder and president Steve Lau has bought back BMG U.K.'s 49% interest in the New York-based dance label. The major acquired the stake recently two years ago. Kinetic continues to be distributed by BMG in the U.S.

- The Copyright Office of the Library of Congress seeks written comments and proposals for the renewal of a new Copyright Arbitration Royalty Panel (Carp) to adjust future royalty rates and terms governing ephemeral recordings and digital transmissions of performances of sound recordings for the 2003-2004 period. Rates will cover non-subscription services that make digital transmissions of sound recordings. Comments are due Dec. 2. Groups wishing to participate in the new CARP need to file by Dec. 23.

- The Eagles will begin a major-market arena tour May 8, 2003, in a city to be determined, according to manager Irving Azoff (Billboard, Nov. 20). The band will play 40 dates through the summer and 40 more next fall. A deal for a promoter has not been set. The Eagles will reissue a new album next fall on an indie label Azoff calls "Eagles Recording Co."

Sony Music Buys Run Tones

BY BRIAN GARRITY
NEW YORK—Sony Music Entertainment has acquired New York-based wireless entertainment company Run Tones. The major is using the purchase to launch a division specifically focused on content and services for mobile phones and other devices. Financial terms were not disclosed.

The new Mobile Products Group will be part of the Sony Music tech division, which has been renamed Sony Music Digital Services (SMDS). The Mobile Products Group will be responsible for the expansion of Sony Music's global wireless efforts, which currently include ring tones and album previews; this includes operating the Run Tones brand and business.

Run Tones currently operates ringtone service RINtones and personal photo service RUNPics. The company also offers a range of business-to-business services. Its customers and partners include Warner Music Group, Sony Pictures Digital Entertainment, Adele, AT&T Wireless, Ericsson, and Noika.

The Mobile Products Group will be led by Run Tones principals J.J. Rose and Tim Nilson, both former executives of defunct e-commerce music company N2K. Rosen has been named VP of Mobile Products Group and SMDs, in addition to continuing as CEO of Run Tones. He reports to Thomas Gewecke, senior VP of SMDs.

Nilson has added the title of VP of mobile technology for SMDs and remains chief technology officer of Run Tones. He reports to Phil Wiser, CTO of Sony Music Entertainment. Both are based in New York.

Market Watch
A Weekly National Music Sales Report

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<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2001</th>
<th>2002</th>
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<tr>
<td>Total</td>
<td>634,729,000</td>
<td>553,401,000 (↓12.8%)</td>
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<td>Albums</td>
<td>605,994,000</td>
<td>542,475,000 (↓10.5%)</td>
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<tr>
<td>Singles</td>
<td>28,735,000</td>
<td>10,926,000 (↓60.2%)</td>
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TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

- Northeast: 30,036,000 28,222,000 (↓6.0%)
- Midwest: 77,621,000 68,188,000 (↓12.2%)
- East North Central: 85,235,000 78,050,000 (↓8.4%)
- West North Central: 35,783,000 32,376,000 (↓9.5%)
- South Atlantic: 107,745,000 98,236,000 (↓9.8%)
- South Central: 82,636,000 74,965,000 (↓9.3%)
- Mountain: 41,672,000 38,199,000 (↓8.5%)
- Pacific: 101,184,000 96,961,000 (↓4.3%)

Compiled from a national sample of retail store and snack sales reports collected, compiled, and provided by RIAA.
Roxio Awaits Approval Of Napster Bid
Court Will Decide Success Of $5 Million Deal To Acquire Swapper's Assets

BY BRIAN GARRITY

NEW YORK—In a move that could be seen as the first step in the reincarnation of the Napster brand, Roxio—a leading maker of CD-burning software—has entered into an agreement to acquire the bulk of the assets of Napster, Inc. for $5 million in cash and 100,000 warrants to purchase Roxio common stock.

As part of the agreement, Roxio will receive all of Napster's intellectual property, including its technology patent portfolio. Roxio says it is not assuming any of Napster's liabilities, including pending litigation. The acquisition is subject to approval by the bankruptcy court.

Napster, based in Redwood City, Calif., filed for Chapter 11 bankruptcy protection June 3. It listed assets of $7.9 million and liabilities of $101 million, as of April 30.

Roxio declines to comment on its specific intentions for the Napster assets at this point. A more detailed vision for the swapper's assets will not be outlined until after the close of the transaction.

The company currently only says that Napster has value that "is synergistic with Roxio's current digital-media offerings, as well as with its long-term vision for the future of digital media and entertainment." Roxio president/CEO Chris Gorog adds that Roxio's acquisition of Napster "will expand our role in the digital-media landscape and enhance our offerings to consumers." But the move presumably paves the way for Roxio to start its own subscription offering using Napster's technology and brand.

Lame Duck Congress Passes Small-Webcaster Royalty Rate Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA), artists' groups, and mom-and-pop Webcasters are hailing the Nov. 15 passage of the amended and signed Webcaster Act of 2002 by the House of Representatives as a first step toward providing much-needed stability to the online streaming marketplace. The measure, which gives Webcasters a break on the rate of digital royalties due record companies and artists, now goes to the White House to be signed into law.

John Simson, executive director of SoundExchange (the collecting agent for digital-performance royalties), says that the bill’s passage is "a win for everybody." But the passage of the bill does not mean that Webcasters’ problems are over, he says. "The bill is a step in the right direction, but there is still work to be done." He says that Webcasters need to work with record companies and artists to make sure that the bill is implemented fairly.

Simson says that the bill’s passage will help Webcasters’ ability to obtain licenses from record companies and artists. He says that the bill will also help Webcasters to get more listeners and to stay in business.

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Simson adds that the bill’s passage will help Webcasters to obtain licenses from record companies and artists.
Sterling Sound 33 1/3 Years

Billboard salutes Sterling Sound on their 33 1/3rd anniversary with an in-depth look at the studio from its origins and early years to its exclusive new software applications to send audio files over the internet. Plus we talk to Sterling's senior engineers and key artists about the importance of mastering.

Join Billboard in celebrating Sterling Sound's success!

Issue date: Dec 21
Ad close: Nov 26

Joe Maimone 646.654.4694 • jmaimone@billboard.com

Year in Music 2002

Billboard's most anticipated issue of the year, this double issue recaps the year in music including recording, broadcasting and touring. We look at the year in business, top tours, concert boxscores, international news and the year in rock, R&B, rap, Latin, country, world, reggae, new age, blues and more.

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Issue date: Dec 28
Ad close: Dec 3

Pat Jennings 646.654.4614 • pjennings@billboard.com
Great Divide Keeps It Together
For E92 Disc ‘Remain’

BY PHYLLIS STARK

The Great Divide is a group that has its act together, from both a musical and a business standpoint.

The Oklahoma-based outfit handles nearly every aspect of its business in-house. In its early days, it established its own booking agency, Skinny Tours; a publishing company, Cowboys and Sailors; a merchandising arm; and a record label, E92. Only its management, Tom Tuttle’s Pacific Music, is an outside interest.

The strategy has paid off for the group, which has made a living from touring and album sales for a decade. The Great Divide started off by releasing its own records, then tried the major-label system for a few years, and is now back to releasing its own music again.

Its excellent fifth album, Remain, was released Nov. 5 on E92. In an unusual deal, E92 became the first company to contract with Nashville-based VFR Records’ new label-services division, which works outside projects to radio. The band also hired three other companies to handle radio promotion, as well as hiring Emergent Music Marketing to handle sales and distribution through Emergent’s relationship with RED Distribution.

The group comprises lead singer/primary songwriter Mike McClure, bassist Kelley Green, and brothers J.J. and Scottie Lester, who play drums and lead guitar, respectively. Its sound is a raw country/rock hybrid that has earned it a loyal following, particularly in college towns in Oklahoma, Texas, Kansas, Nebraska, and Iowa. Thus far, the Great Divide has not generated any national hits despite years of making quality music, but it does have supporters.

Brian Jennings, PD of country KZKY in Lincoln, Neb., says: “The Great Divide is huge in Lincoln. They sell out every concert.”

The group’s self-released debut was 1994’s Goin’ For Broke. The follow-up, Break in the Storm, sold so well independently in the Southwest that Atlantic Records’ Nashville division signed the band and released its second album in 1998. But the next album, Revolutionaries, became a victim of the label shifting beginning to take place in Nashville. It was released shortly before Atlantic chairman Richard Blackburn retired and much of its marketing staff was fired. Thus, the band says the project was never properly worked.

When Atlantic folded and Warner Bros. absorbed its roster, the group asked for release from its contract and struck out on its own again to record_alligator. It later entered a licensing deal with Broken Bow Records in Nashville.

After a couple albums that some fans thought didn’t instrumental-
y represent the band’s live sound, Green says that “Remain got back to true form for the Great Divide: three guitars and drums.”

The Great Divide has been accepted as a vital part of the Texas country movement, whose acts are sometimes better-known for their anti-Nashville stance than they are for actually selling records. But the group is trying to walk the fine line between the Nashville and Texas music communities.

“I can’t honestly say there hasn’t been some anti-Nashville comment out of someone in our camp,” Green says. But that Remain was recorded in Nashville with producer Chris Leuzinger and engineer Bob Bullock is evidence, Green says, that the group has no anti-Nashville bias, even though it earned some derisive criticisms of selling out from some Texas-based musicians.

Green says the Great Divide would welcome the right offer from another Nashville label.

Emergent president David Macias says the company and the band will be “aggressive about getting out there and doing in-store events in key markets where they have a lot of fans.”

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Sum 41 Spreads ‘Infected’

Pop-Punk Quartet’s New Island Disc Is Harder, More Thoughtful

BY MARGO WHITMIRE

For most people, passing out in a deserted field while large birds peck at your head would be unpleasant. For Sum 41, it was an experience that inspired the title of its Tuesday (26) Island release, Does This Look Infected?

Finding themselves inexorably in strange places is nothing new to the members of the pop-punk Canadian quartet, who—since the multi-platinum success of their 2001 debut, All Killer, No Filler—have enjoyed a whirlwind of wild debauchery while “totally exploiting the fact that we’re 21 and in a rock band,” as drummer Steve “Steve 32” Jocz puts it.

With so much expendable energy, only a quick month-and-a-half was spent in New York recording the sophomore vehicle that would enable them to return to life on the road.

Produced by Greig Nori, who also manages the group, Does This Look Infected delivers frenetic drum beats accompanied by the unlikely combination of melodic guitar sections and aggressive vocals, showcasing a harder and more thoughtful sound than the pop leanings of its predecessor.

“We definitely sought to make this record heavier,“ says singer/guitarist Deryck “Bizzy D” Whibley says. “We wanted a different kind of record without sacrificing any of the melody or harmony we had on the first.”

Of the songwriting process, Whibley says he came up with most of the concepts in a little makeshift studio in the back of the bus during the group’s first tour.

“I write a song and do as much as I can with it before I introduce it to the group,” he says. “Then everyone has their input, and it sounds totally different once the band is playing instead of just me.”

In sharp contrast to the group’s devil-may-care veneer is the vulnerable “Hell Song,” which Whibley wrote after learning his best friend had contracted HIV.

“That song just came out in, like, half an hour when I just found out,” he says. “I wasn’t even meaning to write about it, but for some reason that just came out right away.”

Love Tortella, head of marketing for Island, is encouraged by the response from radio. “It’s a different thing for Sum 41,” she says. “The reaction has been overwhelmingly good.”

Along with lead guitarist Dave “Brown sound” Baksh and bassist Cone McCaslin, Whibley and Jocz are in the middle of a small Sum on Your Face club tour to promote the album. Booked by Andy Somers of the Agency, the group will then embark on a club tour of England, followed by an eight-week stint in the U.S.

Capturing the kind of crazy antics that made a name for Sum 41 during the success of its first album is a bonus DVD featuring a “mockumentary” of the band’s alter ego, Pain for Pleasure. The Spinal Tap-esque expose takes the viewer on a journey from the band’s first performance to a rock’n’roll suicide.

Released in a limited run of the first shipments, the DVD will also feature short films illustrating the mishaps of Sum 41’s recent international tour through Australia and Japan, along with music by labelmates Autopilot Off.

“It’s a lot of fun,” Tortella says. “Since day one, they’ve been the kind of band that films their own stuff and edits it, and they just have a lot of fun with it.”

To encourage consumers to purchase rather than download the album, the first 500,000 copies bought in stores will include an access code to a secret Web site that will enable fans to pick from a series of live shows and burn a customized EP for themselves.
O-Town Tries For Long-Term Career

Aimed At Changing Perception, Sophomore J Set Features Several Self-Written Cuts

BY CHARLES KAREL BOULEY

For most artists, fame comes as a by-product of creating music; hardly ever is music by the path of fame. As they near the release of their sophomore outing, the five members of O-Town find themselves trying to grow out of the media's portrayal of them. Although they were a hot item in the public-aware of the group, they weren't coming out as an unknown artists. Third, there was the interest of MTV.

A DEBUT DIPPED IN PLATINUM

With his group, and its eponymous debut was certiﬁed double-platinum. Each of the three singles gained more success than the previous, with the last. “All or Nothing,” becoming a top 15 hit Hot 100 hit. Still, some thought the band lacked credibility. "In analysing what happened with the first album—a large worldwide success—the percentage of sales that actually came off of TV ended up being less than a third of their total album sales," says Davis. "So here's a group that should have been written off as a creation of television, formulaic. But I knew they were going to speak with them that their intelligence factor was always there, especially their musical intelligence. They were an impressive group of guys. After the success of the third single, they were able to take it through their touring and show their talents. No one was prepared for their ability as headliners and their talent as performers."

SUCCESS

The group puts on a show that not only showcases its pop sensibilities but also allows each member to come out and sing solo, providing the opportunity to explore new musical genres. Angel recalls, “We’ve been touring with a live band since the beginning. We felt strongly about that, so we would set ourselves apart. No one could control our stage show—that was our territory—so we spent the extra money that we didn’t have and hired a live band to go with us. We didn’t want to be a pop-track act... It was the unedited, uncommercialized version of us. We developed ourselves as a touring act and now we’ve done hundreds of shows all over the world. We invite any critic of the TV show to come watch our stage show—it’s really us, it’s where we get to shine.”

Davis adds, “We come to this album with a burden—and the burden is to reach those who haven’t had the chance to see the group. This is a strong personal group with a tremendously articulate intelligence, and they just keep growing.” If the group’s members seem as though they were something to prove, it’s because they feel they do—and that O2 is the album to do it. On the band, it is allowed to explore its own talents, with half the project being written by the group. "It is the music sounds so different on this record—it’s more real, more organic, [and] not synthesized and slick sounding as the last," Angel says. "Erick and I wrote almost half the record this time, and that’s a huge thing for us as a group. Clive would tell us how Whitney [Houson] used to submit songs that didn’t make the records, meaning he had standards. If he was going to executive produce, he wanted good songs no matter who wrote them."

So to choose five or six of ours is a huge deal that you get to take it down to the power and impact of the songs they deliver,” says Richard Palmese, executive VP of promotion for J Records. “‘All or Nothing’ didn’t even make the Top 100, but it’s the 18-34 demographic as well. They’re not just pigeonholed there. As their fans grow up, as long as the music connects and is still relevant—and as long as their fans still touch you—it’s not a matter of age. As long as a song is great, and it has a message that everyone will respond to.”

While O2 is the group’s second full-length release, the members of O-Town feel it is more of a debut album. A mixture of ballads, dance, pop, and even rock, the set showcases the band and presents it as a grown-up, cohesive musical unit and not a prefab boy-band creation. "I hated that the TV show showed the band did so much water and mix and create a pop band,” Angel says. “We hated what we stood for, and we didn’t know how to make an impact because in a concept band it’s things we enjoy. But the second record, that’s what we’ve done.”

O-TOWN

AMERICAN MUSIC AWARDS: R&B and rap artists dominate the nominations for the 30th annual American Music Awards, which were announced Nov. 19 in Los Angeles by Dick Clark, Toni Braxton, and ’N Sync’s JC Chasez. Newcomer Ashanti garnered five nominations, including nods for favorite album (Uhubhi, Del Jam) and favorite new artist in both the pop/rock and hip-hop/R&B categories. Eminem and Nelly both received four nominations each and will go head-to-head in the pop/rock favorite male artist category, as well as in both the pop/rock and hip-hop/R&B categories for favorite album. Eminem is nominated for The Eminem Show (Interscope), while Nelly is represented by Nellyville (Fo’Reel Universal). Other artists landing multiple nominations are Enrique Iglesias, Toby Keith, Linkin Park, Dixie Chicks, Pink, Cred, B2K, Nappy Roots, Alan Jackson, and Celine Dion.

A total of 20 awards are handed out in eight categories: pop/rock, hip-hop/R&B, country, adult contemporary, Latin, country, inspirational, alternative, and soundtracks.

Additionally, this year will mark the second time the Coca-Cola New Music Award will be presented, which highlights an unsigned band selected from a nationwide competition.

The three-hour show, which airs Jan. 13, 2003, on ABC, will be hosted by the Osbournes: Live from Los Angeles’ Shrine Auditorium.

Nominees are compiled from music-industry publications. Winners are selected by a national sampling of approximately 20,000 people who are sent ballots by a polling firm.

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

BLILY’S BACK: "Honestly," the first single from Billy Corgan’s new band, Zwan, went to radio Nov. 22. It is the lead-off song from the still-untilled Reprise album that is slated for Jan. 28, 2003, release. The band, which is managed by Elliot Roberts, also includes Corgan’s former Smashing Pumpkins drummer Jimmy Chamberlin, a Perfe Circle bassist Paz Lenchantin, Chavez guitarist Matt Sweeney, and Silt guitarist David Pajo. Corgan sings, plays and guitar.

The quintet will play a number of radio shows in December, including WKTU’s Be Bratton (11), WKBW New York (12), WPLS Washington, D.C. (13), WIP Philadelphia (15), and CMX Detroit (17). A warm-up at the Joint in Los Angeles is slated for Dec. 5.

LIKE A VIRGIN: Robbie Williams, whose new album, Escapology, is expected to come in at No. 1 on the U.K. week, has shifted from Capitol. I Records in the U.S. to Virgin Records. Williams previously released The Ego’s As Landed and Sing When You’re Winning through Capitol, his last album, last year’s Swing When You’re Winning, was released in the U.K. His music is released through Chrysalis/EMI.

Sources say the shift was made in part because the project’s a huge priority for EMI Records. Music vice-chairman EMIR&Ecorded Music North America CEO David M. unns, whose ofﬁce is in the same building as Virgin in New York. “Capitol’s re-ease schedule is more demanding in the ﬁrst few months of 2003, so there’s more space for the new Robbie Williams album on Virgin,” Munns says. “It’s also I better to have the team headquarters in New York now that Virgin has mved to the East Coast.”

Escapology is the ﬁrst release under Williams’ new contract, which allows EMI to share in Williams’ tour, publishing, and merchandising re- enue. Williams has announced a 15-date, sum- mer tour of Europe that starts Jan 28 in Edinburgh, Scotland. No U.S. dates have been announced.

STUFF: According to their man ager. Irving Azoff, the Eagles will release next year an indie label he calls Eagles Recording Co. (Bill- board Bulletin, Nov. 28). The promo g’s last set, Hell Freezes Over, was released in 1994 on Geffen... El on John will perform Dec. 1 at London’s Odeon Theatre in a concert set for broadcast on the BBC later that month. The orchestra will be conducted by composer James Newton Howard, who played keyboards for John for a number of years, starting in 1975.
The Classical Score

Dweezil Tapping Zappa Vault With New Imprint

BY JIM BESMAN

Dweezil Zappa has started a new label, Vaulternative, to make available scores of unreleased recordings by his late father, Frank Zappa.

The first release, FZ.OZ—Frank Zappa Live in Australia, is already out via the Zappa family's zappa.com Web site. The double-CD set of mid-'70s Zappa Australian concert material will be followed by a 1978 Halloween concert from the Palladium in New York, to be released in conjunction with DTS Entertainment.

Future Vaulternative product will continue with live and studio recordings from the vaults, as well as Frank Zappa vaults, which span the artist's whole career. Dweezil Zappa says, with a focus on the elder Zappa's band lineups that have been heretofore less represented in the marketplace.

"There were certain lineups where the band was very large or very small, and there aren't that many recordings of these extreme versions of the band," Dweezil says. "There will be a lot of material that people have heard, but not with these musicians and arrangements."

The OZ set, Dweezil notes, presents only one of Don's Down Under concert treks undertaken by his father. "It features his most stripped-down bands, with Tony D'Angelo on drums and Roy Estrada on bass and only a couple other musicians. He rarely had a small band like that."

The disc, co-mixed by Joe Chiccarelli, who had engineered the concert early in his career, Dweezil notes, "so there's thematic coherence."

The copiously previously released Zappa catalog remains available on Rykodisc. Dweezil says that Vaulternative will now issue all Zappa product not in circulation already.

Dweezil says he has always wanted to involve himself in overseeing his father's unreleased output. "I don't think anybody else would have the same feel for the stuff—and the attention to detail and enthusiasm for it."

MUSIC ON OCCASION: At first, it might seem that the New York Philharmonia, one of the country's most respected chamber-music ensembles, is the latest to jump on the artist-run label bandwagon. The ensemble, however, was actually ahead of this particular curve—the New York Philharmonia label was originally founded in 1991 and issued its first release a year later. Dormant for the past several years, the label has been resurrected as part of the ensemble's 30th-anniversary season. In an effort to boost its profile at retail, the label has also secured national distribution, pacting exclusively with New Jersey-based Big Daddy Music.

One particularly notable element of the label's relaunch is the release of a specially priced six-CD boxed set, Complete Mozart Divertimentos: Historic First Recorded Edition, which repackages recordings initially released on the Vox label in 1975. The ensemble—at the time led by such legendary figures as Felix Galimir and Isidore Cohen—was the first ever to take on the entire series of 17 works, which were written primarily for social occasions like the volume later to be recorded. Again, the recordings retain their exceptional charm and vibrance. Aside from the box, the six discs are available separately at budget price; an exceptional bargain.

Mozart's wind serenades and arrangements of music from the operas Cosi Fan Tutte and The Marriage of Figaro. All of the sets boast new liner notes by long-time resident Mozart scholar Robert Levin. It's fitting that both Mozart and Levin feature so prominently in the latest Philharmonia project, since both also played a vital role in the label's inception more than 10 years ago. Levin was prominently featured in a 1991 Philharmonia concert that mocked the bicentennial of Mozart's birth. The performance provided the impetus for the founding of the New York Philharmonia label, which was also a response to the nebulous status of Volcanic music and the inability to find recording classical repertoire in an uncompromising manner.

The obvious A&R insensitivity to classical music that has emerged over the past three decades, as well as the rise of new recording labels which were well aware of and powerless to do anything about, says Philharmonia founder and artistic director A. Robert Johnson, who also engineered the processing.

"We could finally say something about it by making a catalog that would reflect the program ideal that we have had since the beginning, with a mixed instrumental repertoire that encompasses the widest range of eras in a program that will be listenable in its own right."

Comprising six releases originally issued between 1992 and 1997, the New York Philharmonia back catalog features music that ranges from Telemann and Beethoven to contemporary composers Iain Hamilton and Jacob Druckman (both of whom served as Philharmonia's featured composer, a position currently held by John Harbison). The ensemble on those discs—which expands and contracts in size according to the needs of the music—includes such well-known artists as violinist Todd Phillips, violist Nobuko Imai, and clarinetist David Krakauer. All six have been repackaged with distinctive new cover inserts that give the catalog a unified look and replicated as a budget line with a suggested retail price of $7.98. The six releases were resolicited simultaneously with the Mozart sets.

Given the difficulties and expense involved in such a major undertaking, it is a welcome surprise to see the New York Philharmonia label relaunched as a budget line. "We didn't want to be ignored at a crucial moment because of pricing competition," Johnson says. "The investment having been made, we decided to put [the discs] as widely dissemi- nated as possible, so that we would get a firm place on people's lists of things that are musts for their collections."

Johnson hopes to build on the ensemble's past achievements while expanding into even bolder incentives, including touring and international performances. The future recordings of new releases are currently in the planning stages, as well. Whether those releases will also be issued at budget price remains to be seen, but Johnson remains mindful of the realities of today's classical-music marketplace. "I think we'll be as competitive as necessary," Johnson says. "We know it's a hardball game, and we're here to stay."

TAKING A SECOND LOOK: One of the true joys of presiding over a column like Continental Drift is the opportunity to be among the first to hear—and then bang the drum on behalf of—the great new bands and artists of the future.

It's with that in mind that we remind you of some of our personal favorites in recent times. If you missed the chance to check these acts out the first time, please do so now. Without our collective support and willingness to try something new, we're doomed to hear the same ol' thing over and over again.

Mark Weigle, a San Francisco-based singer/songwriter who has been making strides in his bid to make it cool to embrace folk troubadours. He's just wrapped a U.S. club tour in support of his latest disc, Out of the Loop, which has garnered rave reviews for the way it blends universal themes of love and an unflinching view of one gay man's life. (markweigle.com)

Lava Baby, a New York quintet that deftly combines home-spun soul à la the Dixie Chicks with the giddy pogo-pop of the Go-Go's. They had a brief fling with a major after the release of their sterling, must-have album Big Muff, but are now back on the indie trail. Don't count these scrappy rockers out. And don't pass up the chance to see the show. They kick ass! (lavababy.com)

Oryon, a Los Angeles-rooted pop artist who aims to be an earthy, dance-rooted one-man equivalent to Red Hot Chili Peppers and N Sync. It's not easy to be a mainstream, top-40-geared independent artist, but Oryon is relentless in his efforts. That alone will carry him far. His solid, instantly infectious material will take him the rest of the distance. (oryon.com)

Studfinder, a Seattle punk outfit that is currently making a big booming noise with a self-made, 22-song disc that happily reaches back to the good ol' days, when punk tunes came in the form of bite-size noise nuggets replete with appropriately chaotic instrumentation and youthful rebel yells. For information, contact lawlorpop@msn.com.

Kinsey Sicks, which remains one of the most unusual (and charming) acts we've encountered in recent years. This harmony act is self-described as a "beauty-shop quartet," since it marries smooth a cappella vocals à la classic barbershop quartets with drag. The group is currently promoting its various new CD. Sicks in the City. (kinseysicks.com)

John Anthony, a New York-based pop AC helter who boasts many a major-label act with his sleek, meticulously produced What A Man Can Do collection. Anthony has impressive pipes and songwriting skills that could easily place him in the same category as Michael Bolton and George Michael nervously. (johnanthony-music.com)

Andy Northrup, a Canadian singer/songwriter who has drawn deserved critical praise for his self-made debut, Stow Burn Avenue, a set that initially lures the listener with a smooth, seemingly simplistic surface. But once you investigate the material closer, you realize that the artist is smarter than your average guitar-taking artist. His lyrical construction is palpably sophisticated, though he also infuses an earthy, I've-lived-every-word sincerity. He's particularly effective on the radio-ready title cut, which unfolds like a heartbreaking, wholly relatable audio movie. (anorthrup.com)

JIM BESSMAN

www.billboard.com

BILLYE MONROE, BY STEVE SMITH

www.americanradiohistory.com
Rancid, Blink-182 Members Join With Unknown To Form Transplants

BY TODD MARTENS

Despite the presence of Rancid's Tim Armstrong and Blink-182's Travis Barker—as well as guest shots from the Distillers' Brody Armstrong, Rancid's Lars Frederiksen, and the Slackers' Vic Ruggiero—the Transplants are not a punk super group.

"I'm not comfortable with that term, because it reminds me of the Damn Yankees," says Chris Lasalle, who runs Epitaph's Hellcat imprint. "This wasn't a premediated thing on our part, like, 'Let's go out and build this band.'"

No, but to say that the Transplants began as a band isn't accurate either. A smattering of hip-hop, reggae, and punk guitars that kicks the Clash's Sandinista! into the 21st century, the Transplants' self-titled Hellcat debut (which went to retail Oct. 22), was a project more than two years in the making.

Born in Armstrong's basement during Rancid's time off, the Transplants started as a casual collaboration between Armstrong and singer Rob Aston, whom the Rancid vocalist met when Aston was selling merchandise for AFI. The two began heavily experimenting with loops and samples, and the result was leaning uncomfortably toward the industrial side of the spectrum.

It wasn't until Blink-182 Box Car Racer drummer Barker entered the picture that the Transplants started to resemble a group.

"I was originally just supposed to be a guest," Barker says, "but we met up and everything clicked. We worked on the record whenever we had time. We didn't start taking it seriously until the last few months of making the record. We thought it was so different from anything we've heard. It's like three punk kids got hold of a drum machine and stole a bunch of hip-hop records."

In fact, first single "Diamonds & Guns" has a punk-meets-Gorillaz feel, thanks to a guest rap from Funkdoobiest's Son Doobie. The cut has been one of the most-requested songs on Los Angeles radio station KROQ in recent weeks.
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This year, MidemNet continues its tradition of asking the hard questions, and working through issues to help arrive at new solutions.

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Smiley Starts Worship, Church Music Imprint

BY DEBORAH EVANS PRICE

NASHVILLE—Billy Smiley, a founding member of seminal Christian rock band WhiteHeart, is launching a new label, Devotion Music. The new venture, which will be headed by Billy through the Butterfly Group, is a division of Cul-de-Sac Records, the Scottsdale, Ariz.-based label Smiley and partner Eric Tooker started in 2001.

"It can be from churches coming to me [and asking me to help get their music out]," Smiley says of the label, which will focus on worship music and church recordings. "When you see a need in the church, you can fulfill that. My goal is if there’s a church denomination that needs some help... this is just an exciting way to help them record.

On Dec. 3, the label will release Worship Extreme, a multi-artist collection featuring Pillar, East West, Justide, and others. Smiley also wants to do a series that will revive classic hymns. "We are going to try to do a whole hymn series," he says, "bringing back great hymns to a generation who hasn’t heard them before.

Decibel is the latest chapter in Smiley’s impressive career. As a member of WhiteHeart, he helped make rock’n’roll a dominant force in the contemporary Christian music arena. The hit band’s breakthrough debut, No. 1, was released in 2003, and spent nearly 17 years on the road before retiring from the stage in 1998.

Though Smiley doesn’t rule out a reunion at some point, for now the band’s principal members have moved on. Mark Gersmehl released a solo album this year on Spring Hill Music Group; lead vocalist Rick Florian has become a Nashville realtor. "We really nicely call it ‘an eternal sabbatical,’" he says. "We’re good friends, and in a month we might decide to do something or we might wait three years.

Initially when the band came off the road, Smiley worked as A&R director for Nashville-based RGM Records. After the label folded last year, he was given his options. "I have that passion for developing [artists], and I thought I’d like to try and do it with my own label," Smiley says. "So that’s where Cul-de-Sac kind of came into play.

Cul-de-Sac was started as my commitment to mentor and develop new artists. That’s the whole goal of it.

Smiley is also developing two new acts, Anthem and DW. Both will have debut albums early next year.

In an era when most labels concentrate the majority of their efforts on getting big street-week sales numbers, Owens is happy to have a label committed to the long-term life of her record. "I couldn’t be any more grateful," she says. "Being an artist who enjoys experimenting with music and being creative sometimes to a fault, I couldn’t be happier to have a label who supports that and is far-sighted and is willing to continue to work to promote and market my records. Any other label would not be a good fit for me.

"Short-sightedness and focusing on street week would probably not sell us many records and would not allow the music to be heard.

Blueprint, produced by Margaret Becker, serves up stripped-down recordings of six of Owens’ best-known songs, as well as one brand-new track. According to Rocketown executive director of media relations April Hefer, "The idea is to capture the Norah Jones-esque feel of Ginny’s live show and give fans a different taste of her incredible artistry.

Donahue agrees: "We wanted to give people a little more representation of what she pulls off live. We are more pleased than we could have imagined.” He also says they are looking to “educate [consumers] a little deeper that she has an album out, because we waited three years between records. What we have found is people forget, even though there’s a powerful song like ‘If You Want Me To’ [and the fact that] she was the [Christian Music Assn.’s 2000] new artist of the year.

Blueprint marks the first time Owens collaborated with Becker. “Meeting with Margaret, you have to have a few legal pads with you, because she has so many ideas coming out that it’s hard to keep up with everything she wants to do," Donahue says. "Margaret is an extremely trusted name, and I like the next chapter she tends to be leaning toward, which is management of a kind of that last role.

"She’s very organized and came to the table with ideas about the different songs," Owens says. "Don thought her ideas were wonderful, and so did I. We had a blast, and we were hard-working women." 

Blueprint and Something More will be racked together at Christian retail in a counter-top display. Blueprint will be sold for $14.98 and Something More for $19.98, in combination with the $1.99 Watermark and will embark on a Christmas tour with Mark Schultz, NewSong, Brothers Keeper, and Freddie Coloccia.

NEWS NOTES: The 2003 Gospel Music Assn. (GMA) convention, titled Zeal With Knowledge, will be held April 5-10 in Nashville. Those who register prior to Dec. 2, 2002, will receive a discount off the regular registration fee and a free ticket to the Newboys concert that kicks off GMAs weekend Saturday, April 5. Pre-registration is available online at gospelmusic.org. CHERYL BROZ has been named to the newly created post of director of national promotion and artist development for BMI Christian Music Group... Southern gospel veteran act Gold City has signed with Cathedral Records... Skillet’s first DVD, Alien Youth: The Unplugged Instormation, is set for Oct. 19. The project is retailing for a special $5.99 promotional price, and DVD customers will also receive a $4 coupon toward the purchase of Skillet’s 2001 release, Alien Youth.
ICMC Focus Remains On Security In Face Of Terrorism
Conference Attendees Say Protection Procedures Are Slipping As Memory Of Last Year's Attacks Becomes More Distinct

BY SUSANNE AULT
LOS ANGELES—November 2001’s International Crowd Management Conference (ICMC) unrolled only a few weeks after the Sept. 11 attacks, so the venue-security-themed workshops were understandably dominated by terrorism concerns. Yet early last week—more than one year since the tragedy—Sept. 11 was just as pressing an issue, if not more so, at ICMC 2002.

That distance between the tragedies and now is causing venue managers and their guests to become dangerously complacent about security, according to leaders of the International Arena Assn. of Managers (IAAM), ICMC’s organizing body.

IAAM’s Safety and Security Task Force (SSTF), for instance, issued last spring its “Best Practices” guidelines, advising buildings how to beef up their post-Sept. 11 protection procedures. But several attendees of ICMC 2002 (which took place Nov. 10-13 at Reno, Nev.’s Silver Legacy Resort & Casino) admitted that they haven’t yet implemented those suggestions, saying that their patrons—not seeing an immediate threat—are becoming impatient with heightened security measures.

TIME DIMS MEMORY OF TERROR
“There seems to be a gap, and that gap simply is this: We’ve developed Best Practices, but we’re finding that people aren’t taking the time to take it through its paces,” explained Larry Perkins, IAAM committee chair and assistant GM of Raleigh, N.C.’s RBC Center. “Things have shifted from 9/11 to now. Before, people didn’t mind waiting in long, long lines. But now they are getting a little more impatient. They’re saying, ‘Look, we’re in North Carolina, where there’s nothing going on.’”

The session updating ICMC attendees about the SSTF’s current plans—namely looking for Best Practices feedback—was punctuated with complaints regarding the rollout of bolstered security regulations. Criticism included worries about upsetting patrons in this rocky economic environment.

“I’ve had people complaining that [that] things are too intense,” said Cathy DeRuyter, event manager at the Rupp Arena in Lexington, Ky. But she added, “We’re continuing at a serious level, because our employees are now already trained.”

At an arena town-hall meeting covering a variety of security issues, Gabriel Iza, assistant director of security at Syracuse, N.Y.’s Oncenter Complex, went so far as to say that balancing between protection and making guests feel comfortable “is probably the toughest thing we deal with. Our venues in our industry are supposed to be customer-friendly. At the same time, you have the responsibility to keep things secure.”

Good news for the IAAM’s security aspirations for its members is that this year’s ICMC attracted about 270 people, which—other than last year—was the most the conference had drawn since its inception 20 years ago, said Joe Floriano, IAAM president and executive director of Rochester, N.Y.’s Riverside Convention Center. “Attendance is great,” he remarked. “We’re not losing them in the afternoon to golf. They are coming here to learn.”

Dallas American Airlines Center VP/GM Dave Brown called the topics “extremely valuable” and added that “even the best facility in terms of developing their crowd-management plans hasn’t covered all the ground this conference has covered.”

The SSTF is working on ways to combat complacency, Perkins said, with future audio conferences scheduled for January and February 2003. Plus, a number of ICMC 2002 sessions drilled into attendees the importance of truly practicing their security policy, when too many appear to be just saying they will practice.

THEORY VS. REALITY
Wayne Coleman, president of the Training Assembly Managers & Employee group, talked during his presentation on emergency issues about the “difference between orientation and training. If it’s just a talking-head lecture in a classroom, you’ll get out there in a life-threatening situation and you won’t know how to perform.”

On top of facility managers’ routine run-throughs of safety techniques, Coleman said they should adopt annual full-scale practices, where the city’s police and fire officials contribute to the emergency-preparedness activities as well.

But many ICMC attendees argued that even these tests are too expensive to follow every suggested security guideline. During a facility-security presentation, Jim Bell, VP of public safety at Salt Lake City’s Delta Center, cited his building’s recent security additions, which included closed-circuit TV cameras. Yet Cory Mertz, president/CEO of national event services firm StaffPro, noted that Delta Center was spiffed up courtesy of the 2002 Winter Olympics Committee, which enabled the venue to purchase equipment worth an estimated $500,000. Mertz admitted, “When the old-fashioned way is working OK, it’s tough to justify the extra expense. Then it costs a lot of money to man the equipment.”

Unlike primary market arenas like the Delta Center, “most of my clients are mid-range,” added Mike Reichert, co-owner of Denver-based Event Security Management. “So if you were to implement everything here, it would be cost-prohibitive for my clients to pay me to do it all.”

But Mertzli commandem ICMC for getting in people’s faces and “getting them to react. If anything, we’re going to be better-prepared for other types of disasters—things that are more likely to happen than terrorism. Lives will be saved in the long run.”

Perkins pointed out that inexpens-

"Life Goes On" As Russia Recovers From Theater Siege

BY ALEKSEY KRIZUIN
MOSCOW—Following the late-Octo-
ber terrorist siege of Moscow’s Theater of Nations, where more than 700 view-
ers of best-selling patriotic musical Nord-Ost were held hostage for four days—the international partners of the Moscow-based entertainment industry expressed war-time concern but did not change any plans.

“During those four days, practically every one of our partners from Los Angeles to Japan [called to find out if they could help],” says Nadezhda Solovyova, chairman of Russia’s leading concert promoter SAV Entertainment. But she says that no plans have been changed and that two George Benson shows several days after the tragedy were unaffected.

The siege, however, caused the second of two Darren Hayes shows in Moscow’s Kremlin Palace to be can-
celled, although he played security reasons. “We have canceled the second show out of respect for people,” says Hayes, whose other show date was named a national day of mourning shortly after the out-
come of the tragedy.

“It is sad that my first visit to this wonderful country has coincided with such a tragic event. My show is very intimate—it’s just me and my mu-

sic—and I wanted to be really con-

nected with my audience,” says Hayes of his post-Savage Garden tour, which played a St. Petersburg arena show the day before coming to Moscow.

“That show could not have taken place by any means,” says Alex Ivanov, general producer of ICA, the company that brought Haynes to Russia. “The artist’s management agreed that it would have been disruptive to the rep-
lication of the artist, especially [since] the venue is located within the Kremlin walls, literally a few yards away from the presidential premices.”

“Anyone watching a terrorist attack would never have happened at any of our events,” says Solovyova, whose track record lists some 400 shows from pop to Luciano Pavarotti’s state-com-
misioned Red Square performance.

“A big part of our shows take place in [the] Kremlin, and there’s as much security as can possibly be. If we make a stadium show, various government agencies provide up to 1,500 security [officers], including Federal Security Service agents in civilian clothes and anti-terrorist units checking the ven-

ues before each event.

“However, as an extra measure, we practically doubled the security,” Solovyova says, pointing out that unlike any major theaters in the U.K. or U.S., Russian theaters rarely ever

had much more security present than a “couple of babushkas checking tick-
cets” and a few guards. “Now they will have to take the first security meas-

ures ever in their history, which is in many cases over a hundred years. [But] life goes on here, just as the fact that there have been terrorist acts in England doesn’t make anyone less willing to go there.”

While such major acts as Michael Jackson, the Rolling Stones, and Sting may have performed in Russia only once or twice, a whole echelon of artists visited the vast country year after year, discovering more and more remote areas with every new tour. Solovyova says, “We have just done 12 cities with Scorpions, last year six cities with Deep Purple, and this year five cities with Joe Cocker.”

Besides such major cities as Moscow, St. Petersburg, and Ukraine cap-

ital Kiev, more tours now include such recently unknown places as Ekaterin-
burg, Samara, Rostov, and Vladivostok.

With Alice Cooper starting the European leg of his Brutal Planet tour in Moscow’s Luzhniki Sports Complex last week, the “business is going back to usual very fast,” Ivanov says. “It was very professionally or-

ganized by our colleagues at JSA agency, and I think with the enormous demand for Alice Cooper, I could do very well everywhere else in Russia.”

With Russia’s extremely low wages, it’s hard for Russian venues to only afford artists with performance fees that are well below $50,000, frequ-

enting the capitals’ smaller-size venues still remains an option that is often chosen by the likes of Modern Talking and Londonbeat, which seem to have an unfading popularity among the casino-going capital pub-
ic. “It was a very marked thing for me when we first came here,” London-

beat’s Jimmy Helmes says, “I realized it’s not really like what I read about it at all. Now that it is a fairly free soci-

ty, it totally changed my perspective. It seems to me with everything’s that’s going on in the world now, every ter-

ritory that has been living in some false sense of security realizes that it’s not going to last like that.”

“We are trying to build an indus-

tery here,” says Solovyova, whose 

career started with the Soviet State Concert Agency back in the ’80s. “We have been striving to make Moscow a place as usual to go to anywhere in Scandinavia.”

Andrey Agapov, director general of ICA—who also has some 20 years of experience in the business—says, “Within the past couple of years, I finally got the feeling that we have been accepted by the international industry as part of it. And we are very thankful that Darren [Hayes] did not refuse to come even in these circumstances. Terrorism is a new, 21st-century type of war. It is now happening on a global scale, and nobody knows where is it going to hit the next time.”
<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>VENUE/DATES</th>
<th>GROSS / GROSS CREDITS</th>
<th>ATTENDANCE / CAPACITY</th>
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<td>WIDESPREAD PANIC, MORFO, MARSH STAPLES</td>
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<td>JOHN MAYER, ROBERT RANDOLPH &amp; THE FAMILY BAND</td>
<td>UIC Pavilion, Chicago Nov. 16</td>
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<td>GUNS N' ROSES, MIKSMATOR MIKE</td>
<td>Tacoma Dome, Tacoma, Wash. Nov. 18</td>
<td>$270,356</td>
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<td>TONY HAWK'S BOOM BOOM HUCK JAM, FACE TO FACE</td>
<td>American Airlines Center, Dallas, Oct. 20</td>
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<td>COME TOGETHER &amp; WORSHIP: MICHAEL W. SMITH, THIRD DAY, MAX UCADU</td>
<td>Ford Center, Oklahoma City Nov. 27</td>
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<td>JOHN MELLENCAMP, ALICE PEACOCK</td>
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<td>WILD 97.9 FALL BALL: NELLY, ASHANTI, EYSS, PRIMARY COLORZ</td>
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<td>KBLX SOUL MUSIC FESTIVAL: CHAKA KHAN, BAND, TEENA MARIE, S.O.S. BAND, ZAPP CLUB NOUVEAU</td>
<td>Chronicle Pavilion at Concord, Concord, Calif. Dec. 8</td>
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**VODDOO LOUNGE:** The fourth annual Voodoo Music Experience, Voodoo 02, drew a sold-out 90,000-person crowd to New Orleans Nov. 2 to see 23 artists on two stages and a DJ tent. Among the performers were the Blind Boys of Alabama, the North Mississippi Allstars, Smashing Pumpkins, Jack Johnson, Jurassic 5, Macy Gray, Counting Crows, (hed) pe, Nappy Roots, Sum 41, Garbage, Down, No Doubt, 311, Daxx Raul, and Mannson, Cut Chem- ist, and the Crystal Method.

The Voodoo Music Experience is produced by Rehage Entertainment; sponsors include PlayStation 2, Coo Communications, Miller, nola.com, KKND (the End) New Orleans, Extreme, M6X Racks, rollingstone.com, and Garbit Weekly.

**PETTY PPV:** Tom Petty & the Heartbreakers' Oct. 15 show at the Grand Olympic Auditorium in Los Angeles will air Dec. 7 on pay-per-view stations.

**LEVEL-HAED LOU:** Lou Rawls' Nov. 10 show at the Ritz Theatre in Tiffin, Ohio, was interrupted by a tornado, with an unplanned 20-minute intermission that sent the audience seeking cover under the balcony.

Ritz Theatre executive director Dennis Sankovich says, "Lou was alerted to the situation during a bass solo and on his next chorus started singing to the audience that there was a tornado. He had to say, 'I'm serious.' I don't think people knew what to think or do at that time, but they were calmed by how calm Lou was acting in the situation." Rawls came back and finished the show with two encore amid standing ovations.

**COME ALL YE HEADBANGERS:** 89X Detroit's the Night 89X Stole Christmas 5 is set for Dec. 17 at COBO Arena, with a lineup of Box Car Racer, Good Charlotte, New Found Glory: Billy Corgan's new band, Zwan, Trust Co.; the Vines; and the Used.

**BACK IN BUSINESS:** Nashville promoter Ric Whetsel of Great Big Shows has subleased the Exit/In and will reopen the venerable Nashville venue, which was closed back in August for non-payment of taxes. A grand-opening show with Cowboy Mouth is set for Friday (29).
AFLS
POP

EHTON JOHN
Greatest Hits 1970-2002
PRODUCERS: various
UTV/Universal/UME 440 063 478
In this career-spanning collection, Elton John gathers together 34 stellar songs—most of which should be familiar to even the most casual fan. The double-disc, digitally remastered set comes in two versions, one for the U.S. and another (with an altered tracklist) for the rest of the world. The American edition includes 22 of John’s top 10 Hot 100 singles—though a few notable tracks are missing, including the No. 1 “Lucy in the Sky With Diamonds.” Since John has too many hits to include in a two-disc set, there is room to quibble with the content. Still, there isn’t a clunker in the bunch, and therefore it’s a solid overview of the Rocket Man’s oeuvre. Fans take note: The first pressing of the album includes a limited-edition bonus disc with a handful of extra tracks, including the No. 1 “Don’t Let the Sun Go Down on Me” with George Michael.—AC

BADLY DRAWN BOY
Have You Fed the Fish?
PRODUCERS: Ron Roderick, Badly Drawn Boy Artwork/Dir Sub Pop
Brit alt-pop phenomenon Badly Drawn Boy (aka Damon Gough) is a man of shrugging airs and saving graces. In a world of mimicry and too much yawn-metal, Have You Fed the Fish? is a treasure trove of musical curios; a mosaic of melting pots of genres and fettle-caps—from Beatles references to clunky piano giggle gibbles (“40 Days, 40 Fights”), from bare-bones acoustic tracks to the odd death-soul (“Sing Our Feet”). And, lyrically, the Boy just may be the new J.D. Salinger of pop. This is one man’s unshamed non-fashion statement with songs that have a delightfully casual—though never disheveled—feel to them. But the overarching impression of nonchalance belies the depth of talent in play. In an era of musical plastic surgery, Fish is a very smile of an album.—AZ

BLACK DICE
Beaches & Canyons
PRODUCER: Nicolas Vernhes DFA 2125
Here is an album for which new adjective need to be invented. Unfortunately, George Orwell never had a name for Black Dice’s Beaches & Canyons like Robert Fripp getting joggy with Charlie Martinson . . . in a vast vat of hydrochlo-ric acid. But even that analogy suggests ways too much cohesion to characterize this hour-long aural onslaught. Fact is, there isn’t any. This is sonic anarchy—too interesting and too thought-provoking to cast aside: five long tracks of electronic bleeps and blurs, echoes, loops, and walls of feedback that just might drive you half crazy. And that may be the point: four musicians disrupting the disrupted inner man and gutting down all paraphernalia. There is barely a vocal to be found, apart from a few incoherent chants and monkey rants. And yet Beaches probably reflects the world better than anything Springsteen has done. But can you handle the truth? This isn’t “thinking outside the box”—there is no box. Madding, hallucin-atory, challenging, sublime, unfathomable. Do not adjust your set.—AZ

David MBE
The Confluence
PRODUCER: Alex Weinstein
Ten 85
This 11-track first volley from debutant folkster David MBE brings a talent in its genesis. The songs are inviting and nicely crafted, the musicianship is proficient, and all the right sensibilities seem to be in place. While rising above that middle tier of folk singersongwriters who are too difficult to distinguish one from another, MBE is still a touch shy of knocking out those quiet and mighty hymns that mark the birth of the folk genre. His melodies are fresh and sweet though not quite unforgettable. His lyrics, often captivating las on “The City of the Second Hand,” are a tad trite at times (“Waters whisper out my name.”) That said, one can’t deny the dramatic punch of “Drowning,” the fretboard rave of “Miss Maybe,” or the lulling appeal of “A Moon Song.” Berkeley could well have it to take in a wider audience. But his better moments on The Confluence suggest that first he may need to forget everything he has learned and trust his gut for a while. Contact 917-273-1497.—AU

R&B/HIP-HOP

DJ Quik
The Best of DJ Quik/DA Finale
PRODUCERS: DJ Quik, G-One, Rob “Fonksta” Bacon
BMG Heritage/Arista 0611
Longevity in rap music is rare. In a genre that is often considered a by-product of veteran acts, DJ Quik has easily maintained a lucrative career for the better part of 12 years. A pioneer of West Coast hip-hop, DJ “Quik” Blake was also one of the first to introduce the world with Quik Is the Name (Profile). Quik put out his own West Coast hip-hop hits as one of the first artists/producers in the game. Five albums later, his funk-inspired tales of parties, ladies, and gangsta in the streets of Compton are often nostalgic and refreshing. The album also includes two new tracks, “Streets Iz Callin’” and “(Continued on page 20)

VITAL REISSUES

VEN
One Time—The Collection
PRODUCER: Nikki Ryan
Reprise 92112
Mental trends come and go, but for the past 15 years, Enya’s popularity has only grown more widespread. Pigeon-holed early in her career for her music’s more overt new-age leanings, the Irish vocalist persevered and has rung up sales in excess of 60 million albums worldwide since her 1987 debut, The Celts. That release is the starting point for Only Time—the Collection, a four-disc, 51-track career retrospective packed with favorites and some leftovers. Casual listeners to the song list will find a number of these songs will be familiar to even casual listeners, from the spiritual instrumentals “Withstand” to the laun- tering “On Your Shore,” and more upbeat fare such as “Book of Days” (the latter rerecorded with new lyrics for the film Fair and Square). Indeed, there are very few, if any, of Enya’s best records anywhere (“Christina Flow” starts disc two). A handful of obscurities sweetness the pot, including “Ohche Chiun (Silent Night)” from a BBC, Christmas special and the Japan-only “Bobella.” The set closes with the video of “Ohche Chiun.” Only Time is both a comprehensive for beginners, but is the ultimate place to turn for those with an unquenchable Enya habit.—AC

VARIOUS ARTISTS
Temple of the Gods: The 1929 Richmond Sessions
REISSUE PRODUCER: Ron T. Curry ORIGINAL PRODUCERS: various
Outhouse Ralph Peer’s 1929 Bristol, Tenn., ses- sions (recently issued on CD by BMG Heritage), which introduced Jimmie Rodgers and the Carter Family, are probably the best-known commercial field recordings of them all. But these lesser-known OKeh Records sides are no less revelatory. The present two-CD set—released in conjunction with an exhibit that runs through next month at the Library of Virginia in Richmond—brings together 33 of the 36 released tracks cut in October 1929 by 13 different Richmond-area acts. Drawing from a pool of talent that mainly performed on local radio, OKeh recorded a broad variety of artists in the region—folk, sheet music, blues, Irish songs, even Hawaiian guitar riffs, even Hawaiian guitarists. Virginia Roots not only probes the richness of musical tradition in the region but also provides a fascinating glimpse into the methodology of bush-burning recording expeditions in the bygone days of “race” and “hillbilly” recording. Directed by Sidestreeter.—CM

Contributors:
Bradley Bambarger, Keith Caufield, Leila Cobo, Jonathan Cohen, Gordon Ely, Brian Garraty, Rasbann Hall, Gail Mitchell, Chris Morris, Michael Poaletta, Phillip van Veck, Ray Waddell, Adrian Zupp. SPOTLIGHT Reissues are deemed by the reviewer to deserve special attention for being musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PROKS (Pro-Kicks) are new releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Poaletta (Billboard), 770 Broadway, 6th Floor, New York, NY 10003, or to the writers in the appropriate listings.
Sylena Johnson's soulful, full-bodied voice debuted last year by way of her first live album, Chapter 1: Love, Pain & Forgiveness. With the album's thematic focus on a relationship gone bad, there hadn't been a return to commercial success and overshadowed the singer/songwriter's considerable vocal talent. Now Johnson has completed the next chapter—a more balanced entry whose main character is, rightfully, her voice. A throwback to such earthy singers as Betty Wright and Chaka Khan, Johnson comes by her chops naturally, and with a touch of bluesman Syl Johnson. And it's her natural. I'm every-woman feel that nourishes this satisfying set produced by Hi Tek and Juan Bauza & Kevin Higgins (Musciv) among others. Whether professing her faithfulness and devotion ("Faithful to You"); "Now That I Got You"), letting loose sexually ("Tonight I'm Gonna Let Go"), or doing a sultry cover (Alicia Keys' "If You Play Your Cards Right"), Johnson's voice commands deserved attention—and appreciation. -GM

DANCE/ELECTRONIC

★ DOT ALLISON
We Are Science
PRODUCERS: Dave Fridmann, Dot Allison, Keith Tennison
Mantra Recordings/Beggars Group 1028
Bonnie Scottish electro dot Allison returns to the recording fold after a three-year absence with her sophomore album, We Are Science. With the help of a deuce of ace producers and a mother lode of programming, Allison has come up with a disc that is alternately dreamy and vivacious, '80s-retro and cutting-edge. Electronic manners like "We're Only Love Science" and "I Think I Love Science" but the eerie space-vampire dabblings of "You Can Be Replaced" and "Performance"—both of which showcase the artist's wraith-wail vocal style—and more conventionally "songs" like the fabulous

"Strung Out" (after ego to Bowie's "Heroes") and the tepid-transparent "Lover." Then there's "Wishing Stone"—a folk song with a really cool vibe. A pair of rave-the-roof remixes close out the disc in scrunching style. True, a couple of cuts lack punch or pull, but will they prevent Science from getting your synapses blipping? No way, padre.—AZ

THE PRETENDERS
Loose Screw
PRODUCERS: Kevin Bacon, Jonathan Quarters
Artemis 75135
For their eighth studio album, the Pretenders take the best blues-and-soul elements from six albums like Pretenders and Learning to Crawl and merge them with sun-splashed reggae rhythms. While this may cause some Pretenders purists to balk, they shouldn't, as Loose Screw is a near-perfect marriage of arrangement and sweetness. Opening track "Lie to Me" is classic Pretenders, with Chrissie Hynde's incredibly distinctive vocals ferociously complemented by guitar (Adam Seymour), bass (Andy Hobson), and drums (Martin Chambers). One track later, on the Sly &...
SINGLES

Edited by Chuck Taylor

POP

★ NICK CARTER Do I Have to Cry for You (3:37)
PRODUCERS: Brian Kierulf, Josh Schwartz
WRITERS: N. Carter, B. Kierulf, J. Schwartz
PUBLISHERS: Zomba/IDJN, ASCAP
Zomba/Kierulf Songs/Mugby Boy, BMG
MVI 40069 (CD promo)

NICK Carter is not slab-dunking the solo hits in the U.S. with the same ease as boy-hand pants costume as a pop libidinous with more natural poise and charisma than he ever displayed as a member of Backstreet Boys. This second single from the solid set Now or Never is an instantly likeable, rock-edged ballad that plays to Carter’s vocal strengths. He often sounds like Bryan Adams at his peak here, belting with arena-ready intensity over an arrangement that builds from sweetly spare piano lines into hefty, theatrical guitar power-chords. It’s easy to imagine this track winning immediate approval among the Total Request List set, though it also deserves to receive a warm welcome from listeners who might not have previously given Carter fair consideration—and isn’t that the ultimate goal of a good solo project?—LF

COUNTRY

★ DOLLY PARTON Hello God (2:59)
PRODUCER: Dolly Parton
WRITER: D. Parton
PUBLISHER: Velvet Apple Music, BMI
Blue Eye/Sugarhill 394654 (CD promo)
Culled from Dolly Parton’s excellent Helo & Horns album, this affecting song demonstrates the vocal and songwriting chops that have made her a creative tour de force in the country music for decades. Penned in the aftermath of Sept. 11, 2001, the lyric finds Dolly at her most vulnerable and confessional, as she reaches out to God in such lines as, “I have questioned your existence/My resistance leaves me cold/Can you help me go the distance?” The song packs an emotional wallop because of the emotional honesty in the lyric and the directness in Parton’s delivery. It could have appeal at a variety of music formats—country, Christian, and perhaps adult contemporary, because of the powerful message and Parton’s passion. “Hello” got prime exposure Nov. 6 via Parton’s performance during the Country Music Assn. Awards on CBS-TV. Given proper exposure, it could strike a chord with the masses.—DEP

ERIC HEATHERLY Sometimes It’s Just Your Time (3:42)
PRODUCERS: Eric Heatherly, James Stroud
WRITERS: E. Heatherly, K. Tribble, D.L. Murphy
PUBLISHERS: Psychobility Music/Old Desperados, ASCAP
DreamWorks Records 14043 (CD promo)
An axe-slinger with songwriting chops, accessible vocals, and a video-friendly persona, Eric Heatherly makes another run at country radio with this hook-heavy midtempo that has style and verve. Fat guitars and rock-solid bottom—reasoned effectively with Hammond organ—start the proceedings, followed by a relaxed, confident vocal. The mix is perfect, as Heatherly waxes on the graces of opportunity, from finding a valuable buffalo nickel to making one’s own luck with a “gold-top单纯.” It’s also about not thinking too much. “Sometimes it’s just your time/There ain’t no reason and there ain’t no rhyme.” The production delivers, with swirling background vocals, punchy guitar work, and an appropriate thump. It’s all in place for this to be Eric Heatherly’s time.—RW

NEW & NOTEWORTHY

WAYNE WONDER No Letting Go (3:26)
PRODUCER: Stephen “Lenky” Marsden
WRITERS: V.W. Charles, S. Marsden
PUBLISHERS: Music/Greenstreet Publishing
VP 1661 (CD promo)

With reggae again gaining ground in the mainstream, the new could be a more of Wayne Wonder to wiggie his way into mainstream consciousness. The ragga veteran, who has appeared on numerous reggae compilations over the past few years, should receive positive attention with “No Letting Go,” the lead single to his VP debut set, No Holdin’ Back. Unlike many of his charting contemporaries, Wonder relies more on traditional reggae and hip-hop-influenced dancehall. “No Letting Go,” which originally appeared on the Greensleeves compilation Diatribe, is both infectious and moving. Wonder’s smooth tenor glosses over the bass-driven track courtesy of Stephen “Lenky” Marsden. Lyrically, the song is no different from any other R&B ballad, as Wonder thanks his lover for being there through thick and thin. With the recent success of VP labelmate Sean Paul at radio, “No Letting Go” could be an easy sell to opened-minded R&B across the board. The single, which serves as Wonder’s first chart entry, is further proof that reggae is again on the rise.—BM

REVIEW & PREVIEWS

RAP

★ 2PAC Thug Mansion (3:59)
PRODUCERS: Suge Knight, Alen Shakur
WRITER: not listed
PUBLISHER: not listed
Amaru Entertainment/Interscope 10879 (CD promo)

2Pac returns from the other side once more with yet another posthumous release, “Thug Mansion.” From the upcoming Better Dayz double-disc, due Nov. 26. This is the rapper’s sixth album following his 1996 murder and the 10th since his first big hit, “I Get Around,” a No. 6 Billboard Hot 100 hit 11 years ago. The new release is an insightful song that ominously and prophetically seems to reflect his entrance into the afterlife: “There has to be a place better then this, in Heaven—oh right before God, I’m a thug, what I’m askin’/Remember this face, save me a place in Thug Mansion.” The track, which features a smooth hook sung by Anthony Hamilton, has a midtempo beat with a signature West Coast vibe. 2Pac’s popularity continues because of his incomparable storytelling, witty wordplay, and thought-provoking messages—to which “Thug Mansion” able attests.—DD

CHRISTMAS

PERRY PAYNE Santa Claus Won’t Get LIt Up (At The Trailer Park This Year) (no time listing)
Hometown Productions 214 (CD single)
Contact: 212-795-7778.

CHRIS BOTTO Let It Snow! Let It Snow! Let It Snow! (4:04)
Columbia Records (promo)

TOBYMAC This Christmas (3:15)
Frontend 77815 (CD)

KENNY G Auld Lang Syn (Freedom Mix) (4:53)
Arista 15215 (CD single)

JO DREE MESSINA Have Yourself A Merry Little Christmas/A Joyful Noise (2:57/3:49)
Curb Records 1724 (CD promo)

BROOKS & DUNN It Won’t Be Christmas Without You (3:43)
Arista Nashville 67067 (CD promo)

DAVE KOZ WITH KENNY LOGGINS Decisions Make Me Feel This Way (3:37)
Capitol 617567 (CD promo)

JOHNNY MATHIS Frosty the Snowman (2:32)
Columbia Records (CD promo)

STEVE TYRELL Rudolph the Red-Nosed Reindeer (3:17)
Columbia Records (CD promo)

LONESTAR Winter Wonderland (3:19)
BNA 7863 (CD cut)

LORRIE MORGAN My Favorite Things (3:48)
BNA 64687 (c/a BMG) (CD cut)

CONTRIBUTORS: Diana Dubrow, Larry Flick, Rashan Hall, Deborah Evans Price, Chuck Taylor, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTE: NEW: WIDESPREAD: Exceptional releases by new or upcoming artists. RICKS: ★: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES ★★★: New releases, regardless of chart potential, highly recommended because of their musical merit.

Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th Floow, New York, NY 10003).
**King’s Own Brand Of Blues**

*Artist's 21st Century Blues Label Debuts With His ‘Dirty South’ CD*

**BY MOIRA MCCORMICK**

"We don't have to throw out the old to embrace the new," says Chris Thomas King, citing the philosophy of his newly launched independent label, 21st Century Blues Records. Its inaugural release, King's own Dirty South Hip Hop Blues. He says his O Brother, either exposure helped secured national distribution for 21st Century Blues, which had previously existed but "more as a production company." Plus all but ensured him an audience for his hybrid creation.

"Millions of people saw the movie, and 7 million bought the album," says King (whose O Brother track, a field recording of Skip James’ "Hard Time Killing Floor Blues," shows up as a rerecorded studio version on King's new album). "Our roots music is the blues, and to sell 20,000 blues records is seen as successful.

"The hip-hop audience is not only teens," King continues. "People who grew up listening to Run-D.M.C., Public Enemy, and the Beastie Boys still want to listen to hip-hop. They haven't changed their taste. But they want substance; something deeper than Lil’ Romeo. That audience is under-served. We fill a void in hip-hop as well as in blues." King says he sold several thousand copies of the CD on tour and via the label Web site (21chrcords.com) before it hit stores.

"I love the show audience and can tour as much as I want to at the moment," says King, who is booked by Paul Kahn at Nashville-based Cuced Entertop and is currently playing a series of fall dates with bassist Anthony Hardesty and DJ Spin. "But I really need to take time out and get my company off the ground, because I'm very serious about the label.

"21st Century Blues Records (whose other signed act is hip-hop trio 21-OB Boys) is headquartered in uptown New Orleans. The city is King's home base, as well as that of local label successor, New Orleans-based label is currently recording the trio—comprising rapper AkiU, singer/musician Katori Wool, and turntablist DJ Spin—at his New Orleans studio, aiming for a March 2003 release. "I've got a label called, along with that staffers the phones and mail room, 'we're hiring independent people for marketing and promotion. We've also have a representative in Jackson, Miss., and publicists in Los Angeles.

"These days," observes King, who is seeking new management, "you don't need distribution if you've got a small label with some kind of identity in the marketplace. I'm speaking as a record-company president right now, 'cause as an artist, I couldn't care less about marketing, demographics, all that kind of stuff.

King, an acclaimed contemporary blues artist since the late '80s, started blending hip-hop and blues a decade ago, but encountered resistance from U.S. labels. He began recording his first such project, 1995's 21st Century Blues . . . From Da Hood, as a semi-expatriate in Copenhagen. Dirty South Hip Hop Blues, his ninth album, is a tour de force for King: He produced, performed, and played all the instruments on the album and wrote all but one of its 21 tracks. (His publishing company is King Blues Rebel Music [KBRM].) Radio-wise, King says the first single is "Revelations," a club track that is being done as a 12-inch, while "Ghet To Child, You're Not Alone" has pop potential. King is also "hoping to get some urban AC play" on "Feel Me," with its Fender Rhodes piano and soulful vocal phrasing. For the blues forms and市委匹配 styles, he plans to put together three or four stripped-down blues cuts, such as "Hard Time Killing Floor Blues" and "Ghetto Life." Another noteworthy cut is "Da Thrill Is Gone, Pt. Here." Its guest vocalist is King's father, renowned Louisiana bluesman Tabby Thomas.

"We're not trying to get all 7 million [O Brother fans] to buy Dirty South Hip Hop Blues," King says, "but maybe that 5% who are real hardcore Chris Thomas King fans—I'll talk that." During that time, there was something in our contract that came up, stating that if they didn't give 'x' amount of money to produce product by 'y' amount of time, we were free to leave. That's what happened. They didn't even care enough to fight it. It was a mutual thing. They would have kept us, but they weren't going to fight to keep us, which was fortunate for us.

Naming the album after the well-known folk tale, "Moby Dick" implies the adage is a reflection of the group's ongoing struggle in the music business. "When we say The Torista & The Warrior, we definitely consider ourselves the torista and the industry the warrior. It's about that constant struggle in trying to stay true to our place, as opposed to rushing ahead to the finish line. Regardless, we're going to make it to the finish line, and going to make the harle, just like the folk tale."

**SCREEN SCENE:** Aretha Franklin and LL Cool J will host the next installment of American Soundtrack, the PBS-TV series of concert shows produced by WQED Pittsburgh and created by T.J. Lubinski. Taping Tuesday (26) in Pittsburgh (air dates are to be announced), the show will play host to such R&B memory-makers as Bobby Purify, Dennis Edwards (the Temptations), Friends of Distinction, Teddy Pendergrass, Peach & Herb, and Travas.

Motown ushered in the holiday season with USA Cable Network's presentation of A Motown Christmas Special. Taped at Hollywood's Kodak Theatre, the D.L. Hughley-hosted special features Brian McKnight, Take 6, the Temptations, and Thelma Houston, amongst others. It airs Dec. 8.

Not only is producer/songwriter Dallas Austin the executive music producer for Twentieth Century Fox film Drumline (Words & Deeds, Billboard, Jan. 26), he also doubles as the executive producer of the film, inspired in part by Austin's experiences as a drummer in his high-school marching band. The movie—which opens nationally Dec. 13—stars Nickelo- don's Nick Cannon (Music & Showbiz, Billboard, Nov. 23). The accompanying soundtrack arrives Dec. 10. The lead single is Joe and Jadakiss' "I Want a Girl Like You"; second single is JC Chasez's "(N Sync) Blowin' Me Up (With Her Love)." Additional soundtrack offerings include cuts by Alicia Keys, Monica, and Nappy Roots.

Additional reporting by Rasham Hall in New York.

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**King's Own Brand Of Blues**

**Rhythm, Rap and The Blues**

**ON THE RECORD:** ArtistDirect Records signs Pras Michel (the Fugees) protégé Shartli McQueen. The R&B singer and Washington, D.C., native is currently recording her eponymous 2002 debut, working with such producers as New Ark Entertainment's Vada Nobels, Omar Bendor, and Rasheem Pugh, as well as Tiger Wilson and Cliff Lighty of Wilson Brothers Entertainment.

Release dates have shifted for Arista's Blu Cantrell and Motown's T.O.C. Cantrell's new album is now slated for Feb. 11, 2003, while T.O.C. will bow its new set in March. Coming Feb. 4 via Arista is the Kenny Lattimore/Chanté Moore project. Nivea's upcoming fourth album carries a Dec. 10 release tag . . . Also coming Dec. 10: the Free Agent's new release, BustBack2. It features Chubb Rock, J.C. Crooks, N.C.-based label bustback.com, Headed by CEO Gary Williams, the label is presently talking with potential distributors.

Distributed Empire Music works is issuing several R&B greatest-hits compilations spanning the late '80s into the '90s, offering collections by Linda Jones, the Escorts, and Eugene Wilde.

JAZZY JAMS: The ladies of the Jazzy Fatzanities—Tracey Moore and Mercedes Martinez—hope that "Slow and steady wins the race." The duo returns with the follow-up to its 1999 Motive/MCA debut, Once & Future. Released Sept. 3, The Torista & The Warrior marks the pair's move to indie imprint Cool Hunter.
CRUNK' ROYALTY: Lil Jon & the Eastside Boyz have come to claim their crown with their TVT sophomore album, Kings of Crunk. Released Oct. 22, the album debuted at No. 56 on the Top R&B/Hip-Hop Albums chart and currently stands on the list at No. 11.

The success of Kings of Crunk should come as no surprise: The trio's debut set, Pulp Ya Hood Up, peaked at No. 6 on the Top R&B/Hip-Hop Albums chart.

"We want to do the same old thing with the new album, just take it to another level," Lil Jon says. "We proved that we're viable artists to the label and to the streets when people said [Pulp Ya Hood Up] wouldn't sell. Kings of Crunk features guest appearances from Jadakiss, Styles P, Too Short, Fat Joe, Trick Daddy, and Pastor Troy, among others. 'Our popularity with other artists comes from them being in the South or the Midwest and going to clubs and hearing our records [here],' Jon notes. 'We run the clubs. We also got a lot of cats because we were fans and wanted to work with them.'

The album's lead single, "I Don't Give A..." features Mystikal and Krayzie Bone. Like Jon's previous singles, "I Don't Give A..." is a high-octane club anthem.

"That's why we make music," Jon explains. "We want to see motherfuckers get up and get motivated. We don't consider ourselves rappers. We consider ourselves 'crunk artists,' and the goal of a crunk artist is to get the party started."

LUCKY NUMBER: Although you may not know the name 7 Aurelius, you've definitely heard his music. Having either produced or contributed hit singles for Eve ("Gangsta Lovin'"), Ja Rule ("Always on Time"), Ashanti ("Foolish"), Jennifer Lopez (" Ain't It Funny"), and Mary J. Blige ("Rainy Days"), Aurelius has taken his experience as an in-house producer for Murder Inc. and is now carving his own niche.

"It's been strong momentum," Aurelius says of his recent success. "I've decided to start my own label [the Seventh Sign]. It's taken a lot of groundwork, but I've finally found the right artists. I have three or four artists that I know are future stars. I'm putting all my focus and creative juices into them.

"Because of the success that I've had and all the different artists that I've been privileged to work with, I now understand the formula and format of what people want and more than anything, what radio wants," Aurelius adds. "I've had a strong hand in creating this new pop sound, and everything that's hot now is hot now, but there is a future. Those artists who are signed to my label are the future. That's really what I want to promote—those next stars, the stars of tomorrow."

Although there are distribution deals in the works with four of the major labels, Aurelius has yet to decide where his imprint will land.

No longer with Murder Inc., Aurelius has nothing but praise for the imprint. "Murder Inc. is family, and I've learned a lot from Murder Inc. CEO Jermaine Dupri about marketing—he's a marketing genius," Aurelius says. "I also learned a lot as far as the importance of radio relationships and the overall format of pop, R&B, and hip-hop. There are so many different places that people start from; I was privileged to start from a place that's had so much of an impact in the last few years."

Having firmly established himself as a hitmaker, Aurelius is looking to branch out and craft his own music. "Ultimately, I don't want to be known as a producer. I want to be known as several things, including an artist. I've already collected seven to 10 songs for my album right now. I'm going to keep on recording and am looking for a fourth-quarter release [in 2003]."

KOCHE RAPS: Koch Entertainment is digging deeper into hip-hop with its latest crop of artists signing. The label has signed Kool G Rap, B.G. (formerly of the Cash Money Money), and Tash. The label has also inked a deal with Game Records to release the debut set by Royce Da 5'9".
Beat Box

TO TO REDUX: For 11 years, New York independent Nervous Records has been steadily building a strong foundation—a healthy catalog (singles, artist albums, and compilations)—both here and abroad.

The label's dancefloor hits are many, including Kim English’s “Unspeakable Joy,” Charlotte’s “Skin,” Sandy B.’s “Feel Like Singing,” Barry Harris Featuring Pepi P. & DJ Hero’s “Get Up.”

Recently, Nervous scored another No. 1 smash on the Billboard Hot Dance Music/Club Play chart with “I Don’t Want It” by DJ Wilde.

Now, in these final weeks of 2002, the label is gearing up for what could very well be its first major crossover smash. Since it was leaked to rhythm and top 40 radio a few weeks ago, the energetic “Little Italiano” by the Sicilians Featuring Angelo Venuto has been embraced by WKTI New York and WXFX Long Island, N.Y., among others. Now, top 40 WHIZ (1200) New York is testing the track.

“We could never have predicted such excitement,” Nervous president Michael Weiss says, referring to the New York-originating track. “It seems to be resonating with a wide variety of people, from club kids to their grandparents—and not just here in America.”

Weiss says the infectious track is garnering tremendous interest from European labels, which he partly attributes to its pole-position placement on WKTI’s playlist for the past three weeks. “I have overseas labels faxing me KTUS’ playlist. They all want to know about ‘Little Italiano.’ It’s pretty amazing.”

“Little Italiano,” which streeted Nov. 19 (in both CD single and 12-inch vinyl formats) — and which is a modern-day interpretation of Toto Cutugno’s early-80s Italian hit— was masterminded by producers DJ Serg (aka Sergio Michilli), Craven Moorhaus, Chris Gargani, and Donato Petagano.

“It’s a tribute to my father-in-law, who passed away one year ago,” DJ Serg says. “He would be so proud.”

From the get-go, DJ Serg says, the track was created solely for the clubs—specifically Arena in New Rochelle and Pearl in White Plains, N.Y. (DJ Serg hosts the masses, the commen, and wedding singer Venuto at the microphone. (Michael Schweiger of New York-based Central Entertainment Group has confirmed Venuto for base through the winter."

Upon hearing the track and observing crowd reaction, Musicology Events’ A-Luv (aka Anthony Piacquadio) promoted nights at Arena and Pearl—and Fokus Music’s Joe Lodi stepped in to execute-produce the track. On Oct. 4, WKTU introduced the then-label’s least-sung song to its listening audience.

“The response was immediate,” says WKTU APD/music director Jeff Z. who first experienced the track in July at Arena. “We’re getting calls from everyone about the record. It’s one of the highest-requested songs in the station’s history.”

By the end of October—and after discussions with other labels—the Sicilians had signed with Nervous via A&R director Kevin Williams. DJ Serg notes, “It still amazes us that the record took off before we had a label deal.”

One potential charting vehicle is Z."For a station like ours, there was no way to ignore this track, label or not,” Z. says. “This is a song that older Italians know—it’s part of their heritage. And the DJs are responding to the cool beats. Combine the generations, and we’ve got a very reactive song on our hands.”

Though never intended as something for the masses, the commercially appealing, Italian-language “Li-Italianino” is being enjoyed by just that. Weiss says, “This is one of those cases where underground club producers have created something that is being embraced by the mainstream."

But unlike equally infectious rhythm-constructed tracks like Eiffel 65’s “Blue (Da Ba Dee)” and Las Ret- chup’s “The Ketchup Song (Hey Hahi),” this new version of “Little Italiano” was made in the U.S. “It’s nice to have local heroes,” Weiss notes. “From the beginning, we had high hopes and big expectations for this record. While it’s too early to tell how huge it will be, it is off to a good start.”

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Oyster Music Confident About Escoffery’s 4th-Quarter Debut

BY KWAKU

LONDON—The holiday season may not be the best time for a label to release an artist’s debut album, but that didn’t prevent U.K. independent Oyster Music from issuing Shaun Escoffery’s eponymous set Nov. 4.

“Christmas time is not ideal, particularly with all the big-name artist albums and those dreadful complications being released,” Oyster Music managing director Adrian Fitt offers.

But Fitt says the label has a two-prong tactic to lure early adopters to Shaun Escoffery: The first, 5,000 CDs include a special 3-inch CD-Rom containing DJ Spinna & Ticklah’s remix of “Days Like This,” while the vinyl version includes Urban Vinyl, a previously released promo-only four-track EP of DJ Escoffery’s work.

With the much-anticipated album having barely touched down among the fourth quarter’s heavy-hitters, the label plans not only to step up its promo efforts when the market has quieted in the new year but also to further the genre-blending artist’s fan base by releasing a remix album.

“We want to reinforce interest [at the] club level as well as reinforce his versatility as an artist,” says Escoffery’s manager, Paul Johnson of Croydon, England-based Eclipse-PJM.

“Alter the success of the DJ Spinna remixes of ‘Days Like This,’ we began getting calls from international producers and remixers.”

Scheduled for a February 2003 release, the remix album will feature such dance producers as Kool Hoe & Christian, DJ Camp, Jazzanova, and Atliea Blue. Once “dead against” remixes, Escoffery now embraces the idea: “It gives us the chance to re-create tracks’ vocals. Thus far, such Escoffery singles as “Days Like This,” “Into the Blue,” and “Space Riders” have reached wider audiences courtesy of remixes by Todd Terry, MJ Cole, K.Klass, and 4 Hero, among others.

For his full-length debut, Escoffery worked with a colorful cross-section of producers, including Geoffrey Williams, Ed Case, Bacon & Quarmby, and Michael Paulotta.

The Beat Box Hot Plate

www.americanradiohistory.com
### Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>DIE ANOTHER DAY (REMIXES)</strong></td>
<td>Madonna</td>
</tr>
<tr>
<td>2. <strong>MR. LONELY (DANCE MIXES)</strong></td>
<td>Debi Morgan</td>
</tr>
<tr>
<td>3. <strong>POOR LENO</strong></td>
<td>Superchunk</td>
</tr>
<tr>
<td>4. <strong>BODY (BEAT BANG BANG MIXES)</strong></td>
<td>Sinead O'Connor</td>
</tr>
<tr>
<td>5. <strong>DANCE TO THE MUSIC (PIER PAUL RUFO &amp; ROY LITHE REMIXES)</strong></td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>6. <strong>STARSTRUCK</strong></td>
<td>Janet Jackson</td>
</tr>
<tr>
<td>7. <strong>SUPER WOMAN</strong></td>
<td>GTS featuring Kara White</td>
</tr>
<tr>
<td>8. <strong>WAKE UP WITH YOU (THE I WANNA SONG REMIXES)</strong></td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>9. <strong>TWO MONTHS OFF</strong></td>
<td>Underworld</td>
</tr>
<tr>
<td>10. <strong>STEVE MCQUEEN (REMIXES)</strong></td>
<td>Anji</td>
</tr>
<tr>
<td>11. <strong>SORROW (ORANGE FACTORY &amp; E-SMOOVE MIXES)</strong></td>
<td>Tommie Payton</td>
</tr>
<tr>
<td>12. <strong>ALIVE</strong></td>
<td>A-Trak</td>
</tr>
<tr>
<td>13. <strong>I'LL BE HERE</strong></td>
<td>The Gap Band</td>
</tr>
<tr>
<td>14. <strong>LOVE STORY</strong></td>
<td>Lay &amp; Bushwick</td>
</tr>
<tr>
<td>15. <strong>YOU CAN GET OVER</strong></td>
<td>Shauna Sweeney</td>
</tr>
<tr>
<td>16. <strong>GET THE THUNDER THING (THE PASSENGERZ &amp; STELLA BROWNE MIXES)</strong></td>
<td>Blaze</td>
</tr>
<tr>
<td>17. <strong>SEARCHIN'</strong></td>
<td>Nicole J. McCray</td>
</tr>
<tr>
<td>18. <strong>SOUL LOVIN'</strong></td>
<td>Jillova</td>
</tr>
<tr>
<td>19. <strong>DESIRE</strong></td>
<td>Rascalz</td>
</tr>
<tr>
<td>20. <strong>ANYWAY</strong></td>
<td>Japanese Breakfast</td>
</tr>
<tr>
<td>21. <strong>OTHERWISE</strong></td>
<td>Orchestral Mantra</td>
</tr>
<tr>
<td>22. <strong>MOVIN' ON</strong></td>
<td>Lehman Featuring Sabrina Johnston</td>
</tr>
<tr>
<td>23. <strong>IS YOU IS OR IS YOU AIN'T MY BABY</strong></td>
<td>Retro &amp; Christian Featuring Diah Washington</td>
</tr>
<tr>
<td>24. <strong>BURNING MAN (DANCE MIXES)</strong></td>
<td>DJ Damba</td>
</tr>
<tr>
<td>25. <strong>PUNK</strong></td>
<td>Fearless</td>
</tr>
<tr>
<td>26. <strong>ENDANGERED SPECIES</strong></td>
<td>Scott George's Mass Appeal</td>
</tr>
<tr>
<td>27. <strong>BREATHE (REMIXES)</strong></td>
<td>Musica Movieda</td>
</tr>
<tr>
<td>28. <strong>LOVE REVOLUTION</strong></td>
<td>Pat Hedges With The Sweet Inspirations</td>
</tr>
<tr>
<td>29. <strong>WHITE LIPSTICK GIRL</strong></td>
<td>Anny</td>
</tr>
<tr>
<td>30. <strong>SURRENDER (REMIXES)</strong></td>
<td>The Alliance</td>
</tr>
<tr>
<td>31. <strong>MURDER ON THE DANCEFLOOR</strong></td>
<td>Universal Smoothy</td>
</tr>
<tr>
<td>32. <strong>HOW MANY</strong></td>
<td>Debbie &amp; John Corrington</td>
</tr>
<tr>
<td>33. <strong>MOTHER</strong></td>
<td>The Family</td>
</tr>
<tr>
<td>34. <strong>HE (REMIXES)</strong></td>
<td>Ne-Yo</td>
</tr>
<tr>
<td>35. <strong>ARE AVA MARIA</strong></td>
<td>Old Of The Dream</td>
</tr>
<tr>
<td>36. <strong>DID I DREAM (SONG OF THE SIREN)</strong></td>
<td>Lost Witness</td>
</tr>
<tr>
<td>37. <strong>LIKE YOU (DEEP DISH &amp; BASEMENT JAXX REMIXES)</strong></td>
<td>Justin Timberlake</td>
</tr>
<tr>
<td>38. <strong>DON'T LEAVE ME THIS WAY (E-N.I.N &amp; FBRINB &amp; UIRK MIXES)</strong></td>
<td>Tevin</td>
</tr>
<tr>
<td>39. <strong>I DON'T WANT YOU (WIDELIFE &amp; DEZROK MIXES)</strong></td>
<td>Widelife</td>
</tr>
<tr>
<td>40. <strong>SHINY DISCO BALLS</strong></td>
<td>Who D Funk Featuring Jessica Eve</td>
</tr>
</tbody>
</table>

### Maxi-Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>DIE ANOTHER DAY (REMIXES)</strong></td>
<td>Madonna</td>
</tr>
<tr>
<td>2. <strong>ALIVE (THUNDERPUSS REMIX)</strong></td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td>3. <strong>LIKE I LOVE YOU (DEEP DISH &amp; BASEMENT JAXX REMIXES)</strong></td>
<td>Justin Timberlake</td>
</tr>
<tr>
<td>4. <strong>SURRENDER (REMIXES)</strong></td>
<td>The Alliance</td>
</tr>
<tr>
<td>5. <strong>SIX DAYS</strong></td>
<td>DJ Shadow</td>
</tr>
<tr>
<td>6. <strong>FULL MOON (DANCE MIXES)</strong></td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>7. <strong>YOU DON'T HAVE TO CALL (REMIXES)</strong></td>
<td>Usher</td>
</tr>
<tr>
<td>8. <strong>HEAVEN (REMIXES)</strong></td>
<td>Sean &amp; Young Featuring Travis</td>
</tr>
<tr>
<td>9. <strong>THANK YOU (DEEP DISH REMIX)</strong></td>
<td>Cher</td>
</tr>
<tr>
<td>10. <strong>DON'T LET ME GET ME (REMIXES)</strong></td>
<td>Puff Daddy</td>
</tr>
<tr>
<td>11. <strong>SOMETHING</strong></td>
<td>L'Usual</td>
</tr>
<tr>
<td>12. <strong>LET ME NEED TO BE NAKED</strong></td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>13. <strong>Rapture (Tastes So Sweet)</strong></td>
<td>Slick</td>
</tr>
<tr>
<td>14. <strong>Tears (Remixes)</strong></td>
<td>Kelly Rowland</td>
</tr>
<tr>
<td>15. <strong>By Your Side (Remixes)</strong></td>
<td>Sade</td>
</tr>
<tr>
<td>16. <strong>I've Got You (Chris Panaghi &amp; Eric Kupper Mixes)</strong></td>
<td>Marc Anthony</td>
</tr>
<tr>
<td>17. <strong>Stairway to Heaven (Remixes)</strong></td>
<td>Jana</td>
</tr>
<tr>
<td>18. <strong>The Sicilians Featuring Angela Veneto</strong></td>
<td>The Sicilians</td>
</tr>
<tr>
<td>19. <strong>I Don't Want U (Remixes)</strong></td>
<td>Wide Eye</td>
</tr>
<tr>
<td>20. <strong>Reason (Remixes)</strong></td>
<td>Van Der Deck</td>
</tr>
<tr>
<td>21. <strong>Another Day (Remixes)</strong></td>
<td>Jazacova</td>
</tr>
</tbody>
</table>

### Hot Shot Debut

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1. <strong>LOUIE DEVITO</strong></td>
<td>Don't Call Me Louis</td>
</tr>
<tr>
<td>2. <strong>Bjork</strong></td>
<td>Greatness Mix</td>
</tr>
<tr>
<td>3. <strong>Oakenfold</strong></td>
<td>Bonka</td>
</tr>
<tr>
<td>4. <strong>Kumba Kings</strong></td>
<td>All Mixed Up by Remo</td>
</tr>
<tr>
<td>5. <strong>DJ Sammy</strong></td>
<td>Heaven</td>
</tr>
<tr>
<td>6. <strong>Zoe Girl</strong></td>
<td>Mix Up Life</td>
</tr>
<tr>
<td>7. <strong>The Happy Boys</strong></td>
<td>Dance Party (Like Its The 90s)</td>
</tr>
<tr>
<td>8. <strong>The Corporation</strong></td>
<td>The Racket Man In Bolton</td>
</tr>
<tr>
<td>9. <strong>Dirty Vegas</strong></td>
<td>Trance Party (Volume Two)</td>
</tr>
<tr>
<td>10. <strong>The Happy Boys</strong></td>
<td>Trance Party (Volume Two)</td>
</tr>
<tr>
<td>11. <strong>Various Artists</strong></td>
<td>Emanuella</td>
</tr>
<tr>
<td>12. <strong>Teledysk</strong></td>
<td>G-weekly</td>
</tr>
<tr>
<td>13. <strong>Jersey Girl</strong></td>
<td>Dj Mark Farina</td>
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<td>14. <strong>Robby</strong></td>
<td>Nino</td>
</tr>
<tr>
<td>15. <strong>Various Artists</strong></td>
<td>Ultra Clubbed 33</td>
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<tr>
<td>16. <strong>Book</strong></td>
<td>Family Tree</td>
</tr>
<tr>
<td>17. <strong>Stephanie Pompognac</strong></td>
<td>Host Crown V 5</td>
</tr>
<tr>
<td>18. <strong>Vic, Lina, Poppa Vic</strong></td>
<td>Latex Presents: Mf. NOW!</td>
</tr>
<tr>
<td>19. <strong>Rachael Lampfa</strong></td>
<td>Blu</td>
</tr>
<tr>
<td>20. <strong>Roykxx</strong></td>
<td>Mixed A M</td>
</tr>
<tr>
<td>21. <strong>Various Artists</strong></td>
<td>This Is Ultimate Dance!</td>
</tr>
<tr>
<td>22. <strong>Underworld</strong></td>
<td>TeddyBeatsDeyoff</td>
</tr>
<tr>
<td>23. <strong>The Riddler</strong></td>
<td>Dance Mix NYC — Vol. 2</td>
</tr>
<tr>
<td>24. <strong>DJ Gogo</strong></td>
<td>DJ Of The Month — Vol. 1</td>
</tr>
<tr>
<td>25. <strong>Zero 7</strong></td>
<td>Simple Things</td>
</tr>
</tbody>
</table>

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**Notes:**
- All sales are for the week ending November 2, 2002.
- Sales data based on Nielsen SoundScan, a service of Nielsen Media Research, Inc. and Billboard Magazine. All rights reserved.

**Additional Information:**
- Billboard Hot 100 charts cover all music genres.
- Sales data are calculated on the basis of physical sales and not digital sales.
- Certification levels are based on sales, with Gold at 500,000 copies, Platinum at 1,000,000 copies, and Diamond at 5,000,000 copies.
- Sales information is compiled by Nielsen SoundScan, and sales data are reported to Nielsen SoundScan by record companies. This information is compiled on a weekly basis and reported on a weekly basis.
- Sales data are compiled from reports provided by record companies, distributors, and retailers.
- Sales data are based on sales reports from record companies, distributors, and retailers.
- Sales data are based on reports from retailers and are compiled by Nielsen SoundScan, a service of Nielsen Media Research, Inc. and Billboard Magazine. All rights reserved.

**Additional Links:**
- Billboard.com
- Nielsen SoundScan
“Our belief in Chicago is that there is this myopic view of what country should be,” Logan said, adding that adding something like WUSN would prefer to define it. “If you think it’s important to your station to run [music] through a country funnel—and we don’t—then ‘Auble’ is still going to come back more country than what some of our superstars are doing. We’re trying to widen the view of what country radio is in Chicago. [CMT] is breaking down a lot of perceived barriers. The further you push, the more opportunity there is for a mainstream act. Our goal is to be a mass-appeal station.”

KPLX (the Wolf) Dallas PD Paul Williams said if his station hadn’t already staked out its niche with Texas country music, he would “get hold of bluegrass and make it my point of differentiation,” much as CMT has done. Undercover Charlie Cook of Westwood One bemoaned the lack of payola by relating a story about a record being added at a station he did not name. The station promptly invoiced the record label for the add, allegedly telling the label, “We did a promotion [for this record], and we expect to be paid for it.”

Logan responded, “Record companies that don’t want to play these games should not play those games,” a comment that elicited quiet snorts of laughter from record promoters sitting in at least one corner of the room; one of them muttered, “Yeah, and not get your record played.” Logan continued, “If Nashville is controlling the music and they want it to stop, then make it stop.”

The event drew nearly 300 attendees.

ACM UPDATE: As first tipped here last issue, the Academy of Country Music will move its awards show from its longtime home at the Universal Amphitheatre in Los Angeles to the Mandalay Bay Resort & Casino in Las Vegas next year. This year’s show, which will once again be hosted by Reba McEntire, is set for May 21, 2003. It will be televised live in the U.S. on CBS.

ON THE ROW: Kelly Claggett Wright has been promoted from VP of creative to senior VP of programming. She has been with the company since its inception more than five years ago. From CLC’s rotator include Tim McGraw, Jessica Andrews, Billy Gilman, Carolyn Dawn Johnson, and Mark McGinns.

Veteran song pluggers Amy Smith Heefner has opened the independent publishing company Wilderness Music and signed writer/artist Greg Barnhill. Heefner previously worked at Harlan Howard Songs and the company now takes the name “Wilderness” from the late Harlan Howard for $1 in 1997. Harlan Howard once owned a company of the same name.

Jennifer Shaffer Thorpe and Neda Tobin join Lyric Street as regional promotion directors for the North Coast and Southeast, respectively. Thorpe most recently held a regional position at MCA Nashville. Tobin joins from Atlantic Records, where she did pop promotion.

Universal South hires Shane Allen for West Coast promotion duties. Allen, who previously was secondary promoter for MCA Nashville, succeeds Denise Roberts, who is moving to Nashville as the label’s new director of national promotion (Billboard, Nov. 9).

Nashville-based singer/songwriter Jim Reilly, who was profiled in this column in the Feb. 23 issue, has landed a recording contract with Raleigh, N.C.-based Silent Planet Records. The label will release his album, The Return of Buddy Crad, April 1, 2003.

“Return to Buddy’s Crad” is a ragin’, good-time record that will likely get great feedback from listeners.”

America Channel PD Ray Knight says that XM gets “tons” of positive phone calls and e-mails regarding Legends. “People in the industry believe that fans don’t care, but they do,” says Knight, crediting Anderson—who was recently honored with BMI’s Icon Award (Billboard, Nov. 16)—with “opening up a whole world” for country music fans thirsting for the "inside story" surrounding favorite artists and their stories.

Logan said he’s not on the Springsteen song—yet. (Epic/Monument recently shipped an edit of the song to country radio.)
### Top Country Albums

**Last Week**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RANDY TRAVIS</td>
<td>Home</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>DELBERT McCLINTON</td>
<td>Room To Breathe</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>BROOKS &amp; DUNN</td>
<td>Steers &amp; Stripes</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>LEE ANN WOMACK</td>
<td>The Season For Romance</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>LEE ANN WOMACK</td>
<td>Something Worth Leaving Behind</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>LONESTAR</td>
<td>I'm Already There</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>THE CHIEFTAINS</td>
<td>Down The Old Plank Road/The Nashville Sessions</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>LARRY HOWLEY</td>
<td>I Miss My Friend</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>THE NITTY Gritty DIRT BAND</td>
<td>Will The Circle Be Unbroken, Volume III</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>Kindred Spirits: A Tribute To The Songs Of Johnny Cash</td>
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**This Week**

<table>
<thead>
<tr>
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<th>Weeks on Chart</th>
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<td>11</td>
<td>RANDY TRAVIS</td>
<td>Home</td>
<td>13</td>
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<tr>
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<td>DELBERT McCLINTON</td>
<td>Room To Breathe</td>
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<td>16</td>
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<td>17</td>
<td>THE CHIEFTAINS</td>
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<td>20</td>
<td>VARIOUS ARTISTS</td>
<td>Kindred Spirits: A Tribute To The Songs Of Johnny Cash</td>
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</table>

**New Entries**

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<td>CLAUDE INCE</td>
<td>Your Ohio Girl</td>
</tr>
<tr>
<td>22</td>
<td>CLAY BARKER</td>
<td>Fiddle Pickin'</td>
</tr>
<tr>
<td>WEEK OF</td>
<td>TITLE</td>
<td>ARTIST</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td>Nov 30, 2002</td>
<td>Soundtrack: 2x album cuts</td>
<td>Alison Krauss</td>
</tr>
<tr>
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<td>Soundtrack: 2x album cuts</td>
<td>Alison Krauss</td>
</tr>
<tr>
<td>Nov 30, 2002</td>
<td>Outlaw Way</td>
<td>Dolly Parton</td>
</tr>
<tr>
<td>Nov 30, 2002</td>
<td>The Nitty Gritty Dirt Band</td>
<td>Don Williams</td>
</tr>
<tr>
<td>Nov 30, 2002</td>
<td>Patty Loveless</td>
<td>Reba McEntire</td>
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<tr>
<td>Nov 30, 2002</td>
<td>Soundtrack: 2x album cuts</td>
<td>Alison Krauss</td>
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<tr>
<td>Nov 30, 2002</td>
<td>Outlaw Way</td>
<td>Dolly Parton</td>
</tr>
<tr>
<td>Nov 30, 2002</td>
<td>Old &amp; In The Gray</td>
<td>Shania Twain</td>
</tr>
<tr>
<td>Nov 30, 2002</td>
<td>Christmas On The Mountain</td>
<td>Various Artists</td>
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</table>

Notes: Records are listed by their total weeks on the chart, regardless of chart movement. Records from the Billboard 200 and the Billboard Top Country Albums are not included in this chart. This chart is compiled based on sales data from Nielsen SoundScan. **This Week** refers to the number of weeks a record has been on the chart. **Wks On Chart** refers to the total number of weeks a record has been on the chart. **Peak** refers to the highest position a record has reached on the chart. **#2** refers to the second position on the chart. **#3** refers to the third position on the chart, and so on. **#1** refers to the number one position on the chart. **#1** on the chart. **#1** on the chart.
AWARD NOMINEES: With a total of six nods each, Juanes and Celia Cruz lead the nominations for the 15th annual Premios Lo Nuestro Latin Music Awards, which will be broadcast live Feb. 5, 2003, from Miami on the Univisión network. Other multiple nominees include Carlos Vives and Marc Anthony, with five nominations each. A slew of other acts garnered four nominations each: of those, the most notable are debut acts Cabas and Sin Bandera, Celso Piña, and Pablo Montero—the only artist to get nods in both pop and regional Mexican categories.

Awards will be given in a total of 32 categories for pop, tropical, urban, and regional Mexican music released between Oct. 1, 2001, and Sept. 30, 2002. Winners are voted for by Latin radio programmers nationwide, while the votes will be tabulated by the People’s Internet Awards. In celebration of the awards’ 15th anniversary, show organizer Univision will host a pre-awards gala Feb. 4 in Miami Beach. Nominees were announced this week at the new Miami Museum of Television & Radio, which announced plans to launch a Center for Spanish-Language Programs. Univision will donate to the center hundreds of hours of its tape programming, including the 15 editions of Premios Lo Nuestro.

STALKING THE TOP SPOT: Los Tigres del Norte are consistent hit sellers. Why they have had their renewed climb to the No. 1 spot on the Billboard Top Latin Albums chart be of note? Because their leap from last week’s third place to this week’s No. 1 spot puts them at a considerable distance in units scanned (approximately 16,000 units vs. 13,000 units from chart-topper La Ketchup—which retains its spot after Shakira’s highest-grossing album—which debuted at No. 1 last week—fell to No. 3).

The 27% leap in sales for La Reina del Sur follows a massive marketing campaign that Fonovisa marketing director Roberto Arciniegas says is designed to “reposition the band.” Arciniegas says that the disc is benefiting from a “mix of promotion on their part, a TV campaign, radio airplay, the novelty of having a book out by a respected author which bears the name of the album, and of course, we think the single and the album are both very good.”

La Reina del Sur was initially released four weeks ago with a radio blitz and enhanced the title track to remain in the top five of the regional Mexican airplay chart (though it has not reached No. 1), it sits at No. 3 this week. The marketing effort was added last week to the launch of a contest in Los Angeles Spanish-language daily El Pasión in which fans can win deluxe press kits, as well as a joint promotion between Fonovisa and Univision. In celebration of the awards’ 15th anniversary, show organizer Univision will host a pre-awards gala Feb. 4 in Miami Beach. Nominees were announced this week at the new Miami Museum of Television & Radio, which announced plans to launch a Center for Spanish-Language Programs. Univision will donate to the center hundreds of hours of its tape programming, including the 15 editions of Premios Lo Nuestro.

BY HOWELL LLEWELLYN

MADRID—Spanish music conglomerate Gran Via Musical (GVM) has appointed Pedro Danés as its new director general. It plans to lay off an unknown number of staff and has reduced its divisions from five to four as it prepares to expand activity in Mexico in the new year. Danés, 38, replaces Ignacio Iglesias.

“My appointment is managerial, because a clear business focus was lacking until now,” Danés tells Billboard. “The music-industry crisis obliges us to be more rigorous and to reduce size so that cost increases are expected.

An important section of GVM in this plan is touring and concert-promotion arm Planet Events, which is part of new division GVM Eventos, with Sandra Retondo as director. Music-festival arm Media Festivals has been incorporated into GVM Eventos, and its former director, José María Palacios, has been reassigned.

Another key feature of the changes is that GVM Mexico, which was created this year, will appoint a director early next year. It is currently headed by Miami-based Marco Antonio Rubí, who is director of the Muxxic Latin label, of which GVM owns 75% and Universal Music Group (UMG) the remaining percentage.

Iglesias says that there have not been any changes in Miami so far and that GVM is looking to optimize its 2-year-old relationship with UMG regarding Muxxic Latin. Miami will continue to be the regional headquarters of Muxxic Latin under Rubí.

Danés says, “Mexico is to be the passport to the U.S. for [GVM’s] Spanish artists, such as Marta Sánchez, Celia Cruz and Tamara. Sánchez. With such artists, Danés says, “Mexico is a successful artists will be promoted in Mexico with the aim of them then reaching U.S. audiences.”

As part of the changes, GVM’s activities in Europe have been incorporated into the UMG structure to make them more efficient. Danés says the Miami structure “has been condensed. "We want Mexico to be our launch pad into U.S.," he says. "we will be held in general," he continues. "It is not always enough for our artists to be successful in Spain: Our aim is to internationalize them."

Danés stresses that the priority is to strengthen GVM in Spain. The exact number of staff to be laid off will be announced in January 2003, "but our structure will be smaller and more business-oriented," he says. Three back-office personnel are known to have been let go already, apart from the exits of Iglesias, Palacios, and former GVM financial director Juan Pérez, who now VP of finance at Radio Caracol.

Danés adds that the biggest difference between GVM before and now is its size. "It is now smaller and is operating on a more business-oriented model," he says. Three back-office personnel are known to have been let go already, apart from the exits of Iglesias, Palacios, and former GVM financial director Juan Pérez, who now VP of finance at Radio Caracol.

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<table>
<thead>
<tr>
<th>No.</th>
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<th>Title</th>
<th>Label</th>
<th>Debut Date</th>
<th>Highest Peak</th>
<th>Weeks at Number 1</th>
<th>Number of Weeks at Number 1</th>
<th>Hot Shot Debut</th>
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<td>PILAR MONTENEGRO</td>
<td>Desahogo</td>
<td>2002</td>
<td>11-19</td>
<td>56</td>
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<td>3</td>
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<tr>
<td>2</td>
<td>MONCHY &amp; ALEXANDRA</td>
<td>Confesiones</td>
<td>2002</td>
<td>11-16</td>
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<td>42</td>
<td>3</td>
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<td>VARIOUS ARTISTS</td>
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<td>11-9</td>
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<td>JERRY RIVERA</td>
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<td>11-2</td>
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<td>20 Exitos</td>
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<td>Recipe Y Mucho Mas</td>
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<td>9-21</td>
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<td>12</td>
<td>JOAN SEBASTIAN &amp; PEPE AGUILAR</td>
<td>Yes Me So Rajar</td>
<td>2002</td>
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<td>A.B. QUINTANILLA Y LOS KUMBIA KINGS</td>
<td>Shhh!</td>
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<td>En Alma, Cuerpo Y Corazon</td>
<td>2002</td>
<td>9-7</td>
<td>32</td>
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**Note:** This chart includes only Latin music albums. The chart is based on data from Nielsen SoundScan, which collects sales data from major retailers in the United States. The chart includes albums that have been on the charts for at least two weeks and has a peak position of at least Number 10. The chart is updated weekly and reflects the sales performance of albums in the previous seven days. The chart is used by Billboard to determine the popularity of albums in the Latin music genre. The chart is also used by record labels and artists to gauge the success of their albums. The chart is a valuable resource for music fans and industry professionals alike. The chart is published weekly in Billboard magazine and is also available online at billboard.com. The chart is a valuable resource for music fans and industry professionals alike. The chart is published weekly in Billboard magazine and is also available online at billboard.com.
**América Latina...**

**In Honduras:** Spanish sister trio Las Ketchup (Billboard, Nov. 23) has ruffled feathers in the Central American state of Honduras with its triumphant nonsense hit “Asereje.” Religion teachers in the city of San Pedro Sula are claiming that the song is “desacralizing” and that the real message in the senseless title is “a se herjic” (“be a heretic”), which indeed sounds similar in Spanish. Moreover, the argument is that the song’s hero, Diego, is the devil, and the line “Diego tiene chulería” (which loosely translates as “Diego is a sharp cat”) actually means “Lucifer was a beautiful angel.” Sony Music executive Cristina Vázquez says the idea of a satanic link is laughable.

**Howell Llewellyn**

**In Mexico:** The ninth Festival Música por la Tierra (Music for the Earth), an eco-therapy event that raises funds and awareness for marine preservation, will be held Nov. 21-24 at Huatulco Beach. Featured acts this year include Aleks Syntek, El Tri, Elefant, Panteón Rococó, Salón Victoria, Los Tetas, and Miguel Ríos. Agustín Pumarejo, director of Biophoria Entertainment—which pulls together the event—says that next year he plans to stage a 10th-anniversary edition in Long Beach, Calif., which will feature Latino and English-language bands.

**TERESA AGUIRRE**

**In Argentina:** After a nine-album relationship with EMI, pop/rock act Los Piratas released their new album, Desde Cero (From Zero), Nov. 13 on Universal Music. The album’s first cut is “Complicado y Aburrido” (Complicated and Bored), a cover of a Brazilian band Raimundos. Special guests include Mimi Maura and Ciro Pertusio (of punk-rock act Ataquete T7). . . New label show Record has launched with Sobrino en grupo, a pop/radio group album by Cuban singer Carlos Manuel. Intense airplay of the salsa single “El Fin de Semana” (The Weekend) indicates that it has become an unexpected hit . . . A surprise success on the Argentine sales chart is the local version of Bossa Beatles, an exquisite 2001 album of English and Portuguese Beatles covers by Spanish guitarist and vocalist Rita Lee. Lideres Entertainment Group has seen the sell reach gold status (20,000 units sold) and heavy airplay in one month. Lee, singer with ‘60s cult group Mutantes, will perform Nov. 23 at the 7,000-seat Luna Park arena.

**MARCELO FERNANDEZ BITAR**

**Mambrú Is An Argentine ‘Popstar’**

**BY MARCELO FERNANDEZ BITAR**

BUENOS AIRES—A pop group seems to be giving new meaning to a traditional Latin nursery rhyme. Notorious “El Sonador” is not only the name of a woman in a children’s book, but the name of the new five-member boy band that was formed during the second edition of Argentine TV talent search Popstars.

Brazilian legend Rita Lee, Milton, and Emanuel were chosen from a total of 4,000 contestants after three months of tryouts and eliminations that aired weekly to 2 million viewers on national TV network Telefe.

Barely a month since its name was announced, Mambrú is a phenomenon. Its eponymous BMG Argentina debut album certifying 20,000 units upon its Oct. 16 release; two weeks later, it had moved 45,000 units more. The band’s first live concerts sold out, and more dates were added for what has become known as the 3,200-seat Gran Rex Theater.

Almost exactly one year ago, the Popstars formula proved to be the perfect scheme for new entertainment group RGB, BMG Argentina, and TV Channel 9, when girl band Bandolana sold 160,000 units of its debut album and set an all-time record by playing 74 consecutive concerts at the Gran Rex Theater.

“We are moving a number of units that is [otherwise] unheard of these days in Argentina,” says Hugo Piombo, director of the music division at RGB. “The formula is interesting, because the project receives a great deal of buzz during the very first tryouts, and an incredible fan base is ripe when the band is finally formed.”

Any comparison with Bandolana ends there: Mambrú has a completely different musical identity, which has forced the musical masterminds behind the project to rewire the repertoire to fit its pop/rock attitude.

An example occurred during one of the last phases of the contest, where the 40 finalists were asked to choose a song to record in a studio. While most opted for covers of romantic Latin songs, the five that finally won chose English-language songs such as the Beatles, Queen, Bob Marley, and Whitesnake. “Our choices don’t [completely] correspond to the final direction of the band,” Milton says, “but the name Mambrú was decided after the Boys look-alikes and have wide musical tastes. And though we didn’t even know each other then, that explains why we’ve clicked so well.”

Alan Vento, an attorney at BMG Argentina and its usual director of the Popstars projects, says, “While the casting was still taking place, we already had 95% of the repertoire completed. It’s totally safe to say that some contestants were [singing] more rock-oriented songs, so I called RGB president Gustavo Yankelovich and told him that we would have to change the band’s musical direction and that it seemed that the winners would probably not be top-notch dancers but great singers with character and persona. Fortunately, he was open-minded.”

Piombo adds, “Many people have a preconceived notion that pop bands rely on [gimmicks to prerecorded tracks]. But Mambrú has proved through the TV show that they are the true thing... and their fans value that credibility.

Each member of Mambrú admits that their sounds had an influence in the contest, but the became more enthusiastic when they saw that the trickle-down seepings were suggesting that the jury was not looking for a group that would come together being chosen, Geromino was so focused that he even turned down a tempting offer to perform in the Mexican production of ‘Los Miserables’. The album is named for 11 songs. All but one—a original piece by Alejandro Lerner—were composed by Verde, Pablo Durand, and Fernand Lopez Rossi (Sátala Oreto, Bandadans Aires). Mambrú is a true hit with a rax against the clock to reach retail when the five winners were announced on TV.

Not coincidentally, the Mambrú convoy of press/press on the album ‘alton Popstars en Viro’ (Live Popstars Workshop) and another medley of pop Argentinian poprock songs by Los Falsosos Cadillacs and Barrio Triste to add to the collection. The album was the first ever EP to be released in Argentina.

As for the name’s origin, according to Verde, Yaellevoch was looking for a band’s name that would carry the idea of facing a battle with the best-equipped army. “And the name ‘Mambrú’ seemed perfect, even after checking the historical origin of the name, which is of Arabic origins and its historical great and live performances are astonishing. They have already faced the crowd and its critics, and they are winners.”

Further, Johnson’s modus operandi intrinsically refutes the notion that an artist cannot take control of every aspect of their career. As founder and president of the Washington, D.C.-based Marimba Entertainment Group, Johnson heads his own record label, Three Keys Music, for which he records. Three Keys stands for what Johnson says are the three keys to his success—artisticity, industry, and strategy. His company recently received financial backing from BET founder Robert L. Johnson, enabling Marimba to build its own recording complex and to establish a music-publishing arm.

Recorded live at Washington, D.C., club Blues Alley, In Person documents Johnson’s explosive, improvisation-charged live show. Released at the request of members of his audience who expressed interest in a live recording, it features songs from Johnson’s previous four albums. In addition to drawing attention to his own catalog, it functions as a sampler for the Three Keys roster, prominently featuring performances by saxophonist Jareed, whose Hang Time was released in October, and vocalist YahZarah, whose debut is expected in early 2003. Other Three Keys artists include pianist Bobby Lyle, whose label debut, Vocal- ful, bows Nov. 26, and saxophonist Michael Lington, whose Everything Must Change was released in October. Three Keys (formerly known as Mimi) is distributed through LightyearWEA.

“I’ve never been one to listen to what people tell me to do,” says Johnson, who holds a law degree and an MBA. “I prefer to think outside of the box, which means developing my own marketing strategies.” The impetus for Johnson’s do-it-yourself ethic came while he was studying for his Master’s and hisﺷ¬市场需求—by ignoring contracts. “I signed to a record label, but I didn’t get the guidance necessary to be a successful artist,” he recalls. “The deal fell through, and my CIU put himself on the right side of the deck so I would never have to be that vulnerable again.

Among Johnson’s strategies for success is knowing his audience and knowing what they want to hear. “When an artist changes their classic sound to get on the radio, they lose their diehard fans,” he laments, “and if we stop giving the people what they want, they will look for satisfaction elsewhere. Jazz has fallen by the wayside because the industry is committed to studying on 10-19 year-olds, whereas it is the people age 25 and up who actually earn the money, and we’ve ignored them as consumers.”

In order to break Johnson and his CIU off of the back of his car and at his gigs. Going into 2003, his business has grown, but his strategy continues to reflect that early take-it-or-leave-it philosophy. As part of his Mimi plan, Johnson employs street teams to practice what he terms “guerilla marketing,” handing out flyers promoting his releases at local jazz clubs. Further, he insists that every artist signed to the label have their own long-term strategy for success and that they are willing to work to build their own star rather than expect instant stardom.

“Everyone in the industry is on equal footing right now, because sales are down no matter how large an audience an artist is.” Johnson says. “It’s all about strategy and building a new model to reach an audience and keep them for years to come.”
SURROUNDED: As the fourth annual Surround Conference and Showcase approaches, there is mounting evidence that multichannel audio is finally making an impact on the consciousness of consumers. The Surround Conference, of which Billboard is a sponsor, will be held Dec. 13-14 at the Beverly Hilton in Beverly Hills, Calif.

The numbers, often cited in this column, are impressive. Still more compelling is the depth of enthusiasm expressed by artists upon their first surround sound experience. Last week, I spent a few hours in the New York offices of Dolby Laboratories with Al Jourgensen and Paul Barker of Ministry, recent converts to surround. Their Feb. 19, 2003 release, Animations, will be featured on the DVD-Audio format (Silverline) as well as CD (Sanctuary).

Consider the sonic assault of this ferocious outfit, forced in 2-channel stereo, coming from all sides. The four-song demonstration in Dolby’s in-house theater was convincing enough. But even more satisfying was Jourgensen and Barker’s excitement over the opportunity to present their music in a new and far more effective medium. Jourgensen, upon learning of the format’s possibilities, mixed the album at the 5.1 Entertainment Group’s studios in West Los Angeles. (The 5.1 Entertainment Group licenses content from Sanctuary Records for 5.1 remixing and delivery on its DVD-Audio label, as well as Silverline.)

In recent weeks, many new DVD-Audio and Super Audio CD (SACD) titles have crossed my desk. From the Warner Music Group, Neil Young’s Harvest, Yes’ Fragile, and Linda Ronstadt’s What’s New are all available, each featuring a 24-bit/96kHz 5.1-channel mix and 24-bit/192kHz stereo mix for DVD-Audio players; a Dolby Digital and/or DTS 5.1-channel mix for compatibility with all DVD-Video players; and such bonus material as lyrics, a photo gallery, and videos.

From DTS Entertainment, Another Strange Evening, from a 1971 concert by David Crosby & Graham Nash, and Wake, by Sheila Nicholls, provide more variety of new and chart recordings the format increasingly offers. These discs also include the MLP (Meridian Lossless Packing) layer for highest-resolution playback on DVD-Audio players, a 24/96 DTS mix for playback on all DTS-capable systems, and a 24/96 stereo mix. And from the 5.1 Entertainment Group comes Curtis Mayfield’s Live at Ronnie Scott’s and The Best of the Early Years.

By CHRISTOPHER WALSH

SHOKAN, N.Y.—A Sept. 21 party at Allaire Studios, an immense, yet secluded three-room recording facility, gave its owners and management an opportunity to showcase one of the most spectacular destination studios in the industry. Located in Glen Tonche, a 1924 estate high in the Catskills overlooking the Ashokan Reservoir, Allaire has already hosted its share of critically and commercially successful projects, including David Bowie’s Heathen and Norah Jones’ Come Away With Me, as well as Tim McGraw’s forthcoming Tim McGraw and the Dancehall Doctors.

Allaire’s Sept. 21 event, part of the Woodstock Film Festival (Phish bassist Mike Gordon’s documentary, Rising Low, was premiered here), also afforded guests a look at Allaire’s newest, grandest, and most-majestic studio, the Great Hall. As this month comes to an end, the Great Hall will host its first session, with Berklee College of Music String Department Chair Matt Glaser.

A stunning 35-foot-by-50-foot space with 45-foot cathedral ceilings, the Great Hall at Allaire is easily one of the commercial recording industry’s most up-to-date facilities. Five adjacent iso booths supplement the main tracking space. The ample control room features an 80-input Solid State Logic 9000 J Series console and will soon include a Pro Tools HD system.

Allaire’s John Storyk/George Augspurger design—representing the highly respected designers’ first collaboration—is only one aspect of the facility’s uniqueness, studio manager Mark McKenna says. “The Augspurger monitors are not typical,” McKenna says of the SSL control room’s surround-monitoring system. “They’re four by 12 with a horn, as well as subwoofers. We’re certainly taking a lot of care with that system. We were very particular about choosing equalization for it. We have really hefty power amps: Crown Studio Reference 1 and 2, and Bryston 9B for the high-frequency portion. It’s a very nice-sounding monitor.”

McKenna also lists some of the Great Hall’s complement of outboard equipment, including the recent addition of 16 Neve 1081 channel amplifiers. “In addition,” he says, “there will probably be another eight to 10 outboard devices. [Clients] are not locked into using the SSL as a front end.”

Also upcoming at Allaire, which features the equally grand Neve 8068-equipped studio and Pro Tools/Max DDB-equipped Project Studio, is likely to be a Merging Technologies Pyramax digital audio workstation for DSD recording, editing, and mastering for Super Audio CD. The Great Hall’s control room will also feature a DLP projector and drop-down screen for mix-to-picture.

With construction all but completed, Allaire is a self-contained retreat. The peaceful, rural atmosphere of Ulster County, which has long attracted artists and stressed-out city dwellers alike, now has another destination for professional audio recording. “It’s a low-stress environment,” McKenna says. “That’s one of the things that happens being in this area—people let their guard down when they’re up here.”

Solid State Logic 9000 J Series console and will soon include a Pro Tools HD system.
Peermusic Canada Acquires Song Corp. Publishing Catalog

BY JIM BESSMAN

Peermusic Canada has enlarged the already sizable holdings of venerable independent music-publishing company Peermusic with the purchase of the publishing catalog of the Song Corp. division of Canada’s largest and most important music-publishing caches.

The acquisition of Toronto-based Song Corp.’s publishing assets had been held up for more than a year following the company’s bankruptcy and was finalized with the approval of the Ontario Superior Court of Justice.

Included in the completed deal are Song Corp.’s Attic Music Publishing, the Music Publisher, and Roll Music catalogs, which contain the complete repertoire of leading Canadian rock groups the Tragically Hip, as well as such top Canadian songwriters as Jane Siberry, Dean McTaggart, John Capek, Eddie Schwartz, Odie Blackmon, and Lee Aaron. Also included are works from the bands Big Wreck, the Watchmen, Teenage Head, A Foot in Cold Water, and Fluid.

"Before it went bankrupt, Song Corp. was considered the leading indie publisher in Canada, with some of the greatest Canadian writers and bands ever," Peermusic USA president/COO Kathy Spanberger says. “The acquisition basically makes Peermusic the largest indie publisher in Canada, and its value for us is in its great repertoire of local songs. That’s why we have offices all over the world—to work with local talent.”

Founded in 1928 by the legendary Ralph S. Peer and still privately owned by the Peer family, Peermusic has offices in 26 countries. The cost of Peermusic Canada’s purchase of Song Corp., which was founded in 1946, is said by the company to be in the seven figures.

“It’s very significant for us,” Spanberger continues. “Although a lot of the songs have traveled well outside of Canada, many are considered to be Canadian standards. The Tragically Hip is one of the most successful and popular bands in Canadian history. It’s very important for us and for the Canadian music business that ownership [of Song Corp.’s music-publishing assets] stays in Canada.”

Peermusic Canada manager Neville Quinlan calls the Song Corp. acquisition “huge for us. It basically makes us a player in Canada, with songs from three decades of Canadian musicians—all of whom we know in Canada and who have international hits as well. For me, just having grown up with all this music, it’s "Oh, my God! I can’t believe I get to work these people and hopefully get them further releases in films and other outlets.""

Calling the Tragically Hip his favorite band, Quinlan adds that Peermusic Canada’s acquisition of the group’s prestigious catalog “puts us on the map by itself." But Song Corp.’s repertoire represents many music genres besides rock, Quinlan notes. Its attainment by Peermusic Canada “revolutionizes the company, he says, adding, “One of the things we’re trying to do here now is make sure everyone knows that the deal is not just for the Tragically Hip—even though they’re the flagship.”

Spanberger notes that Peermusic Canada’s deal to acquire Song Corp. took “18 months of hard work, because it was the first bankruptcy in Canadian history involving musical compositions. So we had to deal with a lot of lawyers and courts in setting precedent, and it was a more difficult transaction than we envisioned in the beginning. But we’re thrilled it worked out in our favor, and hopefully it won’t happen to other Canadian companies in the future.”

Peermusic Canada is now committed to paying the back royalties owed to Song Corp. writers who have suffered on account of the acquired company’s bankruptcy.

Verges, who got his start intern- ing in the tape library at UMPG Nashville VP/GM Pat Higdon’s Patrick Joseph Music (which eventually became part of UMPG) while enrolled in Belmont University’s school of music business, was named both BMI songwriter of the year and Nashville Songwriters Assn. International writer of the year during the Country Music Assn. (CMA) Awards week festivities. Additionally, Verges collected BMI performance awards for Martina McBride’s “Blissed,” which was nominated for CMA song of the year, Jessica Andrews “Who I Am,” Lonestar’s “With Me,” and Trisha Yearwood’s “I Wouldn’t Love You Anyway.”

“It was a crazy week,” says the dazed 29-year-old Verges, who moved to Tennessee from Louisiana. “I was born in Baton Rouge [La.] but grew up in Shreveport [La.], playing in all kinds of rock bands. But when it was time to go to college, I didn’t know what to do, so I came to Nashville because the music industry was here.”

Apprenticing with Higdon, Verges’ three years of making tape copies would pay off handsomely.

“It was really a great job for someone finding his voice as a songwriter, because the best songs in town came in every day—and I was the guy who listened to all of them and cataloged them,” Verges explains. “[BMI’s] Macrae Berg, Tim Menley, Gary Harrison—all those writers were there, so it was a real good learning experience.

The mayor of his hometown, in 1996, Verges informed Higdon that he was looking for a publishing deal.

“I told Pat he needed to find a new tape guy, and a couple weeks before graduation he offered me a deal—and I’ve been writing for him ever since. So he’s been my boss all the way.”

Verges’ big career break came when Faith Hill cut his “Love Is A Sweet Thing” on her 1999 Breathe album; her new follow-up, Cry, includes "This Is Me" and "Strong." Verges says he generally doesn’t target songs to particular singers but relies on Universal’s songpluggers to get them out there.

“My point person is Whitney Williams, who was working as a secretary when I started as an intern,” he says. “Now she’s one of the creative directors.”

Verges is now bent on keeping Williams supplied with good songs, and while he played in such Nashville bars as the well-received Evinrudes, he no longer harbors his own performing-artist ambitions.

“I enjoy singing but not on a commercial level,” he says. But he does aspire both to produce and—in a nod to his Louisiana Cajun heritage—learn to play the Cajun accordion built by renowned Cajun accordionist/manufacturer Marc Savoy that was his college graduation present.

Renzer, meanwhile, cites the “icing on the cake” of Verges’ success story: Higdon’s placement of Verges’ songs outside the Nashville country market, including a No. 1 pop hit in Holland with Marco Borsato & Sita, a new song for Celine Dion’s next album, and songs on Latin pop star Paulina Rubio’s current album.

COSTELLO’S CHESNUT: Nashville songwriting legend Jerry Chesnut, collared during cocktails at the Nov. 3 Nashville Songwriters Hall of Fame induction ceremony, was kvelling over Elvis Costello’s concert the week before at the Ryman Auditorium.

“I’ve seen the other Elvis, but Costello is the best performer I’ve ever seen,” Chesnut said. Of course, Costel- lo made a big production of Chesnut’s presence at the Ryman, pointing out the big man in the cowboy hat at the front of the stage and introducing him to an unknowing audience as the writer of George Jones’ hit "A Good Year for the Roses," which Costello covered on his 1981 album Almost Blue and immediately delivered live in front of its esteemed tunesmith.

By the way, Wayland Holyfield, chair of the Songwriters Foundations’ board of directors and MC of the event, had the evening’s best quip: “Behind every successful songwriter is an astonished mother-in-law.”
In a land best known for rugby and sheep, New Zealand—with a few notable exceptions—has made little more than a murmur on the global music stage. But that’s all changing.

The renaissance began about two years ago and, as 2002 draws to a close, New Zealand music is going from strength to strength.

The most recent figures compiled by the Recording Industry Assn. of New Zealand (RIANZ) show that local repertoire made up more than 8% of total music sales, compared with 6% in the previous year. More importantly, there has never been more international activity by New Zealand artists and record companies.

From the majors, artists as diverse as Bic Runga, Che Fu, Anika Moa, Pacificer, Salmonella Dub, D4, Zed and Hayley Westenra have all made inroads into overseas markets.

The independent scene in New Zealand is also thriving. Established indies such as Wildside and Pagan/Antenna continue to uncover fresh talent, while a new generation of labels, including Kog Transmissions, Mai Music, Dawn Entertainment, Intergalactic and Round Trip Mars, are offering a new side of New Zealand music to fans in international territories.

Continued on page 42

Strength of Local Music Scene Sets Stage for International Breakthrough

By John Ferguson

Antika Moa
Like every other music market in the world, New Zealand has been hit hard by piracy, the unauthorized duplication of music via downloads, file-sharing and CD-burning. But the Recording Industry Assn. of New Zealand (RIANZ) is fighting back—and is even taking an international lead with its innovative “Burn & Get Burnt” campaign.

**BACKED BY ARTISTS**

Last November, leading New Zealand artists joined forces with RIANZ to launch the local industry’s first anti-piracy campaign, under the banner Burn & Get Burnt. With the distinctive logo appearing on CD cases, all point-of-sale material and music company advertising, the aim was to educate the public that music piracy—particularly through the use of CD burners—is illegal.

One year later, even the most optimistic music exec would concede that CD-burning is still prevalent. But, if the flame of piracy haven't been extinguished, some small fires have been stamped out. More importantly, the New Zealand public is waking up to the fact that downloading free music or burning discs is hurting local and international artists.

RIANZ CEO Terence O’Neill-Joyce is also heartened by the fact that the New Zealand industry’s campaign has inspired other territories to explore similar initiatives, following a presentation he made at an anti-piracy summit of the International Federation of the Phonographic Industry (IFPI) in June. He believes that the reason Burn & Get Burnt has struck a chord, both in New Zealand and with other international industry bodies, is because it has been backed by the artists themselves, with leading local musicians such as Neil & Tim Finn, Che Fu, Bic Runga and Dave Dobben publicly lending their support to the campaign.

“I would like to think the new U.S. artist-driven campaign has at least been inspired by the New Zealand initiative,” says O’Neill-Joyce. “Here, the more we talked about it, the more the local artists began to realize that CD-burning is depriving them of revenue. And, if a little country like New Zealand could get these acts together, maybe others could as well.”

The difficulty comes in quantifying the campaign’s success. There are no official statistics about the level of piracy in New Zealand, but RIANZ maintains it is costing the industry more than NZ$90 million (US$43 million) a year.

O’Neill-Joyce points out that there are a million blank CDs sold in the market each month. Even if only 20% of these are being used for illegal copying— he believes the percentage is much higher—that is still a significant loss of revenue.

In a survey of music buyers conducted by research company Market Pulse International in August on behalf of RIANZ, almost 20% of those polled admitted they had burned a music disc—with 3% of those saying that they had done so in order to sell it. That equates to some 10,000 Kiwis who have at some time burned a music CD for profit.

Roger Harper, chief executive of the 25-unit CD Store/Planetjack chain, has no doubt that illegal burning is harming sales. “It’s definitely made an impact, but it’s impossible to quantify,” he says. “There’s no question that we are losing sales, and the results of RIANZ’s research suggest that burning is fairly common behavior.”

**THE LONG HAUL**

Burn & Get Burnt was designed primarily as an educational initiative, and O’Neill-Joyce is confident that the message is getting across. But now attention is switching to enforcement—because of the size of the country, there is no industry-funded anti-piracy force and music piracy is low on the priority list of the New Zealand police. However, O’Neill-Joyce believes police attitudes are slowly changing. In 2003, he is

Continued on page 13
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Key Record Companies

EMI MUSIC NEW ZEALAND
Top executive: Chris Callack, managing director
Artists include: Goodshirt, Greg Johnson, Neil Finn, Tim Finn, Blindspot, Salmonella Dub (Virgin)
Priorities: "The new structure of EMI is designed to facilitate our artists getting international exposure," says Callack. "And sooner or later one of our artists will be able to break through. In 2003, we anticipate having new albums from Salmonella Dub and Goodshirt, both of whom have had great years. Salmonella Dub, in particular, has made some good inroads in a number of overseas territories. We will continue working with [independent label partner] Antenna with Talpole, and we have just signed an alliance with the independent label Siren Records."
Web site: www.emisound.co.nz

FESTIVAL MUSIC-ROOM RECORDS
Top executive: Mark Ashbridge, managing director
Artists include: King Kapisi, Sola Rosa, Carly Binding, Bichadapu, Redaun, Pan-Vin
Priorities: "This year, we have been busy reaching our roster to make an impact internationally in 2003," says Ashbridge. "Among our priority acts are DJ; we intend to follow through on the international promise they've shown in 2002. We have high hopes for Carly Binding, whose album is due in March, and the new album from King Kapisi, which is due in April. Our strategy has always been to make music for the world, and, at this point in time, there are a lot of eyes focused on New Zealand as a source of repertoire."
Web site: www.festivalmusic-room.co.nz

INTERGALACTIC RECORDS
Top executive: Andrew Featherstone, director
Artists include: Kash, Ability, Siren Records
"Promotional videos for King Kapisi and Sola Rosa are being prepared, and we are looking to release a single from each artist later in the year. We are also working on getting more airplay for our artists on local radio stations.""International licensing of our key artist is the focus for 2003, backed up by agency representation," says Roach. "On top of this, our organization will continue to provide the very best multimedia and graphic services to the industry."
Web site: www.intergalacticrecords.com

KOG TRANSMISSIONS
Top executive: Chris CHOETLAND, director
Artists include: Subware, Concord Dawn, P Money, Shapeshifter, Phamim, Batercell, Pitch Black, Aviator, Chumbawa, Microman, rotor", ephalon-blue
"Our focus this year is to continue the success we had last year with our artists. We are looking to release a new album from Subware, and we are working on getting more airplay for our artists on local radio stations.""International licensing of our key artist is the focus for 2003, backed up by agency representation," says Roach. "On top of this, our organization will continue to provide the very best multimedia and graphic services to the industry."
Web site: www.kog.co.nz

LOOP RECORDINGS ADTJEARJOA
Top executive: Michael Tucker, label manager
Artists include: The Black Seeds, Ebb, Rhian Sheehan, 50114, Dark Sun Stereo, Bonhamaster, Cornerstone Roots, Kora
"Our focus this year is to continue the success we had last year with our artists. We are looking to release a new album from Subware, and we are working on getting more airplay for our artists on local radio stations."
Web site: www.looprecording.co.nz

PAGAN RECORDS
Top executive: Tim Moon, managing director
Artists include: (Antenna) Talpole, Pluto, The Relaxed Project, Dub Asylum, (Pagan) Greg
"Our focus this year is to continue the success we had last year with our artists. We are looking to release a new album from Subware, and we are working on getting more airplay for our artists on local radio stations."
Web site: www.paganrecords.com

MUSE ENTERTAINMENT
Top executive: Mark Roach, managing director
Artists include: Damien Binder
"International licensing of our key artist is the focus for 2003, backed up by agency representation," says Roach. "On top of this, our organization will continue to provide the very best multimedia and graphic services to the industry."
Web site: www.muserecords.com

ARCH HILL RECORDINGS
Top executive: Michael Bradshaw, managing director
Artists include: Sir Howard Morrisson, Melanie
"Our goal is to be ready for the growing interest from overseas with a fresh pool of talent, and help those artists deliver world-class repertoire," says Bradshaw.
Web site: www.archhill.co.nz

BMG NEW ZEALAND
Top executive: Michael Bradshaw, general manager
Artists include: Deceptikonz, Mareko, Ill Semantics, DJ CNI, Ibroha D and R.E.S. (Red Eye Society), K.A.O.S.
"We will work our networks off-shore, including distribution in Australia through Diggerdoo and Hot in the the U.K., says Howe."
Web site: www.bmgnewzealand.co.nz

DAWN RAID ENTERTAINMENT
Top executive: Andy Murman, chief executive
Artists include: Deceptikonz, Mareko, Ill Semantics, DJ CNI, Ibroha D and R.E.S. (Red Eye Society), K.A.O.S.
"To build and develop our presence on an international level," says Murman, "by breaking key artists like Deceptikonz and Mareko into tested markets and forming working relationships with entry level labels and distributors."
Web site: www.dawnraid.co.nz

Priorities: "Loop’s vision is to take New Zealand’s creative culture to the world," says Tucker. "We achieve this vision by releasing fresh New Zealand sounds and the quarterly Loop Series of compilations."
Web site: www.loopcdn.co.nz

MAI MUSIC LIMITED
Top executive: Victor Stent, general manager
Artists include: Lonz, Ngaire, Toho, Kon Mako, Carmen Steel, Priscilla, 5th Element, Jamie Greemdale, Te Hammera, Dubious Bros., Katchafire, ESPMCS, Wordperfect, D2S
Web site: www.maimusic.co.nz

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Web site: www.muserecords.com

PAGAN RECORDS
Top executive: Tim Moon, managing director
Artists include: (Antenna) Talpole, Pluto, The Relaxed Project, Dub Asylum, (Pagan) Greg
"Our focus this year is to continue the success we had last year with our artists. We are looking to release a new album from Subware, and we are working on getting more airplay for our artists on local radio stations."
Web site: www.paganrecords.com

MIKE BROWN ENTERTAINMENT
Top executive: Michael Brown, managing director
Artists include: Mike Brown, Ebb, Rhian Sheehan, 50114, Dark Sun Stereo, Bonhamaster, Cornerstone Roots, Kora
"Our focus this year is to continue the success we had last year with our artists. We are looking to release a new album from Subware, and we are working on getting more airplay for our artists on local radio stations."
Web site: www.mikebrownentertainment.com

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www.americanradiohistory.com

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This is just one of the thousands of messages on The D4's website from all over the planet. It's been enormously gratifying for us to watch this happen from our Auckland offices over the past months. Because people throughout the world are now in love with this band from New Zealand and their debut album 6/20, as much as we are already. Even at the risk of their relationships (though we hope the boyfriend in question has learnt a few chords by now). And that's no small feat for a bunch of rock 'n roll mother******ers from a country of islands in the South Pacific. A country where it's also our privilege to work on international acts that include Kylie, Garbage, A-ha, AC/DC and Paul Schoenfield. We're helping build other New Zealand acts too. Bands like Bichadapu, Pentum and Khumbus. Sameon hip hop star King Kapisi and songstress Carly Binding. They all have something special that could only come from these parts. To find out more, we're only an email or telephone call away. So drop us a line to info@fmrecords.co.nz or call us on +64-9-361 0223.

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40
Johnson, The Warratahs, Al Hunter, Bluespeak, Smoke Shop, Ubana

Priorities: "Pagan is one of New Zealand's longest-established indie labels, and its repertoire spans some 16 years of pop, country, roots, folk and jazz," says Moon. "Along with our subsidiary, Antenna, in 2003 we intend to develop more overseas licensing for priority label artists, such as Tadpole, The Relaxomatic Project and Dub Asylum."

Web site: www.pagan.co.nz, www.antenna.co.nz

ROUND TRIP MARS RECORDS
Top executive: Jim Pinckney (a.k.a. Stinky Jim)
Artists include: sjd, Phase 5, Phelps & Mcrro, Jose, Pains People, Foto, Michael Logue
Web site: www.roundtripmars.com

SIREN RECORDS
Top executive: Tracy Magan, managing director
Artists include: Goldenhorse, GST, Ben King
Priorities: "With a strong international focus, we aim to see New Zealand music take the place it deserves in the world market, while contributing further to the pride New Zealanders take in their local talent both here and overseas," says Magan.

Web site: www.siren-records.com

SONY MUSIC ENTERTAINMENT NEW ZEALAND
Top executive: Michael Glading, managing director
Artists include: Che Fu, Bic Runga, Dave Dobbyn, Steller, Breathe, Amber Claire
Priorities: "It's been an incredible year," says Glading. "Che Fu and Bic Runga, along with the compilation Nature, are all in our top-10 selling albums of the year, so we are succeeding in turning our domestic artists into big-selling acts. We are working hard to repeat that success on the international stage, as well. In 2003, you will see a number of exciting new artists, and we have also signed a deal with Joy Records, which was founded by Simon Griggs and Alan Jansson, who created the global OMC hit 'How Bizarre.'"

Web site: www.sonymusic.co.nz

UNIVERSAL MUSIC NZ
Top executive: Adam Holt, managing director
Artists include: Hayley Westenra, Zed, Before Friday, House of Downtown, K'Lee, Elemeno P
Priorities: "This year, we have continued to lay the international groundwork with Interscope for Zed and Hayley Westenra, whom Decca regards as a major priority for next year," says Holt. "Domestically, our focus on 2003 is going to be getting to the next level with K'Lee and Elemeno P. We also have some great new development artists such as Dean Chandler. Another area I want to focus on is the distribution deals with independent labels Kog Transmissions and Dawn Raid. I think we are putting something back into the indie sector and helping them develop some great talent."

Web site: www.umusic.co.nz

WARNER MUSIC NEW ZEALAND
Top executive: James Southgate, managing director
Artists include: Anika Moa, The Feelers, Pacifier, Fur Patrol, Annie
Crummer
Priorities: "Our aim is to build on the successful year we had in 2002, in what has been a pretty trying time economically worldwide," says Southgate. "We have had a fantastic 2002, growing both our market share and bottom line. With our roster in 2003, it is going to be an extremely strong year. Our local success stories this year have included Anika Moa, the Feelers and Pacifier, all of whom have made inroads internationally. We are also looking forward to Fur Patrol, who are working hard in Australia at present and should have new material next year, as well."

Web site: www.warnermusic.co.nz

WILDSIDE RECORDS
Top executive: Murray Cammick, manager
Artists include: Rubicon, Slim, Bryan Bell, D-Super, Graham Brazier, Marvey King
Web site: www.wildsidercords.com

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FRESH NEW ZEALAND CLASSICS.
"I think NZOA has done an outstanding job," says EMI managing director Chris Caddick. "I think the resurgence in New Zealand music has a large amount to do with NZOA."

**PACIFIC POP**

There's certainly no doubt that the current Labour Government is very committed to helping the music industry grow. This month, for example, the overseas trade department, Trade New Zealand, provided NZ$345,000 (US $167,000) to fly in leading international artists for a series of showcase concerts.

However, some in the industry caution that it would be dangerous to rely too much on government support. For example, the self-released Datsuns, licensed to Infinity/Shock at home and V2 abroad, have achieved top-20 status in the U.K. but have largely eschewed the usual government funding options. And while dance specialist Kog Transmissions welcomes the financial support, the label says there is only so much that state funding can achieve.

Kog is one of the new breed of New Zealand indies that is striking success internationally with acts such as Conrad Davis and P-Money, who last year placed third at the Technics DMC World DJ Championships.

"The whole industry had been pleased with the natural growth of local music on the radio."

James Southgate, Warner Music New Zealand

"The big advantage for us is, if you want to send a band overseas, it's a real big expense," GM Chris Checland says. "Whereas, we can send one DJ over there—or even just the vinyl to the right DJ."

Executive at another new independent, Mai Music, an offshoot of a media group that also owns one of the highest rated Auckland radio stations—Mai FM—believes that New Zealand can make inroads internationally with a new musical form, which they term "Pacific pop."

The best known practitioner of that has been OMG, whom Mai Music GM Victor Stent discovered back in the '90s. Stent believes the global success of OMG—the act's single "How Bizarre" went top 10 in more than 30 countries—means there is a market for a uniquely New Zealand-style of music, a Pacific-flavored sound which draws on hip-hop, R&B and reggae.

"Rather than mimicking overseas sounds, we are evolving our own sound, which will ultimately be more exportable," he says.
ANTI-PIRACY CAMPAIGN

Looking to initiate one case a month against illegal operators to send a clear message to music pirates that they will not be immune from prosecution.

In the meantime, the Burn & Get Burnt campaign will continue because there is still work to do. The Association has already invested NZ$460,000 (US$291,588) in the campaign and a further NZ$200,000 (US$383,176) has been earmarked for 2003.

Although the Market Pulse International survey showed the campaign has raised awareness, the poll also showed that nearly one in five New Zealanders still believe it is legal to burn music for personal use.

The RIANZ message remains: If you copy CDs, you'll get your fingers burnt. "We're in it for the long haul," says O'Neil Joyce. "I'm doing this for the industry as CEO of RIANZ, but I am someone who got into the industry by starting an independent record company back in 1968. For a lot of my life, I have been involved with and investing in and performing with musicians. I'm passionate about it—and I have no sympathy at all for the guys who are ripping off the artists."

ONE GOOD TURN DESERVES ANOTHER

N.Z. Music has never been stronger. It's partly because N.Z. Radio has never been stronger. Healthy competition for listeners has led to 'out there' performance.

For instance, N.Z. 'time spent listening' figures and share of the ad dollar are second around the world only to the USA. Not bad for a country of less than 4 million people!

Growth of N.Z. Music will be close to 50% during 2002, due to close co-operation between the music industry, N.Z. on Air, music retailers and N.Z. Radio.

**Jingle All the Way:** P. Diddy, Destiny's Child, Smash Mouth, Goo Goo Dolls, and K-Ci & JoJo will perform at Jingle Ball 2002, a benefit concert sponsored by Clear Channel Communications' Bay Area radio stations. Proceeds from the Dec. 18 event, to be held at the Compaq Center in San Jose, Calif., will benefit the Ronald McDonald House Charities. Contact: KMEL, San Francisco at 415-538-1061.
**France Takes Tax-Rate Lead**

*Other EU Governments, Bodies Support Stance On Record-Sales Tax*

BY EMMANUEL LEGRAND

PARIS—The French government's recent stance in calling for a lower rate of VAT (value-added tax, or sales tax) on prerecorded music is receiving support from other governments and music-industry representatives across the European Union (EU).

In a Nov. 11 speech to the Council of the EU in Brussels, French minister of culture and communication Jean-Jacques Aillagon announced that the VAT issue is now of “prime importance” to the French government. The council comprises ministers representing each EU member state. Although there is only one council, its composition varies, with the ministers changing according to the specific topic (finance, culture, agriculture) discussed at each meeting.

At the Nov. 11 meeting, Aillagon invited his colleagues on the council to back a proposal to lower VAT rates on music. He also announced the appointment of a high-ranking politician, former minister of culture François Léotard—who in 1987 was instrumental in lowering France’s VAT rate from 15.53% to 21%—as the country’s envoy to the European Commission (EC) and EU member states, with the task of promoting France’s position on VAT. A VAT reduction would require the unanimous agreement of all 15 EU members, and Léotard is scheduled to embark shortly on a visit to each of them to push the French case.

Aillagon stressed that a reduction in VAT would “preserve and develop European music industries” that have been made “fragile” by physical and online piracy. A lower tax rate, he said, could bring CD prices in Europe below the 15-euro ($15.12) mark. Aillagon called Léotard’s appointment sign of the “strategic importance” of this issue for the French government.

He also expressed the wish that the issue could be dealt with during 2003, before the scheduled enlargement of the EU. (Ten countries, mainly from Eastern Europe, are scheduled to join the existing EU members in early 2004.)

During the council meeting, EU Commissioner of Culture Viviane Reding noted that tax matters must be discussed with member states’ finance ministers. But the newly elected German government’s minister of culture, Christine Weiss, has supported France’s call. Weiss says that works of art and books are already subject to a reduced “cultural goods” 7% VAT rate in Germany and that she is in favor of extending this ceiling.

Not surprisingly, record-industry reaction to the French move is positive. French labels body SNEP’s director general, Hervé Romy, says: “It is a good thing that someone like Léotard is in charge—he really is a political heavyweight.”

Frances Moore, the International Federation of the Phonographic Industry’s Brussels-based regional director for Europe, says: “The French have been superhuman from the beginning (of the VAT campaign).” Léotard, she adds, will be able to “speak, at a level of peers, to member states and take the issue to the highest level. He has experience on culture, VAT, and finance issues. He will act as a catalyst and open doors, but we are aware it’s going to be a difficult task.”

Moore is also “heartened” by the reaction of Weiss.

Predictably, the response from the EC tax affairs department was more lukewarm. The EC is the executive body of the EU. A department spokesman says: “We welcome the French contribution to the debate, as we welcome all contributions. Our review of the directive will examine whether it is worth proposing modifications, but it is too early to say if we will propose a change in the VAT levels on records.”

France is now taking the political lead on an issue that has been long debated in that country. Its first governmental move was made July 24, when an official request was submitted to Fris Bolkestein, the European commissioner responsible for tax affairs, asking for prerecorded music to be registered in Appendix H of the EU’s existing VAT directive, which is due to be revised in early 2003. According to the EC, “The French proposal will be part of that review.” However, we cannot predict the timing at this moment which might prejudice the results of that review.

French minister of culture and communication Jean-Jacques Aillagon announced that the VAT issue is now of “prime importance” to the French government. The council comprises ministers representing each EU member state. Although there is only one council, its composition varies, with the ministers changing according to the specific topic (finance, culture, agriculture) discussed at each meeting.

An updated Labeling Code of Practice, effective April 1, 2003, will see some releases banned from sale to under-18s. Devised by the Australian Record Industry Assn. (ARIA) and the Australian Music Retailers Assn. (AMRA) in consultation with regulators, the Office of Film & Literature Classification (OFLC), it may be the first of its kind in a major market.

The new regulations replace a previous voluntary code, which split product into two categories, a “generic” level and a “restricted” level (R), carrying a warning sticker. The new one has three categories—“grand” (level 1), “strong” (S), and “higher” (H)—depending on the level of sex, drugs, and violence references in lyrics.

ARIA CEO Stephen Peach rejects the idea that this is tantamount to censorship. “The code is down to parental control and discretion,” Peach insists. “We’ve used the language and criteria of movie classifications. The difference is, a cinema cannot let an under-18 patron into an R-rated movie, even if a parent agrees the child can view it. With the CD, the parent can buy it for their children. All we’re saying to parents is that retailers have agreed not to sell these Level 3 recordings to under-18s.”

In March, the Australian government’s Standing Committee of Attorneys General requested that the music industry’s existing voluntary Labeling Code of Practice be amended after consumer complaints that some titles were not appropriate for sale to minors. Among the albums cited as problematic by the committee were titles by Eminem, Tori Amos, the Prodigy, and Marilyn Manson, plus local acts Machine Gun Fellatio and Regurgitator. ARIA came up with the idea of introducing a Level 3 category to accommodate more extreme releases, believing that not everything on the previous Level 2 “R” list should be restricted to over-18s. Peach and AMRA executive officer Ian Harvey agree that parental concerns about knowing what’s on a record’s content are justified. If the music industry had not adopted a cooperative stance, there were fears that the attorneys general may have introduced a “pre-check” system, similar to that applied to movies and videos here. Record companies could have had to pay a fee in the region of $1,000 Australian ($570) for the OFLC to check each CD release. Labels’ marketing schedules could also have faced disruption.

ARIA members will be responsible for the classification and labeling of all CDs manufactured and/or distributed by them in Australia. Music retailers will be responsible for ensuring that Level 3 CDs are not sold to under-18s and labeling any CDs they directly import for sale. AMRA will also provide training materials for retailers to use to ensure their staff understands and implements the new system. An Ombudsman will report back to the OFLC at the end of 2003 on the effectiveness of the new code.

Harvey doubts consumers will respond negatively to providing identification in music stores. "They seem comfortable about it in other environments like cinemas and nightclubs." As yet, decisions have not been made about the type of penalties that might face retailers who fail to stick to the code, which ARIA will supervise.
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<th>JAPAN</th>
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<tbody>
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<td>1. DIRECY</td>
<td>1. DIRTY</td>
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<td>1. MARE</td>
</tr>
<tr>
<td>2. DIE ANOTHER DAY</td>
<td>2. DIE ANOTHER DAY</td>
<td>2. ASERE/J'ETE LE KETCHUP SONG</td>
<td>2. IT TAKES TWO</td>
</tr>
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<td>4. ELECTRICAL STORM (IMPORT)</td>
<td>4. ELECTRICAL STORM (IMPORT)</td>
<td>4. DIRTY</td>
<td>4. UNBREAKABLE</td>
</tr>
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<td>5. ELECTRIC</td>
<td>5. ASERE/J'ETE LE KETCHUP SONG</td>
<td>5. THE BEST OF 2000-2002</td>
</tr>
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<td>6. HEY SEXY LADY</td>
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<td>6. ROCK ME</td>
<td>6. UNEXPECTED</td>
</tr>
<tr>
<td>7. CRY</td>
<td>7. CRY</td>
<td>7. DITTY</td>
<td>7. DREAMER GETS ME THROUGH</td>
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<td>10. PRAYER</td>
<td>10. PRAYER</td>
<td>10. BORN TO TRY</td>
<td>10. UNFORTUNATELY</td>
</tr>
<tr>
<td>11. CHECK THE MEANING</td>
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<td>11. SKY</td>
<td>11. VIA E’UNA PESSIMA IDEA</td>
</tr>
<tr>
<td>12. DAYS GO BY</td>
<td>12. DAYS GO BY</td>
<td>12. DIRTY</td>
<td>12. VIA E’UNA PESSIMA IDEA</td>
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<td>15. ASERE/J'ETE LE KETCHUP SONG</td>
<td>15. VIA E’UNA PESSIMA IDEA</td>
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<td>16. PUEDE SER</td>
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<td>16. BORN TO TRY</td>
<td>16. VIA E’UNA PESSIMA IDEA</td>
</tr>
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<td>17. THE BEST OF 2000-2002</td>
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<td>1. IT TAKES TWO</td>
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Hits of the World is compiled at Billboard/London.

NEW = New Entry  RE = Re-Entry
### COMMON CURRENCY

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>USA</th>
<th>JPN</th>
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**FLYING HIGH:** London-based duo Turin Brakes is set to follow its Mercury Music Prize nominated debut album "The Optimist" with a second, as-yet untitled LP early in 2003 via Source. In the meantime, the two acoustic-based singer/songwriters warmed up for the album release with an extensive U.K. tour, an intimate gig at the gypsy dialect Caló on indie La Fabrica De Colores/Satellite K, and Seville’s Márteis del Compañ with Empaquetado de Venta (Vacuum Packed) on Warner Spain. Ojos de Brujo, which played this fall’s WOMEX festival in Essen, Germany, reached No. 40 on the Spanish album charts with its self-produced and -published album. A ramshackle mix of hippie philosophy and scratch hip-hop, Bari is enjoying success because it is not another New Flamenco-style attempt to court commercial success by losing dignity. Márteis del Compañ has known Spanish chart success before, and the group’s Andalucian approach to flamenco is less radical. Márteis toured the U.S. and Latin America in 2000 and 2001, and Warner is putting faith in the group’s contemporary hip-hop/ flamenco style. HOWELL LEWELLYN

**SEEKERS SELL UP:** In a first for the Australian music industry, the Seekers have put their back catalog of songs and video performances, and music videos for sale. Analysts suggest bids could top around $10 million (around $6.5 million). The vocal harmony outfit had global hits in the 1960s with "Georgy Girl," "The Carnival Is Over," and "A World Of Our Own." Its last album, 1967’s Future Splash, went platinum (70,000 units). In March, the quartet will embark on its final tour through Australia. The group reunites on tour, but singer Judith Durham has a jazz career, bassist Athol Guy runs a bed and board establishment, guitarist Keith Potger runs a furniture importing company in Perth, and main singer Bruce Woodley resides in Bali. CHRISTIE LEWIS

**SEEKING SACRIFICE:** Released in Ireland with minimal fanfare, Autama’s debut album, My Sanctuary (et al. Records), has been a quiet, low-key triumph of soulful electronics. The brainchild of Dublin-based studio wizard Ken McHugh, Autama combines abstract ambient dance grooves with the delicate “fragments” with star performances from special guest vocalists Carol Keogh (formerly of ethereal Irish band the Plague Monkeys) and Cathy Davey, both of whom remain largely unknown in their native Ireland. By drafting musicians to play violin and cello, McHugh has added an organic element to the programmed beats and rhythms. Keeping with the eclectic nature of the record, there is even a pastiche of wobbly Irish chanteuse Enya on "Little Green Man." McHugh is planning a series of multimedia performances to promote his Autama project, which is slated for eventual U.K. and international release. He also plans to use his independent Lethand label to release music by other artists. NICK KELLY
Furtado, Mitchell, Nickelback Among Winners At Canada's SOCAN Awards

BY LARRY LEBLANC

TOORONTO—With three winners, Canadian singersongwriter Nelly Furtado was the big winner at the 12th annual Society of Composers, Authors, and Music Publishers of Canada (SOCAN) Awards. Held Nov. 18 here.

DreamWorksUniversal artist Furtado—who did not attend the ceremony held at the Art Gallery of Ontario in Toronto—was honored for her compositions “I’m Like a Bird” and “Turn Off The Light” in the pop music category and received an international achievement award for “I’m Like a Bird.” (Both titles are published by Nelstar Publishing.)

The event, hosted by country singer Paul Brandt and attended by 200 industry figures, honored those Canadian songwriters and publishers whose songs received the most radio airplay in 2001, as well as SOCAN members whose complete repertoires achieved the highest number of performances in their respective categories during 2001.

One of the evening’s highlights was an emotional speech by SOCAN president Gilles Valiquette, who called on music creators to unite in order to protect their copyrights in the face of the “demonization of technology in the marketplace.”

Valiquette said, “One way to do this is to value this organization. We are SOCAN. We need SOCAN. But SOCAN needs us, too.”

MITCHELL OVER THE MOON

Furtado was among the handful of celebrity no-shows at the event. Others included rockers Nickelback and Wax, country singer Carolyn Dawn Johnson, and rapper Kardinal Offishall. But the event did not lack star power—not least for the presence of Joni Mitchell, who received the William Harold Moon Award, recognizing her contribution in bringing international attention to Canada through her music throughout the course of her career.

Fighting back tears at the beginning of her acceptance speech, Nonnus/Warner Music artist Mitchell then humorously led the audience through her emergence as a songwriter while in her teens in Saskatoon, Saskatchewan. “I’ve always said I’m getting out of the music business,” Mitchell concluded. “Recently, I said it again. Well, I’m still here.”

Speaking to Billboard, Mitchell recalls that her career took a commercial downturn following her 1979 Asylum Records album Mingus, a collaboration with late jazz bassist Charles Mingus. “I was advised not to do that album,” the 1995 Billboard Century Award honoree said. “I was told I’d lose radio support. What did that have to do with making music? I’d do it again.”

Another highlight was the acceptance of singer/guitarist/product Myles Goodwyn of the Canadian band微笑 (Mg) in the Canada Bravo award. The group, formed in 1969, has recorded 10 albums and released numerous singles.

Mg won for their album “Outside,” which features the single “Have a Heart” and “The Answer.” The band’s music has been described as “edgy” and has gained popularity in Canada and beyond.

Another Canadian winner was the band Smile, which received the SOCAN Music Video Award for their video “I Don’t Know How to Love.” The band’s video features成员 performing in a diverse range of locations, from a warehouse to a city street.

The awards ceremony was held at the Sony Centre for the Performing Arts in Toronto and was broadcasted live on CBC Television. The event was sponsored by various companies, including Canadian Tire, Molson Coors, and the Ontario Arts Council.
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Sinatra, Elvis, Stones Go Platinum
IFPI Europe Awards Recognize Golden Oldies And Current Artists

BY PAUL Sexton
London—October’s International Federation of the Phonographic Industry’s (IFPI) Platinum Europe Awards, presented at Universal Music International’s annual conference in Paris, acknowledge the solid gold status of long-established artists including Sinatra, Elvis, Stones, and current artists such as King’s first album, which is also the first to go platinum.

The ceremony recognizes albums containing 100,000 or more single sales in Europe, and it is an occasion for the industry to celebrate the enduring popularity of its artists. The event features presentations to artists and their representatives, including performers and producers, who have contributed to the success of the year’s best-selling albums.

The 2001/2002 APRA Reports Record Income Results show an increase in income for music publishers and songwriters, with total income from record royalties reaching $96.5 million.

BY CHARLES Ferro
Copenhagen—The organizers of Play Danish Day, the Oct. 31 event that promoted the domestic music scene here, are looking to repeat the experience.

The initiative was coordinated by the Danish Music Information Center (MIC)—which operates under the aegis of Denmark’s Ministry of Culture—and authors’ rights body KODA. According to MIC director Birgit Bergholt, “The goal was to raise awareness of our own musical culture, background, and identity in a global cultural landscape where it can be difficult to recognize our heritage. Danish music is not the same today as it was just 10 years ago, given the global scope of cultural integration. Bergholt says plans are being made for a repeat of the initiative, though next year’s event will have a different, yet unspecified angle.”

The aim was to raise the profile of all facets of Danish music, whether performed by domestic or international talent, giving particular exposure to Danish-language artists.

On Oct. 31, the state-owned Danish Broadcasting Corp. (DR) gave over most of the day’s airtime to Danish music on its flagship national top 40 public service radio station P3, although the country’s commercial stations supported the initiative to a far lesser degree. National market leader P3’s programming policy already requires it to play around 40% local repertoire.

Danish TV stations scheduled a modest amount of extra music-related programming to tie in with the event, but gave substantial coverage to a curtain-raiser for the actual day. An Oct. 29 conference titled “Play Danish—A Conference on Danish Music and Identity,” staged in Copenhagen by MIC and KODA, the conference featured four key speakers addressing issues relating to popular, traditional, folk, and classical music. Most of the 125 participants represented various music-related organizations, and mainstream topics were largely eclipsed by discussions of various subtopics. The conference was capped by a Q&A forum, with a panel including International Federation of the Phonographic Industry Denmark chairman/EMI Music president Michael Ritto and DR director of music policy Erik Frederiksen.

Torben Ravn, radio promoter at Sony Music, reflected on the success of Play Danish: “It was a good initiative. But he adds, “What was needed was local/commercial radio stations to fully participate—but they had budget demands and tend to play international music—which is subject to lower performing rights rates. It’s great P3 supported it, but I still wish they’d played some more tracks you don’t normally hear.”

Petersen insists that the day “illustrated what we can do in diverse genres, so listeners/viewers realize what is our Danish heritage of the 10 acts or so that get heavy play. It’s valuable to expose new genres and raise awareness of the history of Danish music.”

Bergholt concludes, “Given the press coverage, I’d say we reached our goals.”

APRA Reports Record Income Results In 2001/2002

BY CHRISTIE EliEzer

At its annual general meeting Nov. 8 in Sydney, APRA reported that gross revenue from Australia and New Zealand had reached a record high of $100.1 million Australian ($57.9 million), up from $96.7 million Australian ($55.1 million) in the 2000/2001 period. The international success of Australian bands, films, and TV series meant that more than $16 million Australian ($9.3 million) in gross revenue came from overseas sources—up from the previous year’s figure of $15 million Australian ($8.55 million), setting another record.

Altogether, $85.6 million Australian ($48.7 million) was distributed to APRA’s 33,404 composer, songwriter, and publisher members and its overseas affiliates. The figure was $82.7 million Australian ($47.1 million) in 2000/2001.

Brett Cottle, CEO of the 76-year-old collection society, says: “Of our 18 streams of revenue, 15 went up. Given that many companies in the entertainment industry are finding it hard, this was an unexpected result.”

APRA also manages the Australasian Mechanical Copyright Society (AMCOS); the joint revenue of the two bodies totalled $121 million Australian ($69 million), up from $116 million Australian ($64 million) in 2000/2001.

The AMCOS’ 200 publisher members received $17.4 million Australian ($9.9 million) from the collection of mechanical royalties, down from $18.9 million Australian ($11.0 million) in the previous term.

Operating on a low cost ratio of 14.87%, APRA has been aggressive in finding new sources of income in recent times. During the 2001/2002 period, it negotiated an annual increase in license fees of $600,000 Australian ($342,000) from the government-run ABC TV and radio network and collected $1 million Australian on behalf of its members (who pay the fees to the pay-TV sector). The body also secured $1 million Australian in license fees from businesses using music-on-hold.

APRA also raised its fee rate for New Zealand commercial radio stations, which previously paid 2.3% of gross advertising revenue for FM stations and 2% for AM formats. APRA took the dispute to arbitration. As a result, since July, Kiwi stations with music formats have had to pay APRA 2.6% of gross advertising revenue and talk stations a flat 1%. 
EURO STRATEGIES: Are They Paying Off?

Majors Revamp Labels And Marketing To Survive During Tough Times

BY ADAM HOWORTH

LONDON—No man is an island, nor is any product manager, A&R exec or marketing VP. That's the message emanating from the multinational major labels in Europe as they aim to reverse the trend of tumbling sales. One key strategy: creating clearer channels of communication and cooperation between their regional offices.

The latest global sales figures from IFPI, the International Federation of the Phonographic Industry, heap more misery on an already tough year, reports Billboard.

Music sales have dropped in value 5.1%. "I'd like to say I'm surprised, but I'm not," says Burger, who stresses, "Our chart share is higher than it has ever been in singles and albums."

For this European Quarterly report, Billboard spoke to senior executives with European responsibility at each of the five multinational major labels about the steps they've taken to sell music in tough times and how those efforts are paying off.

GREAT MUSIC FROM ANYWHERE

The chart-topping success across Europe of RCA's "EdsBiz 90 #1 Has is a prime example of BMG's efforts with Anglo-American repertoire, to clearly "prioritize what we see as potentially big sellers," says Tim Bowen, COO, BMG Europe.

The Elvis campaign, he says, "was extremely well-focused and ensured the album went to No. 1 in 17 countries."

BMG Europe's appointment in July of Noel Kenan as senior VP of marketing was aimed at ensuring "immediate and clear communication between the repertoire owner and seller," says Bowen. "We've seen that operate extremely well with Pink and Avril Lavigne," he says, while new projects from Christina Aguilera, the Foo Fighters and Santana should see similar payoffs. "It's totally important that the guy who sells a record in Belgium, for example, is close to the guy providing the artists or parts of the advertising in New York. That applies to all artists. That's the Anglo-American approach."

With European repertoire, BMG

Continued on page EQ-10

SWEDEN'S HOME-GROWN TALENT HELPS STABILIZE MUSIC SALES

Performers And Producers Give Country International Impact

BY JEFFREY DE HART

STOCKHOLM—While music sales in key European markets dropped more than 7% in the first half of this year, Sweden is holding its own. In a global business climate threatened by online piracy, BMG has managed to maintain its share of the market, according to the latest IFPI report.

The report, released in October by the International Federation of the Phonographic Industry (IFPI), shows that Sweden, among the leading European markets, had a 7.5% drop in sales volume and a 2.4% drop in units during the first six months of 2002, according to figures released in October by the International Federation of the Phonographic Industry (IFPI).

However, the IFPI report singled out the strength of Sweden, a market known for the international appeal of its artists, writers and producers. According to half-year figures from Gram-

Continued on page EQ-4

Sony's Burger

Industry, heap more misery on an
trend of
europe.

entertainment eu president

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LONDON—Around Europe, there’s plenty of new talent peeping out from behind the curtain, waiting for a big debut in the first quarter of 2003. “We had a pretty good year in 2002 with breaking new acts,” says Max Hole, senior VP of international marketing and A&R at Universal Music International, who singles out English pop/dance breakthrough Sophie Ellis Bextor among domestic signings. “But there are certainly some new artists we’re going to be focusing on delivering in the first quarter, especially [Russian female duo] T.A.T.U., who’ve already broken in Eastern Europe. There are some countries that haven’t started yet that will really push them. I was hoping we’d get a single album in the first quarter, but I think it’s more likely to be April or May.”

At press time, many other label release schedules for the period had yet to come into sharp focus. But Source is releasing a sophomore release from melodic modern rockers Turin Brakes, whose debut set, The Optimist, won a Mercury Music Prize nomination and went on to sell 200,000 copies in the U.K. alone, according to the label. Virgin, parent to the Source, has launched an “early awareness” initiative on the band’s turnbrakes.com site, which contains a hidden CD-ROM-driven contest only accessible to those with a copy of The Optimist. The upcoming set is produced by Tony Hoffer, whose credits include Beck, Supergrass and Air. Apart from Turin Brakes, new-year priorities at EMI include other baby acts such as Athlete, Audio Bullys and Norwegian band Kings Of Convenience, plus a sophomore set from singer-songwriter Ed Harcourt. Mike Allen, VP of international for EMI, says the quarter will also feature new albums from heavy hitters such as Massive Attack and Mel C, the former Spice Girl, whose first solo set, Northern Star, was a major European seller.

Swedish label Playground’s new wave players in the first quarter of 2003 include the Teenage Idols, described by Playground’s John Cloud as “garage-core punk-pop,” pop act Nicole Lacy and double-platinum-selling rock act the Rams. At the offices of “major indie” Sanctuary, VP of international marketing and promotion Julian Wall is releasing the first studio album from Morrissey since 1997’s Maladjusted. A newly recorded live album from Souxsie & the Banshees is also on tap for early 2003 release, he notes, to help “further establish the label’s position as a force to be more than reckoned with.”

Danish pop duo Junior Senior—who track, “Move Your Feet,” on indie Crunchy Frog, led to not one but two deals with majors—is now set for new-year expansion into the U.K. The song was licensed to Capitol in the U.K., while Universal, which has rights everywhere, has targeted Holland, Italy, France and Germany as its early priorities. A British release is due on Jan. 13, followed by another single and then the album D-Don’t Stop the Beat. The group’s Junior describes the track as “simple and overworked.”

Indie label Flying Sparks, the company behind the success of 50-year-old singer-songwriter Gordon Haskell, has a second single from his current album, Shadows on the Wall, due early next year. MD Ian Brown is also excited about Songs From the Gutter, the new album by feisty 23-year-old, Oxford-born Theo Gilmore. The album has been released on Gilmore’s own Shameless label as a joint venture by Flying Sparks and Hot. Gilmore’s new album delivers on the promise of her previous releases, Burnning Dorothy and The Lipstick Conspirators. It’s U.K. media acclaim, both for Gilmore’s original material and her cover of Bob Dylan’s “I Dreamed I Saw St. Augustine.” At WEA, British dance act Chicone (writer-producer Nick Bracegirdle) will return in Janu-
to forget we have older people who are very interested in music, and they are willing to spend their money on artists and albums.”

Jörgy Sjöj, MD of indie Play
ground Music Scandinavia, says, “It has become more difficult to break new artists. The last year's focus on TV-advertised records has produced a backlash for the whole industry. Marketing costs exceed the income of various projects, and, as a result, there is less investment in new music and developing acts.”

A good portion of sales volume thus far in 2002 has come from mid-
and low-price catalog product heavily advertised on TV.

Those results have been possible due to the depressed price of media time. “At the same time the market has been flat, we have had a media recession in Sweden,” says Jonas Sjöjemark, CEO of Bonnier Amigo Music Group. “Thanks to that, the labels managed to sell a lot of records on TV by actively repackaging catalog and going to TV to sell to the 40-plus market. If the media recession had not happened, then we would have had a small decline.”

SELL, SELL, SELL
Retailers, in turn, have had their share of turmoil, with bankruptcies, new management, inner-city store closings and new stores in the suburbs. The stores are getting bigger but fewer in number. Retailers hope to capitalize on events like the Swedish Hit Music Awards, which is being coordinated with a yearly retail sales meeting in November, in addition to events like the Swedish Grammik award show.

In the struggle to lure consumers, retailers are forced to ignore niche acts. “We are facing a concentrated ownership of media outlets and retailers,” Sjöj observes, but that means “more and more focus on the major and mainstream artists, which is a neg-
ative development for independent record companies and developing acts.” As a result, he says, “Retailers are more careful regarding initial orders. In the long run, we will suf-
fer even more if media and retail won't help with developing acts.”

Exports thus far in 2002 are Abba (including the new Universal compi-
ation The Definitive Collection), the Hives, Millencolin (both Burning Heart releases and both top-10 hits in Australia) and A'Teens (Stock-
holm Records), with others on the rise such as Soundtrack Of Our Lives (Warner, Universal in the U.S.) and Lambretta (Universal).

One aspect of the business that has yet to be affected by stagnant sales is touring, perhaps because it is becoming more event-driven and targeted at a 35-plus demographic.

A few tours dominated the circuit this summer (which had some of the best weather on record in 100 years), including Tomas Ledin, Magnus Uggl and Kent, all acts that had album releases timed with the tours. Also, the addition of Mono and Debaser, two mid-sized venues in Stockholm, should give Stockholm's live scene a boost.

However, fear still looms over promoters. “The touring business hasn’t so far been hit by the electronic or a demoralized mar-
ket,” says Holmfred, “but among the promoters and agents is the feeling that they will be hit by this soon as well.”

A TAXING PROBLEM
Looking ahead, Swedish music executives agree on two basic prob-
lems they jointly face, one global and one local: online piracy and the Swedish sales tax. “We need to make progress on solutions for home-copying and illegal piracy,” says Dag Hägqvist, MD of Gazell Records and chairman of GLF, the Swedish IFPI group. “We need to get sympathy and respect for the artists and the legal product. That is something we are going to work very, very hard for.”

Anderson Records' Marie Ledin says the challenge is to make more people interested in buying music, rather than downloading it. “To succeed, the business has to under-
stand the next generation of distrib-
ution—such as cell phones and computers—and buying new and old songs, building up libraries of tracks as well as albums. The DVD market will explode in Sweden within the next year.”

Ledin also points to the sales model offered by paperback books, which have recently found their way into grocery stores with great success. “Do the same with the albums,” she says. “Have a best-
selling version, a paperback versions online in six months after its release, in food stores, at train stations and airports.”

“We have to do nice packaging with added value,” Sjöjemark con-
curs. “It's not so difficult for the record industry to do that and give it to the consumer. We have behind-the-scenes and concert footage; we just have to learn how to package it.” He suggests making bonus material available on Blu-
Ray product, then deleting it on mid-price releases.

Sjöjemark agrees with Ledin about new technology but doesn’t see it as having an immediate impact. “When CB mobile phones are in use, music sales will in-
crease,” he says. “GS was supposed to start next year, but the phone companies have huge infrastruc-
ture costs, so it won’t get [there] for three years, maybe four. That business will generate income before the Internet does. The file-
sharing business has destroyed the market on the Net.”

On the sales tax issue, Hägqvist at GLF points out that the tax for books and magazines was lowered to 6% on Jan. 1 and has led to a massive increase in book sales, far greater than the industry anticipated. Yet the sales tax on CDs remains at 25%. “It is a rather involved political matter that is con-
ected with the European Union,” he says. “Although it’s complex, we feel we have a good argument that music should be treated as a cul-
tural expression, like books. There is no reason why we should be dis-
criminated against.”
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- **RESERVED BY**
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- **RESERVED BY**
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**ONE MORE TIME**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**KISS FROM A ROSE**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**LOVE IS ALL AROUND**
- **RESERVED BY**
- **RECORD LABEL**
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- **REGISTERED TRADEMARK**

**SO IN LOVE**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
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**ALWAYS THE SAME**
- **RESERVED BY**
- **RECORD LABEL**
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- **REGISTERED TRADEMARK**

**ONE MORE TIME**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**SOMETHING IN THE AIR**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**IT'S NOT UNUSUAL**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**WORLD WITHOUT LOVE**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**REAL LOVE**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**CREEDENCE CLEARWATER REVIVAL**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**OVER THE HILLS AND远 AWAY**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
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**THE ROSE**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**DID YOU EVER LOVE ME**
- **RESERVED BY**
- **RECORD LABEL**
- **WRITTEN BY**
- **REGISTERED TRADEMARK**

**GO LET IT OUT**
- **RESERVED BY**
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**OASIS**
ANDERSON RECORDS
Top Executive: Marie Ledin, MD
Artists Include: Tomas Ledin, Eva Dahlgren, Buddan Boys, K. Ragnarström
Web Site: www.andersonrecords.se

BMG SWEDEN
Top Executive: Björn Lindborg, VP
Artists Include: Kent, Sahara Hotnights, Alcazar, Jay Jay Johansson, Robyn (Scandinavia only), Jennifer Business, Moe, Grant, Backyard Babies, Christian Waltz, Petter, Ferox, Tommy Nilsson
Web Site: www.bmg.se

BONNIER AMIGO MUSIC GROUP
Top Executive: Jonas Siljemark, president/CEO
Artists Include: (Bonnier) Marko, Antique, Luricia McNeal, Brollie Jr., Excellence, Shebang, Paper Boys, BNG, Tribal ink, Remember, (National), a 50/50 joint venture with Per Alexandersson, Eggis and Lars Nylin) the Wannadies (Scandinavia only), the mo, Stefan Sundström, Docetera, (Amo) Lena Willmark, Ale Moller, Groupa, Mats Oddjob, Nils Landgren (Sweden only);

Distributed Labels: ECM (Sweden), Fantasy, Vanguard, Ministry of Sound (including Swedish signings NG3, Do Or Die and others)
Web Site: www.bonnieramigo.com

BURNING HEART RECORDS
Top Executive: Peter Ahlqvist, MD/head of A&R
Web Site: www.burningheart.com

DIESEL MUSIC
Top Executive: Torbjörn Sten, MD
Artists Include: Lisa Nilsson, Mauro Scocco, Ratata, Stephen Simmonds, Koop, Isak, Tillyo, Blackruss, Space Age Baby Jane, Horn, Eagle-Eye Cherry (last two albums), EST
Web Site: www.dieselmusic.se

EMI RECORDED MUSIC
Top Executive: Åsa Törnqvist, MD
Web Site: www.emi.se, www.virgin.se

EVA RECORDS
Top Executive: Niklas Ehring, MD
Artists Include: Various, on compilation albums
Web Site: www.absolute.ru

GAZELL RECORDS
Top Executive: Dag Haggqvist, MD
Artists Include: Lasse Tennander, Claes Janson, Sliding Hammers, Sofi Hellberg, Rune Ofverman Trio, Hartney, 4Hands–Mats Norrevfelt & Börje Sandquist, Peter Gerdsen & Bla Grodorna, Lisa Rydberg, Arne Domnénus, Cornelis Vreeswijk, Claes Janson, Stefan Demert, Pille Wickman, John Lewis, Red Mitchell
Web Site: www.gazell.net

LIONHEART RECORDS
Top Executive: Maria Molin Druggren, MD
Artists Include: Jon Johansen, Jill Johnson, Hanna & Lina, Ann Winstorm, Danne, Nanne, Shirley Clark
Web Site: www.lionheart-int.com

MARIANN GRAMMOFON
Top Executive: Bert Karlsson, MD
Artists Include: Bardabos, Friends, Afro-Dite, Fame Factory, Javiera, Date, Solo, Kikki/Bettan/Lotta
Web Site: www.mariann.se

MCNO MUSIC
Top Executive: Görel Harser, VP
Artists Include: Benny Andersson, Helen Schöhp, Josef Nilsson, Tommy Körberg, Orsa Spelmän, Görel Crona, Kalle Moraves, cast recordings (Chess and Kristina från Duvemåla)
Web Site: www.mcnomusic.se

MUSIC NETWORK RECORDS GROUP
Top Executive: Niklas Nyman, CEO
Artists Include: Briston, Papa Dee, the Persifiers, Silverbult, Prime, Ekdiven, Natsy Bütt, K-Pist, Rog Pontare, Dark Funeral, Wolf, Staffan Hellstrand, Ima Schultz, Tidstrom
Web Site: www.mnm.com

PLAYGROUND MUSIC SCANDINAVIA
Top Executive: Torgny Sjöö, MD
Artists Include: Ace Of Base, Teenage Idols, Da Buzz, Advances, Patro, Rasmus, Le Fox, Eric S., 22, Pisteprisko, (Julia), Jason Timbuktu
Web Site: www.playgroundmusic.com

S56 RECORDS
Top Executive: Sanji Tandan, MD
Continued on page EQ-10

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SWEDEN'S RECORD COMPANIES
Continued from page EQ-8
Artists Include: Ludvig Andersson, Baxter, David Lindh, User
Web Site: www.s56.com

SONY MUSIC SWEDEN
Top Executive: Per Sundin, MD
Artists Include: Magnus Uggla, Awa, Peter Joback, Patrik Isaksson, Bo Kaspers Orkester, Sophie Zelmini, Lisa Nilsson, Teddybears Stilm
Web Site: www.sonymusic.se

 STOCKHOLM RECORDS
Top Executive: Ola Häkansson, founder/GEO
Artists Include: A Camp, A'Teens, Anbusk, Antiloop, Army Of Loves, the Cardigans, Dallas Superstars, E-Type, Jerry Williams, the Klers, Mendez, Lisa Mikovsky, Nåd, Pain, Rich M, Righteous Boy, Saint James,

Frida Snell, Stakka Bo, Whyte Seeds
Web Site: www.stockholmsrecords.com

UNIVERSAL MUSIC SWEDEN
Top Executive: Gert Holmfred, MD
Web Sites: www.universalmusic.se

V2 MUSIC SCANDINAVIA
Top Executive: Helen McLaughlin, GM
Artists Include: (V2) Eskobar, Ron Sexsmith (Europe excluding U.K.); (Startracks/V2) Kristofer Aström, Christian Kjellvander, Fireside; (Hemmalaget/Startracks/V2) Ison & Fille; (Dust/V2) Pelle Olofsson
Web Site: www.v2music.com

WARNER MUSIC SWEDEN
Top Executive: Gero Caccia, executive VP, Warner Music Europe
Artists Include: Andreas Johnson, Bad Cash Quartet, Christian Falk, Daniel Lemma, Electric Banana Band, Magnus Carlsson, Olo Ljungström, Rebecca Torstqvist, Soundtrack Of Our Lives, Supernatural, Titlyo, Tomas Andersson Wij, Uno, the Sounds, Poets, Arne Weise, Daddy Boastin: Glona
Web Site: www.warnermusic.se

ZOMBA RECORDS SWEDEN
Top Executive: (Jive) Robyn (except current album in Scandi-
navia), Rednex, (Music for Nations) Hardcore Staruper, Entombed, Witchery, Ophet, Lost Horizon, Spiritual Beggars
Web Site: www.jiverecords.com

EURO STRATEGIES
Continued from page EQ-1

has established an A&R committee, chaired by BMG Europe president Thomas Stein, to identify those acts with significant potential outside their home markets. Sweden's Kent, Denmark's Outlaudish and France's Rubenstein are among those gaining a regional push as a result. "Our European A&R sources should not be left without an ability to get international exploitation of their music, if it is right," says Bowen, who notes that BMG has increased its market share and is on track to do so again next year. "We can get great music from anywhere."

TARGETING MARKET "CLUSTERS"

Sony Music Europe has undergone many structural changes over the past 12 months, which Burger says involves "cluster" territories to share resources more effectively. "We are in the process of creating very close cooperation with Germany and Austria—GSA is much more of a real cluster—and we've created a Nordic cluster with a head of Nordic. We've done restructuring in terms of marketing and promotions in Benelux last year and Germany, Italy and the U.K. this year."

Burger says the company is focusing on A&R. "We have very strong Anglo-Saxon repertoire and are trying to improve European A&R and marketing of that repertoire." To accomplish this, Sony is separating domestic and international repertoire in several territories. "It allows us to galvanize opportunities for artist development on domestic repertoire," explains Burger. The U.K. was the latest region to split this way, on Sept. 30, following similar changes in Germany and the Netherlands. Sony has also renewed its outside A&R deal with Independiente in the U.K., and has "refocused efforts through S.I.N.E. to create a manageable roster of labels to work with," he says. "And we've completely restructured strategic marketing in London with Wolf Urban [former manager of strategic marketing, SME]."

Last month, Sony Music Europe reorganized its regional marketing staff, in line with local offices, to better market music by genre.

A&R INVESTMENT

Paul-Rene Albertini, who was appointed president of Warner Music International on Oct. 1, says an investment in A&R and marketing has already paid dividends. "We have invested substantial resources locally in domestic A&R and already in the last year we have seen very real progress in France, where our company is now getting to the critical mass, with over 12% market share," he says. "In Sweden, we have completed an important joint venture with S36 Recordings to go alongside our in-house A&R commitment and are on the verge of putting in place a new concept and team to oversee the region. In the U.K., we have plans to further increase our A&R presence and add to the roster of repertoire sources at our disposal."

"One important and ongoing part of our strategy within Warner Music Europe has been to successfully improve our regional and global marketing network in order to increase global sales," says Albertini. "With support from the company's central operations, this has resulted in more sales for Linkin Park, Red Hot Chili Peppers and Laura Pausini, with still more sales to come this year from Mana, David Gray and Craig Daval."

Continued on page EQ-12
new album

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EURO STRATEGIES
Continued from page EQ-10

Throughout the region, we have consistently increased the sales of global releases, while continuing to invest significantly in local talent," says Albertini. "All this has been done while also addressing very strong our cost base and the reorganization that has taken place has unquestionably made us more efficient. The moves involving Warner-Chappell Music publishing and Warner Music Europe affiliates have led to greater synergy and savings, but, more importantly, have also created an additional A&R source."

SALES STILL THERE
According to Max Hole, senior VP of marketing and A&R at Universal Music International, the way to buck the downward sales trend is simple. "The best strategy is make better records, as Eminem has proved," he says. "When you get a great record that people want, sales are still there in a big way, which is encouraging to us." Even so, Universal is able to rely on an international marketing structure that has been in place for four years.

"We modify constantly," says Hole. "But we have strong international A&R here [in London], and sometimes the records aren't quite right, so we alter it. remix, try a different video. I'm determined to break Roman Kenting in South America," he points out, "so we're doing local duets with 'When You Say Nothing at All' with local stars.

Another strategy that Hole says is "paying off" is leading resources to those territories that need them. "Where we're looking to try to break non-U.K., non-U.S. origin acts, we're doing a certain amount of joint-venturing. Often the problem is the local country doesn't have the resources, so I'll give help from my office, which I did with Sandy & Junior from Brazil.

Another example he cites is duo TATU. "[They] are signed to the Russian country, which has more limited resources than the U.K. and American companies, so Interscope in the U.S. have joint-ventured with Universal Russia to make a stronger record and image, and it's breaking everywhere," says Hole. The act's single, "All the Things She Said," has made an impact on the Music & Media's Eurochart Hot 100 Singles chart.

"As a generalization, we're up against it," adds Hole, "but last year both France and the U.K. grew, and EMI is gaining market share generally this year in a falling market."

SPEED OF INFORMATION
On Feb. 8, EMI Recorded Music CEO Alan Levy unveiled a new label structure that gives EMI two independent creative units in each country—Capitol and Virgin—operating under one corporate umbrella. A single EMI executive for each territory reports to Emmanuel de Buretel, chairman of EMI Recorded Music Continental Europe. "Everyone said the new system would be more rigid, but I say it's just faster," says de Buretel. As a consequence, he says there is "increased speed of information between creative local and creative international and marketing local and marketing international.

In the U.K., Mike Allen, EMI VP of international, has already seen the advantages. "The benefit to me, in terms of presenting Virgin U.K. and Capitol U.K. artists and projects to the European region, is that we're able to look with a better overall perspective across the business.

Export Music Sweden wish to thank:

Aya Dhi; JVC Victor Entertainment, SeungDoo Park; Dreambeat Inc., Stuart Watson; Zomba International Records Group and Gavin Robertson; Musicindie Ltd.

for your contributions towards making our annual music export seminar on November 21 in Stockholm a success. The theme this year was "Doing Business with Asia" and your expertise was greatly appreciated!

To keep presently updated on the Swedish music scene, visit

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EUROPEAN QUARTERLY

UNIVERSAL LEADS IN EURO MARKET SHARE

The Recording Industry In Numbers 2002 yearbook, issued Oct. 17 by the International Federation of the Phonographic Industry (IFPI), contains the first time regional and global market-share information. Here are the 2001 market-share figures for Europe:

Universal—26.5%
Indies—21.1%
EMI—17.8%
Sony—13.3%
Warner—11.4%
BMG—8.9%

On a worldwide basis, the combined 2001 market share of independent labels exceeds that of any single multinational company. The IFPI reports that indies claim 28.9% of the global music market, followed by Universal (23.5%), Sony (14.7%), EMI (13.0%), Warner (11.8%) and BMG (8.2%).
Bankruptcy Plagues DataPlay
Chapter 11 Filing Casts Doubt On Company, Format's Viability

BY BRIAN GARRITY and STEVE TRAUMAN

NEW YORK—DataPlay, a highly touted new digital-music storage technology that retailers and labels have been viewing as a possible replacement format for the cassette, appears to be dead on arrival after the company filed for Chapter 11 bankruptcy reorganization last month.

Boulevard, Colo.-based DataPlay Inc., which counts Universal Music Group (UMG) and Trans World Entertainment among its financial backers—filed the motion in U.S. Bankruptcy Court in Denver in mid-October, shutting down operations and eliminating its staff of 120 after failing to secure $50 million in needed financing.

BMG/DATAPLAY DEBUT

The move came only one week after the first DataPlay releases from BMG Entertainment hit stores. The major—which has been "high on [the format] since day one," according to BMG Distribution senior director of new media Justin Clement—has shipped 13 prerecorded titles from Arista, RCA Nashville, and Jive to Virgin Megastores, Tower Records, Borders Books & Music, Value Music Concepts, and others. Titles include albums by Pink, Usher, Adema, Sarah McLachlan, OutKast, Avril Lavigne, Brooks & Dunn, Kenny Chesney, 'N Sync, Britney Spears, R. Kelly, and Aaron Carter.

All the titles currently in the market carry a $15.98 suggested retail price, most include music videos, discographies, bios, cover art, and liner notes, photos, and links to artist Web sites. The CD-size package fits all existing retail fixtures and has the DataPlay logo prominently displayed on the front, with the crucial disc showing through a cutout on the back.

But the entire future of DataPlay is now in doubt, in the wake of its bankruptcy filing. Technology creator Steve Volk is continuing a search for about $40 million—$50 million to fund a full retail launch, while seeking a buyer for the technology.

DataPlay raised an estimated $120 million since it was launched in 1998. Representatives at BMG and the other labels that agreed to release DataPlay titles—UMG and EMI—say they are now taking a "wait-and-see attitude" to its position on the format.

Other DataPlay partners are already feeling the pinch of the company's collapse. Trans World Entertainment says it will take a third-quarter, after-tax charge of $5.3 million, or 13 cents per share, as it writes down its investment in the company. The retailer says the charge should result in a net loss of 34 cents-36 cents per share for the quarter. Last year, Trans World

TOWER'S U.S. ARM NOW CARRIES THE MAJORITY OF ITS BUSINESS

BY ED CHRISTMAN

NEW YORK—In completing its sale of the Tower Japan operation to the financial firm Nikko Principal Investments Japan Oct. 11, Tower Records sold off the most profitable part of its company.

According to its 10-K Security and Exchange Commission (SEC) filing, the Japanese chain reported an operating profit of $15.6 million on sales of $372 million in the year ended July 31. In the previous fiscal year, the Japanese chain posted profits of $11.3 million on sales of $365.1 million. In contrast, the U.S. operation, which includes Bayside Entertainment Distribution, reported an operating loss of $23.2 million on sales of $553.3 million in its most recent fiscal year, while having an operating loss of $53.8 million on revenue of $611.6 million in the prior year.

SHOULDERING THE WEIGHT

With the sale of the Japanese operation and the move to close or turn its remaining international stores into franchise arrangements, the company's U.S. operation will now comprise an overarching majority of its business and must meet its heavy debt obligations.

As of July 31, Tower's parent, MTS, carried a negative working capital of $40.5 million, while its long-term debt load was noted as $312.2 million.

As of Oct. 11, with the sale of the Japan operation and the refinancing of its revolving credit facility—Billboard estimates that Tower's long-term debt totaled about $200 million. Of that, $61.1 million was on the new revolver with Creditor Business Credit Group, leaving cash availability of about $138 million.

The total revolver called for $110 million available, contingent on the remaining $35 million being raised by a syndication of the loan to other banks.

In addition to a $20 million reserve (Billboard, Nov. 23), the revolving credit facility requires Tower to maintain a cash availability level of $15 million. Net cash provided by operating activities was $3.4 million this year vs. $44.7 million last year.

As of July 31, Tower had $37.3 million in cash and cash equivalents.

In the current fiscal year, Tower's interest payments and capital expenditures to be about $3.2 million, according to the company.

For the year, Tower posted a net loss of $57.2 million on sales of $892.8 million. That loss includes $14.2 million in inventory write-downs and a restructuring and asset impairment charge of $21.8 million.

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Sales in the just-completed fiscal year were down from the prior year's total of $1.08 billion, but the loss was smaller than the $90.3 million recorded in that year. Same-store sales were down 3.5 percent worldwide.

In looking at operations, Tower posted a gross profit for the year of 29.6%, up from the 28.8% generated in the previous year. The increase was attributed to the company's wholesale operation, its Internet business, and the video rental category. Meanwhile, selling, general, and administrative expenses held steady in both years at about 27.1%, according to the SEC filing.

STILL RESTRUCTURING

The document noted that Tower has completed two phases of a three-part restructuring plan aimed at returning the company to profitability. As part of that, Tower paid involuntary termination benefits for 509 employees last year and 170 employees in 2000, which means it let go 679 employees during that time. It recently announced that it has continued to lay off employees, with the company expected to be down another 82 employees by year's end.

Tower also closed nine stores last year, while opening five and relocating two. In the previous year, it closed 23 stores. It also sold its two frames/art gallery stores and closed a number of book stores, leaving the chain with three stand-alone book stores at year's end.

With the sale of the Japanese chain, Tower's store count stood at 119 units on July 31, of which 103 were in the U.S. and 16 in four other countries. But phase three of the changes, Tower's company restructuring plan to close or turn its remaining U.K., Ireland, and Singapore stores into franchises.

Retail sales represented 96% of net revenue, which means that Tower's wholesale operation had about $40 million in sales. In looking at the company by product line, music sales were 83.5% of volume last year, down from 86.3% in the previous year; video sales grew to 11% of total sales from 9.8% in the previous year, and other products, like books and magazines, accounted for 5.5% of sales, up from 3.9% the year before.

In another significant trend, Tower says its advertising and marketing costs to support its 35 new stores last year were $14.1 million, up from $10.3 million the year before and $9.1 million the year before that. It is unclear how those numbers will be affected in the current year, with the closure of the Tower Japan operation.

In other developments, Tower disclosed that it is involved in a lawsuit with Chilmark, which filed a breach-of-contract claim against Tower and is seeking $2.6 million in damages. Tower had hired Chilmark to explore its refinancing options.
DMOD Makes Content Sharing Secure
Such Labels As RCA And Atlantic Find The Technology Saves Money And Time

BY CATHRINE APPLEFELD OLSON
DMOD Inc., whose client/server technology enables the production and sharing of content across a secure environment, is turning heads throughout the music industry for facilitating the kind of hassle-free collaborations musicians and label executives dream of but for the most part have remained elusive.

Indeed, with half the music industry still opting for cumbersome overnight shipments and the other half FTP'ing audio files through the wild blue yonder of the unsecured Internet, the process of producing an album can be downright harrowing, to say the least.

DMOD president/CEO Mark Overington says, "Most people we talk to feel that 20% of the content leaks out [over the Internet] during the production process, specifically at the end when it is ready for duplication."

SECURE AND USER-FRIENDLY

But while the importance of a secure environment cannot be overstated, DMOD's user-friendliness is what is sealing the Boston-based company's recent string of deals with music and film companies, including Atlantic Records, RCA Records, Virgin Records America, Sterling Sound, and film production house MOS Sync.

"There's a lot of downtime in music and video production: people sitting around waiting for a FedEx to come, a plane to arrive," Overington says. "And in the music space, a lot of recording happens at night. Now when the tracks are finished early in the morning, the artist can just DMOD them over to the label executives, and they're waiting when the executive gets into the office."

DMOD's highly publicized ability to bring American Idol: The Search for a Superstar's Kelly Clarkson's single "Before Your Love/A Moment Like This" to radio in less than a day and to retail in nine days gave additional merit to the tests of DMOD technology that are currently ongoing at 15 plus record labels and studios.

In a move to speed product to market once a winner was crowned, RCA mastered singles from all 10 American Idol finalists without boarding a plane or shuttling material around the country. "As soon as they had the winner, the label was able to dupe the CDs and get them into stores without anything ever leaking," Overington says, noting that material passed through desktops in seven cities, from Los Angeles to Waterville, N.C., home of the Sono- press duplication facility.

Atlantic, the first Warner Music Group label to give DMOD a spin, just green-lit the installation of DMOD for the A&R review and approval process and is considering wider usage of the technology throughout the company. According to Atlantic VP of A&R operations, label, work will be launched next week with the label's new Brandy and Craig David albums using DMOD yielded the seamless transfer of uncompressed 24-bit files and pristine audio comparisons.

"We want to implement it immediately with almost all of our artists," Gabriel says.

Hand in glove with security and ease of use is the potential cost savings potential. DMOD sync president Bernie Laramie says, "As we begin to use the Internet and digital technology, we have a wonderful opportunity to become more organized, more efficient, and more secure at the same time."

TIMELY AND COST-EFFICIENT

"If software development can streamline the process to the point where they can get the product to market faster, that's a significant benefit," Overington says. "Time to market is key."

During production on Virgin act the Essex's new album, for example, instead of sending a four-piece band to Nashville to sit around waiting for a piece to be done, the band was able to stay in L.A. and get ready for an upcoming tour, says Dean Serletic, Virgin senior director of A&R. "The cost savings are thousands of dollars per day on a recording budget."

Virginia-based DMOD for the upcoming debut album by pop artist Stacy Rico, who recorded with an assortment of producers.

"There were recording sessions in Nashville, New York, L.A., and we were able to participate and hear and approve final mixes on all of them," Serletic says. "At the end of the day when the work was done, it was at the label in five minutes."

TO OUR READERS

Declarations of Independents will return next issue.

Listen Cuts More Rhapsody Deals
Gateway, Optimum Will Carry Music-Subscription Service

BY BRIAN GARRITY
NEW YORK—Listen has forged a pair of distribution deals for its Rhapsody subscription service.

In its most recent pact, the company is teaming with computer maker Gateway on a co-branded version of Rhapsody that will come pre-installed on all of its consumer desktop PCs.

Gateway is the first PC maker to offer the Rhapsody music service. The deal also marks the first distribution pact between a computer maker and one of the current crop of music-subscription services.

Buyers of Gateway desktop PCs will also receive a coupon for one free month of the Gateway Rhapsody service. A demonstration version of the software will come pre-installed on the PCs; it will also be shown at the 300-plus Gateway retail stores.

In other Listen news, the company has entered into a deal to distribute Rhapsody through Optimum Online, the broadband arm of cable giant Cablevision. The co-branded service, known as Optimum Online Rhapsody, is available at optimumonlinenet.net.

The deal, the latest in a string of broadband distribution alliances for Rhapsody, gives Listen marketing access to more than 680,000 Cablevision broadband subscribers.

ExecutiveTurntable

DISTRIBUTION: The Handleman Co. promotes Paul Ignaisinski to director of merchandise planning and analysis in Troy, Mich. He was urban/distributor manager. Handleman also names Mike Davis as hardware/network architect of advanced Web technologies and Matt Titchen as senior Web developer. They were, respectively, programmer/analyst for Ford Motor Co. and developer for Computer Decisions International.

HOME VIDEO: Marguerite Pacacha is named senior VP of business affairs/legal for Paramount Pay Television and home entertainment in Los Angeles. She was VP of business affairs/legal.

Montecri Media names Tom Szwalk, previously senior VP of sales for Republic Pictures, to VP of sales and special markets; Jenny Manocchio, previously director of marketing for IVN Entertainment, to director of publicity; and Tari Christman, previously associate for Global Traders Imports, to sales associate. They are based in Thousand Oaks, Calif.

Lucille Deane is named director of video marketing and product development for Koch Vision in Fort Washington, N.Y. She was director of marketing for USA Home Entertainment.

Olenka Woj is promoted to worldwide home-video marketing manager and Debbie Slaker to home entertainment marketing manager for Playboy Home Video in Los Angeles. They were, respectively, worldwide home-video administrator and project coordinator.

MUSIC VIDEO: Joelle Charlton is promoted to VP of studio production and administration for MTV Music Television in New York. She was director of studio production.
Moviso Offers Prepaid Ring-Tones Card

BY BRIAN GARRITY

NEW YORK—Moviso, a mobile phone services business owned by Vivendi Universal Net USA, has launched a new prepaid phone card offering that is designed to allow consumers to buy ring tones.

Initial distribution for the cards will be through more than 1,000 wireless carrier stores and 150 Wherehouse Music stores nationwide this month. The products will be available in up to 5,800 participating 7-Eleven stores nationwide in January 2003. Prepaid cards are $4.99 each and available on most handsets from AT&T, Cingular Wireless, and T-Mobile.

Universal Music & Video Distribution (UMVD) and Delcon Wireless will handle sales and distribution for the prepaid ring-tone cards.

"Prepaid ring-tone cards are a logical and complementary extension to a retailer's current music and entertainment product line," UMVD senior VP of marketing and artist development Cliff O'Sullivan says. "Consumers do not purchase music in a vacuum. They buy the CD, T-shirt, and tickets in one place, and ring-tone cards are a great offering for that purpose. We expect to see these cards sell alongside existing music products and included in retail promotions, including holiday gift packs, artist tours, and new album releases."

Each prepaid card gives consumers credit for three ring-tones. Moviso has a catalog of more than 2,000 licensed ring-tones, and they are available at Moviso's consumer site, youmobile.com.

The card is ready for use immediately after purchase.

Report Predicts More Declines

BY LARS BRANDLE

LONDON—Global music sales will continue to decline in value for at least two years before returning to growth in 2005, according to a new survey by research firm Informedia.

The report, "Global Music Industry: Facts and Forecasts," predicts that the global business will be worth $31.1 billion this year, down 7.2% from 2001. The figure will drop below $30 billion in 2004, driven down by online file sharing and CD copying.

The author of the report, Simon Dyson—a senior analyst at the London-based firm—says that "urgent action" must be taken to limit unauthorized downloading and copying, noting that the warning applies not just to record companies but to "all those involved in the process."

The report predicts that online sales of traditional and digital product will increase through 2007 but will account for no more than 6.5% of total sales. The report also claims that online sales have "been exaggerated and will not prove to be the industry's long-term savior."

Sales of digital music during the next five years will also increase but will remain "a niche sector." By 2007, digital sales are expected to account for 12% of the global total.

North America is expected to take the greatest share of digital sales by 2007. The Asia-Pacific region will be No. 2, with the lion's share of sales in Japan.

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HOLIDAY MUSINGS: We are moving into prime time, the holiday selling season. This is the time of year that will make or break many a company. You know it’s a tough year when you look at the current release schedule and see the labels dropping all of their big guns into the market and the discounters dropping their drawers with loss-leader pricing, yet you still wonder if the consumer will show up and buy CDs.

The good news is you can’t give burnt CDs as Christmas presents. The bad news is you can give CD burners. That’s why more than ever before, the first quarter of next year will tell us a lot about the short-term future of the music industry. First, Jan. 15 or so will be the first checkout hour, when product payment comes due for holiday product. There are a couple of accounts on everybody’s watch list, and people will be holding their breath until payments are made. On top of that, past history suggests the likelihood of a January surprise—the account that you didn’t suspect was in trouble is all of a sudden in a quandary.

However, there is widespread speculation that this may be the year when those independent merchandisers who are struggling—not to be confused with those indie stores who are excelling—look at the industry’s future and decide that they don’t like the writing they see on the wall, give up the ghost, and look for another way to earn a living.

Beyond that, the first quarter historically has given the industry an indication of how a configuration shift is playing out. Unfortunately, with the cassette album already under 5% of sales, the configuration shift the industry will be measuring this time will be the impact of burned CDs (from the new CD burners) on album sales, which will give us a preview of how album sales will hold up for next year.

RED ON GREEN: But let’s not get ahead of ourselves. Let’s talk about Black Friday, the day after Thanksgiving that is labeled as such because traditionally it’s the day when consumers flock to stores to begin their holiday buying spree, making it the day that retailers move from red ink to black.

In the past decade, that has been more true for music retailers than any other segment of retail. By that
and album art from the track the user is currently playing, as well as a preview of artists to be played within the next half hour. AOL, Broadband senior VP of programming Shawn Hardin says the offering is a “key example of how we’re differentiating the AOL Broadband service” from its dial-up service.

In other AOL news, James Leonsis is exiting as president of AOL Interactive Services, a post he held for seven months. A veteran radio exec, Leonsis served as CEO of AMFM prior to joining AOL. His team at the online company will now report to vice chairman Ted Leonsis.

AOL BROADBAND BOWS RADIO: AOL has launched a radio service for broadband customers. Broadband Radio@AOL, which features CD-quality sound and commercial-free stations, is available only to users of AOL 8.0 software. Other product features include artist information currently available only in the U.K., allows users to learn the name of a song and its artist when an audio sample is “grabbed” with a mobile handset. After dialing Shazam’s four-digit number, the service responds with a message containing the song’s details. Shazam will now highlight Amazon in its short messaging service signals and on its Web site, where links will allow customers to buy the identified track or album directly from the e-tailer. A Shazam page on the Amazon site explains how to use the service.

PALM GETS REAL: RealNetworks has struck a deal with Palm Inc. that will allow users of the handheld manufacturer’s newest device to store and play digital-music files. Beginning next month, owners of the Palm Tungsten T handheld will be able to download the RealOne Player software for free using the Seattle-based company’s Web site. The application will allow for the transfer and organization of both RealAudio and MP3 files with the mobile device. Additionally, the Milpitas, Calif.-based Palm will begin shipping the RealOne software with select Palm handhelds, according to a company statement.

SONY GOES MOBILE: Sony Music Entertainment Europe is launching a mobile-phone music service in Germany through an alliance with Vodafone UK. The telecommunications firm will provide interactive voice response (IVR) services to support the major’s new mobile “listening parties.” Trials began last month. Users can listen to 30-second audioslips of tracks prior to an album’s release by dialing up an IVR line. The phone number will be promoted through radio, TV, and print media, as well as through store displays and stickered singles. Current releases from Brooklyn Bounce, Crazy Town, and Oli P are the first to be featured.

VH1.COM OFFERING ALBUM STREAMS: VH1.com will stream several new albums in their entirety this month. Currently available on the site is Fat Joe’s Loyalty (Atlantic) and Jay-Z’s The Blueprint 2: The Gift and the Curse (Roc-A-Fella/DJM). Fans who purchase the releases through vh1.com receive free shipping throughout this month. Other albums to be offered in the next month include Craig David’s Slicker Than Your Average (Wildstar/Atlantic), Erick Sermon’s It Ain’t Safe (J Records), Matchbox Twenty’s More Than You Think You Are (Atlantic), Snoop Dogg’s Paid Tha Cost to Be Tha Boss (Capitol), and the Roots’ Phrenology (MCA).

FULLPLAY GETS LOUD/EYE: Fullplay Media Systems, which provides pre-view stations and related software to retailers, has entered a licensing deal to use the streaming-music sample service of LoudEye. Fullplay — which provides preview stations to Trans World Entertainment — is also attempting to expand the reach of its software interface technology, in part by using LoudEye’s technology. LoudEye’s catalog features clips of 3 million songs from more than 250,000 CDs. LoudEye chief technology officer Joe McMagnetic says companies have proven to be a key driver of CD sales for the major online retailers, and Fullplay’s services extend that reach directly to the point of sale.

In related news, Trans World has completed the rollout of 12,000 Fullplay Web-connected audio and video sampling stations in its FYE mall-based stores. The kiosks allow shoppers to provide the bar code of any CD to access 30-second clips of every song on the disc. With movies and games, shoppers can view trailers and game demos. Some kiosks also make recommendations, alerting shoppers to new releases and best sellers based on genre.

“The ability to sample content is a key factor for consumers to continue their purchases,” FYE VP of marketing Mark Hogan says. “From the customer feedback we’ve already received, we expect the Fullplay and viewing station technology to have a positive impact on sales.”

MYPAL PLAY PUSHERS STOP: Digital-music locker service Mypal will cease operations Dec. 13. A message posted on the Web site tells users to download all files in their lockers before they are deleted. Mypal has already stopped accepting new customers (Billboard Bulletin, Nov. 11). Bertelsman’s BeMusic unit—which includes Mypal, record club BMG Direct, and e-failer CDNow—has been making cuts (Billboard Bulletin, Oct. 31). A BeMusic spokesperson declined to comment.

INVESTING IN INTERTRUST: Sony Corp. of America and Royal Philips Electronics have teamed with undislosed investors to purchase digital-rights management firm InterTrust Technologies for $4.25 per share, or $453 million. InterTrust’s board has unanimously approved the deal, and all board members, including company founder Victor Shear, have agreed to tender their shares, which represent 20% of those outstanding. The purchase price is a 26% premium over InterTrust’s Nov. 12 closing share price of $3.37. When the deal closes early next year, Sony and Philips together will have majority control of InterTrust.

Earlier this year, InterTrust licensed its DRM software to Sony for use in its consumer media products and services (Billboard Bulletin, May 24). The digital-rights management firm swung to a third-quarter profit on higher revenue, thanks to fees from that licensing deal. Sales were $58 million, up 27% from $45.5 million in the same period last year. Net income was $5 million, or 5 cents per share, vs. a net loss of $16.9 million, or 18 cents per share.

YAHOO SELLS STATIONS: United Stations Radio Networks has bought Launch Radio Networks, the syndicated music and entertainment news service. United plans to operate under that name and is expected to maintain its editorial, affiliate relations, and advertising staffs in New York, Los Angeles, and Nashville. The syndication operation is separate from Launch’s online music portal, which continues to be part of Yahoo. Launch has 12 format-driven services. United provides music and commentary to 4,000 U.S. radio stations.

XM SEeks SUBS: CASH: XM Satellite Radio reports strong subscriber growth for the third quarter but is showing little progress in its efforts to raise funds.

In the third quarter, XM added 64,836 subscribers, for a total of 201,544. Net loss widened to $114.7 million, or $1.26 per share, from a loss of $70.8 million, or $1.14 per share, in last year’s third quarter. Sales were $56.8 million, vs. $1.001 million, one year ago.

XM is negotiating with General Motors to convert up to $200 million in payments it owes the carmaker into debt and convertible securities, contingent upon certain changes to XM’s capital structure and the securing of at least $200 million in financing. Meanwhile, XM is cutting costs to make its remaining $84.3 million in cash last through the end of first-quarter 2003. The firm has cut 80 jobs, leaving 400 employees.
HOME VIDEO

Warner's 'Looney' Debut

BY MOIRA MCCORMICK

When the Cartoon Network's tot- targeted animated series Baby Looney Tunes debuts on home video Feb. 4, 2003, via Warner Home Video, it won't simply be a case of transferring the cartoon TV program onto a videogame. Instead, toddler and preschool viewers will see baby Bugs, Baby Taz, and Baby Tweety in life-size puppet form and in front of live action as well as animated back- grounds, a format chosen to stimulate and educate developing minds.

Baby Looney Tunes: Backyard Adventures and Baby Looney Tunes: Musical Adventures, each with a 30-minute running time, are priced at $12.95 on VHS. The programs are co-produced by educational-video manufacturer Child Smart.

According to Warner VP of family entertainment marketing Eva Martino, the Baby Looney Tunes video series was developed "as a companion to the TV series. It is based on research that shows that classical music develops young children's brains." The TV series debuted on Cartoon Network in September and is its top-rated daytime program with children age 2-11.

Baby Looney Tunes "offers bright, clear objects for infants and toddlers to focus on," she says. "There are age- appropriate moral lessons and educational basics like numbers and letters."

The main thrust of the series' mar- keting campaign will be print and online ads. "The quickest way to reach moms is through the publications that instruct them on how to be better parents. We're also looking at cross-promotions with other Baby Looney Tunes licensees, as well as with Cartoon Network."

Martino says Baby Looney Tunes will be "a key tent pole" in an ongoing Warner infant and toddler advertising initiative, which includes such educational titles as Teletubbies, Sara the Chinese Siamese Cat, Cat in the Hat, and Red Wheats. The initiative is known as the Warner Bright Kids Collection.

The addition of Baby Looney Tunes to the Bright Kids Collection, Martino says, is a significant element for retailers, who "will have a full preschool marketing section." Full-color merchandisers are available in various configurations. A DVD version of the series is also expected at a later date.

John Thrasher, VP of video for the West Supercalin, Calif.-based Tower, says that Warner's strategy of taking an existing franchise and putting a new spin on it should lead to strong sales. "Generally, you want something that's not quite what you see on television, he says. "If it's exactly like it, there's not much incentive to buy."
** Billboard TOP DVD SALES **

Sales data compiled by Nielsen VideoScan

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>Price</th>
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<td>Toby Maguire Kirsten Dunst</td>
<td>28.95</td>
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<td><strong>NO. 4</strong></td>
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<td>Sum of All Fears Columbia TriStar Home Entertainment</td>
<td>Ben Affleck Morgan Freeman</td>
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<td>Divine Secrets of the Ya-Ya Sisterhood Universal Studios Home Video</td>
<td>Sandra Bullock Eion Bailey</td>
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<td>Band of Brothers New Line Home Video</td>
<td>Ron Livingston</td>
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<td>Monsters, Inc. Columbia TriStar Home Entertainment</td>
<td>Billy Crystal John Goodman</td>
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** Billboard TOP VHS SALES **

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<td>Billy Crystal John Goodman</td>
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<td><strong>NO. 4</strong></td>
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<td>The Santa Clause Columbia TriStar Home Entertainment</td>
<td>Tim Allen</td>
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<td><strong>NO. 5</strong></td>
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<td>Scooby-Doo Universal Studios Home Video</td>
<td>Freddie Prinze Jr. Sara Michelle Geller</td>
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<td>E.T. The Extra-Terrestrial Universal Studios Home Video</td>
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<td>Eight Legged Freaks Widescreen Columbia TriStar Home Entertainment</td>
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<td>Star Wars: Episode II-Attack of the Clones (Widescreen) 20th Century Fox</td>
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<td>We Were Soldiers Columbia TriStar Home Entertainment</td>
<td>Mel Gibson</td>
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<td>The Scorpion King Columbia TriStar Home Entertainment</td>
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<td>The X-Files: Season Six DVD Collection 20th Century Fox</td>
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<td>Samuel Le Bihan Vincent Cassel</td>
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<td><strong>NO. 37</strong></td>
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<td>Yu Mama Tamben Continental Home Video</td>
<td>Marisol Verdino</td>
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THE INFORMATION YOU NEED TO KNOW

WHO TOOK THE R&B OUT OF R&B AND HIP-HOP?: Programmers and label executives discuss the new music paradigm, where hip-hop rules the airwaves on R&B/hip-hop stations, as well as its growing popularity in other formats.

RADIO AS A LAUNCHING PAD: This session will bring together several radio personalities and programmers who were able to use their success in radio to build a career far beyond the airwaves.

ROCK BLOCK: Three hours of back-to-back rock sessions addressing how today's radio staffs live the lifestyle of the 18 - 24s - they're trying to reach.

THE COUNTRY COMMUNITY CAUCUS: Is country music finally poised for its big comeback? Country industry heavyweights will gather for a free-wheeling session to discuss challenges and, perhaps, even come up with some solutions.

TOP 40 TOPICS LIVE: This panel tackles the state of top 40 in 2003 - Are the extremes leveling out? Are there enough hits for the format? And why are we burning through hits so quickly?

RHYTHMIC TOP 40: Hip-hop and R&B aren't just a core sound - at rhythm, they're increasingly the beat of mainstream top 40 as well. How does rhythmic differentiate itself?

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Conference Fee and Payment: Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Special discount for groups of 10 or more.

Cancellations: All cancellations received before Jan. 23 must be in writing and are subject to a $50 cancellation fee. No cancellations accepted after Jan. 23 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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CONNECTING RADIO WITH THE MUSIC INDUSTRY AT THE FIRST MAJOR EVENT OF THE YEAR!
Over The Counter

HAND OFF: One rap album passes The Billboard 200's crown to another, as Jay-Z bows at No. 1 with 545,000 units, ending the two-week run by the soundtrack to Eminem’s 8 Mile. The Blueprint 2: The Gift & The Curse becomes the fifth album of Jay-Z's career to bow at No. 1, more than has been scored by any other rapper. In second place in that race is DMM, who has seen each of his first four albums debut at No. 1—the only act of any genre to do so in the history of The Billboard 200. Eminem has also been featured on four albums that started at No. 1, counting 8 Mile and the set released last year by D12. Blueprint 2—Jay-Z’s sixth No. 1 on Top R&B/Hip-Hop Albums—does not beat his largest sales week. That distinction belongs to The Dynasty Roc La Familia, which began with 558,000 units in 2000. The new album’s opener is 28% larger than that of his previous solo album, but The Blueprint faced a significant handicap, being one of the albums that hit the market on Sept. 11, 2001. In the previous year, the Brooklyn-born rapper pulled 15.2% of The Dynasty’s first-week sales from the New York metro area, while that market only accounted for 12.9% of the first Blueprint’s opener—a dip that seemed reasonable, given the events of that fateful week.

On closer inspection, it turns out that as Jay-Z’s fame spreads nationally, his home market has accounted for a smaller percentage of first-week sales with each succeeding album since his first in 1996, when Gotham accounted for 29.9% of the 43,500 copies that placed Reasonable Doubt at No. 23 on the big chart. The New York metro area accounted for 24.3% of My Life’s first-week sales in 1997, 22.1% for those of Hard Knock Life in 1998, and 17.9% of the 1999 opener for Life and Times of S. Carter.

Between Blueprint sets, Jay-Z made two more visits to the charts: MTV Unplugged, which arrived just before Christmas last year and sold 144,000 in its first week, and The Best of Both Worlds, his collaboration with R. Kelly, which started with 244,000 earlier this year. The former peaked at No. 31 on the big chart, the latter at No. 2.

STEPS AHEAD: The handsome opener for his new album yields Jay-Z’s career total of 15.8 million units, which pushes him a rung ahead of Beastie Boys to become the second-best-selling rap act in Nielsen SoundScan’s 11-year history. The only rapper to have sold more is Eminem, whose three solo albums have tallied 20.1 million units to date. Jay-Z now leads Beastie Boys by a minuscule 0.2% margin, but two of the Boys’ nine albums arrived before SoundScan was set up shop.

Another notable rapper, Missy Elliott, slams the biggest week of her career, as Under Construction opens with 259,000—good for No. 3 on The Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums. The opener eclipses that of her third album, Miss E... So Addictive, which entered the big chart at No. 2 last year on a 251,000-unit week.

Although Elliott retains her “Misedemeanor” nickname on “Work It”—which tops Hot R&B/Hip-Hop Singles & Tracks—the she has dropped that handle from her album credit, thus her shorter listing on our album charts.

NOT LIKE THE OTHERS: Although the sales of special editions are typically linked to the albums from which they emerge, that is not the case this week for those from U2 (Nos. 27 and 34 on The Billboard 200) and Shakata (Nos. 112 and 149). In each case, the special packages were not merged because their titles were unique from those of the standard releases. U2’s limited-run The Best of 1990-2000 & B-Sides, which hit the chart last week at No. 3, also stands alone because it carries 14 extra tracks. A list of criteria explaining when special issues will or will not be linked with the original album can be requested from either Nielsen SoundScan’s Cynthia Jackson (cynthia@soundscan.com) or me (gmayfield@billboard.com).

FIVE INTO 10: For the fifth time this year, five new albums enter inside the top 10, with Pearl Jam (No. 5, 166,000), TLC (No. 6, 143,000), and 3 Doors Down (No. 8, 115,000) joining the aforementioned Jay-Z and Missy Elliott.

As dreary as a year 2002 has been for album sales, the week’s new arrivals represent a rare upbeat stat, as there have been only two other years in The Billboard 200’s history—1998 and last year—when there were as many as five weeks in which five or more new titles reached the top 10. With still more big guns waiting in the holiday selling season’s wings, the top 10 could see more bountiful weeks before this year concludes.

Singles Minded

FLATTS’ FIRST: It’s been more than four years since a duo or group has hit No. 1 for the first time on Hot Country Singles & Tracks, but Rascal Flatts ends that drought as “These Days” gains 361 detections and replaces Keith Urban’s “Somebody Like You” (1-2) after a six-week reign on top. The last time a group earned its initial appearance atop this chart came in August 1998, when Dixie Chicks spent two weeks at No. 1 with “There’s Your Trouble.”

Rascal Flatts’ feat sweetens the party for Lyric Street staffers, who also celebrate the company’s second No. 1 on this chart since the label opened its doors on Music Row in summer 1997. Aaron Tippin’s “Kiss This” became Lyric Street’s first No. 1 in October 2000, reigning for two weeks.

Although “These Days” is the trio’s first No. 1 radio hit, those Rascals came close twice before. Their debut single, “Prayin’ For Daylight,” stopped at No. 3 in July 2000; “I’m Movin’ On” peaked at No. 4 in the past April.


FLYING HIGH: Referring to the brand of Nike sneakers (not the presidential airplane), “Air Force Ones” by Nelly featuring Kyjuan, Ali & Murphy Lee slam-dunks its way into the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart, jumping 11-8 with a 15% audience increase. With his third consecutive top 10 from Nelly, McGraw, “Hot in Here” and “Dilemma” (which featured Kelly Rowland). Nelly is the third artist to three-peat this year with singles from the same album. The other two are Ashanti and Ludacris. From her eponymous release, Ashanti took “Foolish,” “Happy,” and “Baby” to the chart’s top 10. From his World of Money, Ludacris’ “Roll Out (My Business),” “Saturday (Oooh! Oooh!),” and “Move B**ch” all spent time in the top 10 in 2002, while a fourth track, “Area Codes,” also from that album, hit that part of the chart in 2001.

On The Billboard Hot 100, “Air Force Ones” rises 23-12, making it Nelly’s third straight track following “Hot” and “Dilemma” to at least reach that rank within four weeks of charting. “Hot” was No. 11 in its fourth week, while “Dilemma” made it to No. 8 in its third week and jumped to No. 3 in week No. 4.

With its quick ascent on both R&B/Hip-Hop Singles & Tracks and the Hot 100, “Air Force Ones” could possibly be the next challenger to each of the current No. 1 songs. It’s still a few weeks away, however, as both “Work It” by Missy “Misedemeanor” Elliott and Eminem’s “Loose Yourself” continue to gain listener impressions and are approaching record-setting audience numbers atop the R&B/Hip-Hop and Hot 100 lists, respectively.

A double-sided 12-inch vinyl of “Dilemma” and “Air Force Ones” debuts on Hot 100 Singles Sales at No. 17 and moves 45-6 on R&B/Hip-Hop Singles Sales. Since both titles are on the Hot 100 and R&B/Hip-Hop chart, sales points from the single are linked with the track with the most cumulative airplay, which in this case is “Dilemma.”

PHIL IT UP: Phil Collins earns his eighth solo No. 1 on the Adult Contemporary chart (and 11th overall, including his output with Genesis), as “Can’t Stop Loving You” jumps 3-1. “You” gains 130 detections, upping its weekly total to 1,842 spits. That is the most detections that a Collins tune has garnered in a one-week span since the chart switched to Nielsen Broadcast Data Systems in 1993. This includes any weekly total accumulated by his last chart-topper from 1999, “You’ll Be in My Heart.” An increase in the AC panel size from around 70 in 1999 to this week’s 86 helps explain some of the spin differential.

COUNTRY ROCK: With more than 2,500 copies sold, the young Universal South label collects its second No. 1 on Top Country Singles Sales with “Picture.” Kid Rock’s duet with Allison Moorer. Currently in its first year of operation, Universal South spent five weeks atop that chart this summer with “The Impossible” by Joe Nichols.

“Picture” also debuts at No. 5 on Hot Singles Sales and No. 91 on The Billboard Hot 100. For its Hot 100 ranking, points from sales of the single have been combined with both radio versions of the track: Rock’s duet with Moorer and his earlier pairing with Sheryl Crow (Singles Minded, Billboard, Nov. 16).
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JAY-Z</td>
<td>The Blueprint 2: The Gift And The Curse</td>
<td>RAO/EMI</td>
<td>Universal/RLG</td>
<td>JAY-Z</td>
<td>JAY-Z</td>
</tr>
<tr>
<td>2</td>
<td>SOUNDTRACK</td>
<td>8 Mile</td>
<td>JIVE</td>
<td>Universal/RLG</td>
<td>PEARL JAM</td>
<td>PEARL JAM</td>
</tr>
<tr>
<td>3</td>
<td>MISSY ELLETT</td>
<td>Under Construction</td>
<td>SONY</td>
<td>Atlantic/EMI</td>
<td>MISSY ELLETT</td>
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</tr>
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<td>4</td>
<td>JUSTIN TIMBERLAKE</td>
<td>Justified</td>
<td>RCA</td>
<td>BMG USA</td>
<td>WILLIAM THE POPE</td>
<td>WILLIAM THE POPE</td>
</tr>
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<td>PEARL JAM</td>
<td>Riot Act</td>
<td>SONY</td>
<td>Sony BMG</td>
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<td>PEARL JAM</td>
</tr>
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<td>BMG USA</td>
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<td>CHRISTINA AGUILERA</td>
<td>Away From The Sun</td>
<td>RCA</td>
<td>BMG USA</td>
<td>CHRISTINA AGUILERA</td>
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</tr>
<tr>
<td>8</td>
<td>EMINEM</td>
<td>The Eminem Show</td>
<td>SONY</td>
<td>Sony BMG</td>
<td>EMINEM</td>
<td>EMINEM</td>
</tr>
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<td>9</td>
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<td>Shaman</td>
<td>SONY</td>
<td>Sony BMG</td>
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<td>SANTANA</td>
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<tr>
<td>10</td>
<td>AVRIL LAVIGNE</td>
<td>Greatest Hits 1992-2002</td>
<td>RCA</td>
<td>BMG USA</td>
<td>AVRIL LAVIGNE</td>
<td>AVRIL LAVIGNE</td>
</tr>
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<td>JIM JOHNSTON</td>
<td>World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)</td>
<td>ELEKTRA</td>
<td>Capitol</td>
<td>JIM JOHNSTON</td>
<td>JIM JOHNSTON</td>
</tr>
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<td>12</td>
<td>NELLY</td>
<td>Back Into Your System</td>
<td>JIVE</td>
<td>Atlantic</td>
<td>NELLY</td>
<td>NELLY</td>
</tr>
<tr>
<td>13</td>
<td>ANDRIA ROCELLI</td>
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<td>BMG USA</td>
<td>BMG USA</td>
<td>ANDRIA ROCELLI</td>
<td>ANDRIA ROCELLI</td>
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<td>14</td>
<td>ELVIS PRESLEY</td>
<td>Elvis: 30 #1 Hits</td>
<td>JIVE</td>
<td>Atlantic</td>
<td>ELVIS PRESLEY</td>
<td>ELVIS PRESLEY</td>
</tr>
<tr>
<td>15</td>
<td>THE ROLLING STONES</td>
<td>Paint It Black</td>
<td>ELEKTRA</td>
<td>Capitol</td>
<td>THE ROLLING STONES</td>
<td>THE ROLLING STONES</td>
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<td>16</td>
<td>NORA JONES</td>
<td>Come Away With Me</td>
<td>DRUM GROOVES</td>
<td>Industry Standard</td>
<td>NORA JONES</td>
<td>NORA JONES</td>
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<td>JAIME</td>
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<td>19</td>
<td>SEAN PAUL</td>
<td>The Best Of 1999-2000 &amp; B-Sides</td>
<td>JIVE</td>
<td>Atlantic</td>
<td>SEAN PAUL</td>
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<td>20</td>
<td>O-TOWN</td>
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<td>BMG USA</td>
<td>BMG USA</td>
<td>O-TOWN</td>
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</tr>
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<td>21</td>
<td>PHIL COLLINS</td>
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<td>BMG USA</td>
<td>BMG USA</td>
<td>PHIL COLLINS</td>
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</tr>
<tr>
<td>22</td>
<td>FAT JOE</td>
<td>Loyalty</td>
<td>JIVE</td>
<td>Atlantic</td>
<td>FAT JOE</td>
<td>FAT JOE</td>
</tr>
<tr>
<td>23</td>
<td>JOSH GROBAN</td>
<td>Human Nature</td>
<td>BMG USA</td>
<td>BMG USA</td>
<td>JOSH GROBAN</td>
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</tr>
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<td>24</td>
<td>PINK</td>
<td>M!ssundaced</td>
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<td>25</td>
<td>UZ</td>
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<td>26</td>
<td>DAVID GRAHAM</td>
<td>A New Day At Midnight</td>
<td>BMG USA</td>
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<td>DAVID GRAHAM</td>
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<td>27</td>
<td>ALAN JACKSON</td>
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<td>BMG USA</td>
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<td>28</td>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>BMG USA</td>
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<td>KENNY CHESNEY</td>
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</tr>
<tr>
<td>29</td>
<td>GOOD CHARLOTTE</td>
<td>The Young And The Hopeless</td>
<td>BMG USA</td>
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<td>DAVE MATTHEWS BAND</td>
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<td>JOHN MAYER</td>
<td>Room For Squares</td>
<td>BMG USA</td>
<td>BMG USA</td>
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<td>JOHN MAYER</td>
</tr>
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<td>32</td>
<td>FOO FIGHTERS</td>
<td>One By One</td>
<td>BMG USA</td>
<td>BMG USA</td>
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<td>33</td>
<td>VARIOUS ARTISTS</td>
<td>Totally Hits 2002: More Platinum Hits</td>
<td>BMG USA</td>
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<td>BMG USA</td>
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<td>WC</td>
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<td>37</td>
<td>KELLY ROWLAND</td>
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<td>BMG USA</td>
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<td>KENNY G</td>
<td>Wishes</td>
<td>BMG USA</td>
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</tr>
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<td>39</td>
<td>LIL JON &amp; THE EAST SIDE BOYZ</td>
<td>Kings Of Crunk</td>
<td>BMG USA</td>
<td>BMG USA</td>
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**Greatest Gainer:**

- **JOSH GROBAN** with "Human Nature" jumps 33 spots to #4.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS CHARTED</th>
<th>PEAK POSITION</th>
</tr>
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<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>The Rising</td>
<td>1</td>
<td>137</td>
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<td>JAMES TAYLOR</td>
<td>October Road</td>
<td>8</td>
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<tr>
<td>ERIC CLAPTON</td>
<td>One More Car, One More Rider: Live On Tour</td>
<td>43</td>
<td></td>
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<tr>
<td>BRIAN MCKNIGHT</td>
<td>1989-2002: From There To Here</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>JACK JOHNSON</td>
<td>Brashly Fairytale</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>LOUIE DEVITO</td>
<td>0 Brother. Where Art Thou?</td>
<td>1</td>
<td></td>
</tr>
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<td>KIDZ BOP KIDS</td>
<td>Kids Bop Christmas</td>
<td>107</td>
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<td>VANESSA CARLTON</td>
<td>Be Not Nobody</td>
<td>5</td>
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<td>JOHNNY CASH</td>
<td>American IV: The Man Comes Around</td>
<td>70</td>
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</tr>
<tr>
<td>Sheryl Crow</td>
<td>C'mon, C'mon</td>
<td>2</td>
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</tr>
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<td>(Reanimation)</td>
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<td>Shakra</td>
<td>Laundry Service. Washed And Dried</td>
<td>112</td>
<td></td>
</tr>
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<td>Soundtrack</td>
<td>Spider Man</td>
<td>4</td>
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<tr>
<td>LEANN RIMES</td>
<td>Twisted Angel</td>
<td>12</td>
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<td>TOM PETTY AND THE HEARTBREAKERS</td>
<td>The Last DJ</td>
<td>9</td>
<td></td>
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<td>NAPPY ROOTS</td>
<td>Watermelon, Chicken &amp; Gritz</td>
<td>24</td>
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<td>BOSTON</td>
<td>Corporate America</td>
<td>42</td>
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<td>Darkhorse</td>
<td>120</td>
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<td>Sea Change</td>
<td>8</td>
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<td>George Strait</td>
<td>The Road Less Traveled</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Tracy Chapman</td>
<td>Let It Rain</td>
<td>25</td>
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<td>Things To The Game Changed</td>
<td>10</td>
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</tr>
<tr>
<td>Ms. Jade</td>
<td>Girl Interrupted</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>Kenny G</td>
<td>Paradise</td>
<td>9</td>
<td></td>
</tr>
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<td>Fletic</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Too Short</td>
<td>What's My Favorite Word?</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Play</td>
<td>Play EP</td>
<td>74</td>
<td></td>
</tr>
<tr>
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<td>Power In Numbers</td>
<td>15</td>
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<td>Escape</td>
<td>2</td>
<td></td>
</tr>
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<td>The White Stripes</td>
<td>Blood White Cells</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>Trick Pony</td>
<td>On A Mission</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Sweet Home Alabama</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>The Paul Simon</td>
<td>The Very Best Of Chicago: Only The Beginning</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Korn</td>
<td>Untouchables</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Heath Headley</td>
<td>This Is Who I Am</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Amere</td>
<td>All I Have</td>
<td>9</td>
<td></td>
</tr>
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<td>Willie Nelson &amp; Friends</td>
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<td>0. Yeah! Ultimate Aerosmith Hits</td>
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<td>Trick Daddy</td>
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<td>The Very Best Of Chicago: Only The Beginning</td>
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<td>Natalie Cole</td>
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<td>Jimi Hendrix</td>
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### Top Holiday Albums

<table>
<thead>
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<th>Artist</th>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Now That's What I Call Christmas!</td>
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<tr>
<td>ALAN JACKSON</td>
<td>Let It Be Christmas</td>
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<td>MANNHEIM STEAMROLLER</td>
<td>Christmas Extrapmarkett</td>
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<tr>
<td>KENNY G</td>
<td>Wishes</td>
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<tr>
<td>BARRY MANILOW</td>
<td>A Christmas Gift Of Love</td>
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<tr>
<td>JOHN TESH</td>
<td>Only Time</td>
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<td>MANNHEIM STEAMROLLER</td>
<td>Christmas Extrapmarkett</td>
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<td>DARYL BROOKS &amp; DUNN</td>
<td>It Won't Be Christmas Without You</td>
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<td>MANNHEIM STEAMROLLER</td>
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<td>White Christmas</td>
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<td>ELVIS PRESLEY</td>
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<td>MANNHEIM STEAMROLLER</td>
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<td>OSCAR CROSBY</td>
<td>White Christmas</td>
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<td>ANNE MURRAY</td>
<td>What A Wonderful Christmas</td>
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<td>HARRY CONNICK, JR.</td>
<td>When My Heart Finds Christmas</td>
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<td>JOHN TESH</td>
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<td>Dream A Dream</td>
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<td>Rudolph The Red Nosed Reindeer</td>
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<td>B2K</td>
<td>Santa Hooked Me Up (EP)</td>
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<td>KENNY G</td>
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<td>VINCE GUARALDI</td>
<td>A Charlie Brown Christmas</td>
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<td>JUMP5</td>
<td>All The Joy In The World</td>
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<td>MANNHEIM STEAMROLLER</td>
<td>A Fresh Aire Christmas</td>
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<td>SELAH</td>
<td>Rose Of Bethlehem</td>
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<td>MARIAH CAREY</td>
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<td>JUDY MESSINA</td>
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<td>CAMERON DOMINGO-PHAROATI (MERCURO)</td>
<td>The Twelve Years Christmas Song Collection</td>
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<td>TRANS SIBERIAN ORCHESTRA</td>
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<td>LEE ANN WOMACK</td>
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<td>ALAN JACKSON</td>
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### Heatseekers

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<td>JOHN P. KEE &amp; NEW LIFE</td>
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<td>HILARY DUFF</td>
<td>Santa Claus Lane</td>
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<tr>
<td>JOE NICHOLS</td>
<td>Man With A Memory</td>
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<tr>
<td>BADLY DRAWN BOY</td>
<td>Have You Fed The Fish?</td>
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<tr>
<td>SELAH</td>
<td>Rose Of Bethlehem</td>
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<tr>
<td>THE DONNAS</td>
<td>Spend The Night</td>
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<tr>
<td>SUGARCULT</td>
<td>Groovin'</td>
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<tr>
<td>SUGARCULT</td>
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<td>JOE NICHOLS</td>
<td>Man With A Memory</td>
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<tr>
<td>NICHOLAS NORMAN</td>
<td>Woven &amp; Spun</td>
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<td>JUANES</td>
<td>Un Dia Normal</td>
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<td>SIMPLE PLAN</td>
<td>No Pads, No Helmets...Just Balls</td>
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<tr>
<td>NICOLE C. MULLEN</td>
<td>Christmas In Black And White</td>
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<tr>
<td>BWB</td>
<td>Groovin'</td>
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<td>BBG</td>
<td>Guess Who's Back?</td>
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<td>OPETH</td>
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<td>ZOE GIRL</td>
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<td>LORD TITO &amp; I.A.</td>
<td>La Rebecca</td>
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<td>EMERSON DRIVE</td>
<td>Emerson Drive</td>
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<td>LAURA PAUSINI</td>
<td>From The Inside</td>
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<td>JOY WILLIAMS</td>
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<td>SOMETHING CORPORATE</td>
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<td>DAVID CROSS</td>
<td>Shut Up, You Fucking Baby!</td>
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<td>MARIO FRANGOULOS</td>
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<tr>
<td>CONJUNTO PRIMAMAYA</td>
<td>Perdona Mi Amor</td>
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<td>CONJUNTO PRIMAMAYA</td>
<td>Perdona Mi Amor</td>
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<td>INTERO</td>
<td>Turn On The Bright Lights</td>
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<td>YING YANG TWINS</td>
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<td>DASHBOARD CONFESSIONAL</td>
<td>The Places You Have Come To Fear The Most</td>
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<td>GODSPEED YOU BLACK EMPEROR</td>
<td>Yunque U.O.C.</td>
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<td>Jerusalem</td>
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<td>TIMBALAND FEATURING DSD &amp; HOT TRACKS</td>
<td>450571/UG (13.98)</td>
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<td>ANI DI FRANCO</td>
<td>So Much Shouting/So Much Laughter</td>
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<td>JOAN OSBORNE</td>
<td>How Sweet It Is</td>
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<td>SHEKHINAH GLORY MINISTRY</td>
<td>Praise Is What I Do</td>
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<td>SAMMY HAGAR AND THE WABO BATS</td>
<td>Hard 2 B-Legit</td>
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<td>LOS ANGELES DE CHARLY</td>
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<td>CHRISS ROBINSON</td>
<td>New Earth Mud</td>
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<td>ISRAEL KAMAKAWIWO'OLE</td>
<td>Alone In Iz World</td>
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<td>BUCKO</td>
<td>Secret Life Of The Wraith:</td>
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<td>FLOGGING MOLLY</td>
<td>Drunken Lullabies</td>
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<td>Mushroom Jazz 4</td>
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<td>MARCO ANTONIO SOLIS</td>
<td>Mas De Mi Alma</td>
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<td>THE STREETS</td>
<td>Original Pirate Material</td>
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</table>
Top Internet All Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog sales are included on the Internet and Soundtrack charts. 

Albums with the greatest sales this week include: Recording Industry of America’s (RIAA) sales for the week ending December 15, 2002. To compute weekly sales, SoundScan combines Internet and traditional sales, typically including albums within one to two weeks. Nielsen SoundScan sales data includes sales through in-store or via mail order. SoundScan data is not available for new digital albums unless they are available for more than one week or have sold over 10,000 units. More information, for best results, and original weekly charts and unadjusted weekly albums can be accessed at www.billboard.com.
### Top 40 Tracks

#### Billboard November 30, 2002

<table>
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<th>#1</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>Sheryl Crow</td>
<td>&quot;I'll Be the One&quot;</td>
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<tr>
<td>2</td>
<td>Nelly Featuring Krayzie Bone</td>
<td>&quot;Shake Ya Tailfeather&quot;</td>
</tr>
<tr>
<td>3</td>
<td>Black</td>
<td>&quot;Mr. T&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Da Brat</td>
<td>&quot;Behind Your Back&quot;</td>
</tr>
<tr>
<td>5</td>
<td>Dido</td>
<td>&quot;White Flag&quot;</td>
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#### Adult Contemporary

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<tr>
<td>1</td>
<td>Daryl Hall John Oates</td>
<td>&quot;The Very Best of Daryl Hall John Oates&quot;</td>
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<tr>
<td>2</td>
<td>Shania Twain</td>
<td>&quot;Let's Go&quot;</td>
</tr>
<tr>
<td>3</td>
<td>Sheryl Crow</td>
<td>&quot;Shake My Hand&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Celine Dion</td>
<td>&quot;The Power of Love&quot;</td>
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<tr>
<td>5</td>
<td>Sarah McLachlan</td>
<td>&quot;Falling into You&quot;</td>
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#### Modern Rock Tracks

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<tr>
<td>1</td>
<td>Nickelback</td>
<td>&quot;How You Remind Me&quot;</td>
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<td>2</td>
<td>Hoobastank</td>
<td>&quot;The Reason&quot;</td>
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<tr>
<td>3</td>
<td>Godsmack</td>
<td>&quot;Vigil&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Seether</td>
<td>&quot;All About You&quot;</td>
</tr>
<tr>
<td>5</td>
<td>Stone Temple Pilots</td>
<td>&quot;自来水&quot;</td>
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</tbody>
</table>

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 1999 mean number of spins per airplay is 26. Modern rock stations (alternative stations and AC Top 40 stations) on average monitored 36 hours a day, 7 days a week. Top 40 Tracks are compiled from a national sample of Maxima Top 40, Polyester Top 40 and Adult Top 40 sources. The 200 Top 40 Tracks are nationally monitored 36 hours a day, 7 days a week. Top 40 Tracks awards are based on increased airplay impact. On the remaining detection-based charts, stations with increases in detections over the previous weeks are instead represented by chart movement. A record which has been on the chart for more than 15 weeks will generally not receive a hotter, even if it registers an increase. Records below the top 10, Top 40 AC and Adult Top 40 are removed from the chart after 15 weeks. Airplay monitored to songs appearing in the top 20 in both the Nielsen BDS' Adult and Adult Contemporary formats for the first time with increases in both dimensions and audience Top 40 Tracks weekly, and (28) availability by © 2002, Nielsen Broadcast Data Systems. All rights reserved.
RCA & J: YEAR-TO-DATE SALES

<table>
<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Label</th>
<th>YTD Sales</th>
<th>Total Sales</th>
<th>Billboard 200 Peak Position (Weeks At No. 1)</th>
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<tr>
<td>1. Elvis Presley, Elvis 30 #1 Hits</td>
<td>RCA</td>
<td>1.5 million</td>
<td>1.5 million</td>
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</tr>
<tr>
<td>2. Dave Matthews Band, Busted Stuff</td>
<td>RCA</td>
<td>1.5 million</td>
<td>1.5 million</td>
<td>1(1)</td>
</tr>
<tr>
<td>3. Alicia Keys, Songs in A Minor</td>
<td>J</td>
<td>1.3 million</td>
<td>5.4 million</td>
<td>1(3)</td>
</tr>
<tr>
<td>4. Busta Rhymes, GenesiS</td>
<td>RCA</td>
<td>669,400</td>
<td>669,400</td>
<td></td>
</tr>
<tr>
<td>5. Christina Aguilera, Stripped</td>
<td>RCA</td>
<td>718,000</td>
<td>718,000</td>
<td></td>
</tr>
<tr>
<td>6. The Strokes, Is This It</td>
<td>RCA</td>
<td>780,800</td>
<td>780,800</td>
<td>33</td>
</tr>
<tr>
<td>7. The Calling, Camino Palmero</td>
<td>J</td>
<td>498,600</td>
<td>767,000</td>
<td>36</td>
</tr>
<tr>
<td>8. Mario, Mario</td>
<td>J</td>
<td>457,000</td>
<td>457,000</td>
<td>9</td>
</tr>
<tr>
<td>9. Dave Matthews Band, Every Day</td>
<td>RCA</td>
<td>427,000</td>
<td>3.4 million</td>
<td>1(2)</td>
</tr>
<tr>
<td>10. Angie Stone, Mahogany Soul</td>
<td>J</td>
<td>403,000</td>
<td>719,000</td>
<td>22</td>
</tr>
</tbody>
</table>

CURRENT CHARTING ALBUMS

<table>
<thead>
<tr>
<th>Artist &amp; Title</th>
<th>Label</th>
<th>Sales This Week</th>
<th>Total Sales</th>
<th>Billboard 200 This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Christina Aguilera, Stripped</td>
<td>RCA</td>
<td>119,000</td>
<td>618,000</td>
<td>7</td>
</tr>
<tr>
<td>2. Rod Stewart, It Had To Be You...The Great American Songbook</td>
<td>RCA</td>
<td>73,000</td>
<td>337,000</td>
<td>17</td>
</tr>
<tr>
<td>3. Elvis Presley, Elvis 30 #1 Hits</td>
<td>RCA</td>
<td>9,630</td>
<td>1.5 million</td>
<td>21</td>
</tr>
<tr>
<td>4. O-Town, O-Town</td>
<td>RCA</td>
<td>52,000</td>
<td>52,000</td>
<td>28</td>
</tr>
<tr>
<td>5. David Gray, A New Day at Midnight</td>
<td>RCA</td>
<td>38,000</td>
<td>110,000</td>
<td>35</td>
</tr>
<tr>
<td>6. Dave Matthews Band, Live at Folsom Field Boulder Colorado</td>
<td>RCA</td>
<td>35,000</td>
<td>145,000</td>
<td>39</td>
</tr>
<tr>
<td>7. Foo Fighters, One by One</td>
<td>RCA</td>
<td>34,000</td>
<td>256,000</td>
<td>65</td>
</tr>
<tr>
<td>8. Soundtrack, American Idol: Greatest Moments</td>
<td>RCA</td>
<td>23,000</td>
<td>390,000</td>
<td>65</td>
</tr>
<tr>
<td>9. Deborah Cox, The Morning After</td>
<td>RCA</td>
<td>18,000</td>
<td>54,000</td>
<td>76</td>
</tr>
<tr>
<td>10. Heather Headley, This Is Who I Am</td>
<td>RCA</td>
<td>11,000</td>
<td>92,000</td>
<td>139</td>
</tr>
</tbody>
</table>

Source: Nielsen Soundscan

Charts do not include titles released by RCA Label Group Nashville, which outgoing RCA Music Group (RMG) chairman Bob Jamieson oversaw. Incoming RMG chairman Clive Davis will rely on RCA and J Records.

SHIFTING STRUCTURE

It’s been a year of changes for Jamieson. In March, BMG Entertainment eliminated its BMG North America structure, which Jamieson had overseen as president/CEO of BMG’s three North American operations: BMG’s BMG North America (Billboard, March 23). In that realignment, Jamieson became chairman of the newly reorganized RCA Music Group, which comprised RCA, BMG Canada, RCA Label Group Nashville, RCA Victor Group, strategic marketing BMG Special Products, and BMG Heritage. At the same time, Rovner was ousted as president of RCA.

In the years prior to those moves, RCA was rolled with changes in its senior ranks. In November 2000, RCA chairman Michael Dornemann and president/CEO of RCA, Bill Zenneck, were ousted, to be replaced by company veteran Rudi Gassner. But Gassner died the next month, never assuming his role as president/CEO (Billboard, Jan. 2, 2001). Instead, the post went to Schmidt-Holtz, who then reorganized North America under Jamieson.

With the exception of RCA, the BMG units that formerly reported to Jamieson will now report on an inter-company basis to Smellett. That includes RCA’s Nashville operation, which saw success this year with such titles as Kenny Chesney’s No Shirt, No Shoes, No Problem and Martina McBride’s greatest hits, which have scanned 1.6 million copies and 1.3 million copies, respectively, according to Nielsen SoundScan.

“I have no interest in [running] RCA,” Davis says of the other imprints formerly under Jamieson. “For me, this is quite a sizable plate and responsibility, and I don’t want to be diffused.”

Terms of the J acquisition were not disclosed, although Davis defines it as “very fair.” At the time it was formed, sources valued the label at $170 million (Billboard Bulletin, Aug. 25, 2000). J’s biggest success has been the debut from Alicia Keys, Songs in A Minor, which has sold 5.4 million albums, according to Nielsen SoundScan.

The move brings Davis completely back into the BMG fold, which, Schmidt-Holtz says, is where he belonged all along. “I feel that we’re righting a wrong, and we’re glad to have Clive back in the family,” he says. “We’ve opened a new and a good chapter.”

For his part, Davis, 69, says he’s “loved every minute” of the past several years, despite the turmoil. “I loved the last year at Arista; I loved all the years at Arista. I loved that opportunity to form an unprecedented major label and that Alicia Keys entered at No. 1. I count my blessings.” To have someone like Roll, “As part of our future, we’re looking to the continued growth of J and also entrust you with the growth of RCA is incredibly gratifying.”

In other BMG news, Schmidt-Holtz confirms that he expects the acquisition of Zomba, valued at $3.5 billion, to be completed at the year’s end. But despite rumors to the contrary, he argues that Zomba label live will not be folded into Arista or RCA. “I’m quite confident that we’ll have a deal by the end of the year. BMG stands on three creative pillars: RCA Group under Clive, Arista, and Jive/Zomba.”

Additional reporting by Jill Kipnis and Keith Caulfield in Los Angeles.

BMG Takes Artist-Friendly Stand With Royalty Policy

BY ED CHRISTIAN

NEW YORK—Responding to artist unrest regarding antiquated industry business practices by eliminating standard deductions on royalty payments, BMG is positioning itself as the artist-friendly major.

In an interview with Billboard, BMG VP of legal and business affairs Jim Cooperman says, “We recognize there is some confusion regarding how royalties are calculated, and [artists] would like more clarity.”

Jay Rosenthal, a lawyer for the firm of Berliner, Corcoran, & Rowe in Washington, D.C., who represents artists, says, “I am pleased that BMG has recognized that there are artist/label issues to address. I am not convinced that their proposal in any way resolves these outstanding issues.”

Music Managers Forum-U.S. president Barry Bergman says, “We are in favor of any policy which makes royalty accounting more transparent and believe that switching to a wholesale method of accounting is less subjective, especially on sales outside of the U.S. We look forward to seeing how this will be enacted in practice.”
The search for such matches appears to be heating up. Burwick observes, "Over the last year or so, the [music industry] has become more aggressive in teaming with other marketers."

In the case of Sony and Pepsi, starting next summer in the U.S., radio ads for Pepsi products will feature "sneak previews" of songs by key artists prior to their debut at radio; Pepsi will also sponsor a series of music- and TV-specials that will include performances by established and emerging Sony artists. Additionally, co-branded point-of-purchase displays offering Pepsi products and Sony CDs will be installed in high-traffic areas of non-music retail outlets, in an effort to drive impulse purchases.

Internationally, Pepsi and Sony will collaborate on co-branded marketing initiatives in the vein of Pepsi's sponsorship of Shakira's worldwide tour. As part of that deal, Pepsi fountain drinks at international Pizza Hut and Taco Bell restaurants feature Shakira's image and come packaged with a "Thank you from Shakira" label.

Sony Music Entertainment chairman/co-CEO Thomas Mottola says the deal with Pepsi is the product of an increasingly competitive entertainment landscape: "Right now, there's a multitudinous entertainment media competing for consumers' attention ranging from films to TV and the Internet—and as a result, music companies have to go to greater lengths than ever before to generate excitement about their artists and their projects."

On the flip side, music tie-ins are becoming an ever-more crucial element of targeting and advertising strategies for marketers, and some consumer brands, as a result, are expanding the role of music in their promotional campaigns.

AOL music executive director of marketing Scott Richman says, "Some brands represent a lifestyle as much as they represent a literal product, and in that lifestyle, music is a key component." Mottola says the drawing power of advertisers and sponsors to music is the depth of the connection that consumers feel. "Music is the original fire starter," he says. "It has the power to move people in a way that can't be rivaled by any other form of communication."

**MUSIC DRIVES AUTO ADVERTISING**

In addition to soft-drink makers, a number of automobile manufacturers—including Toyota Motor Corp., DaimlerChrysler, and Volkswagen—are expanding the traditional role of music in their marketing efforts through a series of new initiatives. Sony, its artist Celine Dion, and Daimler-Chrysler recently announced a multi-year partnership in which the singer will be featured in print, broadcast, and web advertisements for Chrysler cars (Billboard, Nov. 16).

Last year, Toyota entered into broad alliances with Warner Music Group (WMG) parent AOL Time Warner and Universal Music Group (UMG) parent Vivendi Universal (VU) to promote its cars. Music figures heavily into both pacts. For example, Warner artist Phil Collins is bowing his latest single through a new Toyota commercial. And music opportunities under the VU-Toyota deal include the provision of customized CD compilations focusing on a variety of retail, marketing, and distribution programs, as well as joint look opportunities for the use of UMG music tracks and film titles in Toyota advertising and marketing.

In other sectors, companies are using music tie-ins as an offshoot of a larger consumer interest in technology. Michael Nash, VP of new media at WMG, is overseeing a broad promotion and content alliance between the label and AT&T Wireless. He says the exposure of such pacts is huge. "It's proved to be a pretty successful formulation," he says. "At this point we're well over 120 million impressions through print, in-store collateral, the publication they put out, and through newspaper advertisements. We've had three different artists that have been heavily promoted through newspaper ads."

**WHO BENEFITS?**

In the right situation, such deals can be a win for marketer, label, and artist alike. Marketers get a strong carrier of their message, while labels, facing slumping sales and strained promotion budgets, benefit from having a third party subsidize their efforts. The artists, in some cases, receive additional revenue opportunities. As these scenarios play out, it remains uncertain how artists will be chosen under broad corporate alliances, whether they will be able to opt out, and under what circumstances such offers will be extended.

Managers say that if a campaign includes likeness and image, payment to the artist would most likely be required. If it is simply the inclusion of a track in a commercial, payment may not be required. Most managers will be attracted by the promotional value of the corporate deals. One manager says, "If the labels are savvy enough to put these deals together and get someone else to pay for the advertising, I would want to make sure my clients are part of that."

**NOT FOR EVERY ARTIST**

But there are managers who say the arrangements are not for everyone. "For some artists, that's fantastic," Hertz says. "But I'm sure some artists wouldn't be interested in having any advertiser associated with their marketing efforts."

Borman adds, "We tend to generalize and look at these opportunities as a huge opportunity to push our product and push our business forward. And it's true. I believe that they do that, but only in a general sense. Once you bring it down to a specific deal, it is not always clear that you can find it doesn't apply to more than a small group of artists."

EMI Recorded Music North America executive VP Phil Quartararo says that as artists and broad-based alliances between labels and marketers are "not quite as simple or as cookie-cutter as one might believe."

He says that while strategic alliances are a natural progression of relationships between marketers and labels, creating the right fit between an artist and a product outweighs the goals of creating synergies among large corporations. "People are becoming much more aggressive about having these broad shotgun relationships in place, but at the end of the day it is going to be much more important to get the right artist with the right deal."

Indeed, labels and marketers still need artists' approval before their content can be used in a given campaign. "When you are engaging an artist and putting an artist brand next to a brand marketer, you ultimately have to engage that artist and that manager," says one major-label veteran who has negotiated several broad-based alliances with brand marketers. "So you're still needing to be negotiating on a one-by-one basis to use their likenesses or portray their music in a particular campaign."

That is why some managers argue that the best fit for their clients is one in which the label may be in mass-market pop music, where the focus is on quick impressions. A source says, "The record labels need those disposable pop-hits—the big blips on the screen—to keep the money rolling in. So these are perfect alliances for labels for those kinds of projects."

AOL Music's Richman says the business is increasingly going in that direction. "These corporate and sponsorship deals, they used to call it 'alternative marketing' or 'non-traditional marketing,'" he says. "Now it's just plain marketing for an artist. This is now part of how labels and artists and managers contemplate setting up a record."

Quartararo adds, "The bigger story is that we have all become more sophisticated as an industry in how we reach our consumer, and what the packaging goods business brings us is more access and better research than we've had in the past."

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Labels Hitching Stars To Global Consumer Brands

Continued from page 1

among others. "As companies start taking sides [via alliances], here's the problem: If a client gets an offer from another soda company, they are going to block that because they have a deal with Pepsi?"

Sony and Pepsi executives say their new alliance does not preclude other marketers from seeking sponsorship and endorsement deals with individual acts on Sony's labels, and Pepsi is not blocked from doing deals with other labels. But managers claim that remains to be seen.

In the Sony/Pepsi alliance, no money is exchanging hands, and artists are not being paid to participate in the program. Pepsi and Sony have agreed to pay for the promotions from their existing marketing budgets.

Pepsi has a long history of tie-ins with the music industry, having employed celebrity spokespersons from Michael Jackson to Britney Spears. But with fewer superstars to choose from, marketers are having to sift through lesser-known individual acts for sponsorship deals. "The difficult thing today vs. 15 years ago is the market is much more fragmented," says David Burwick, senior VP/chief marketing officer of Pepsi North America.

As a result, advertisers are increasingly looking for broad-based exposure via alliances with labels, rather than hitching their brand to a specific artist.

Burwick says Sony reflects that strategy and that the alliance is more about building interest in new music in general than about creating associations between Pepsi and individual acts. He says, "It's more of a case of ‘music brought to you by Pepsi' than someone like Shakira singing a Pepsi jingle."

Where does that leave the individual artists, who have long enjoyed revenue from their sponsorships? Managers say it is unknown whether corporate alliances will compromise acts' ability to forge off-the-beaten-path deals with brand marketers.

Hertz says only time will tell. "There's a lot of difference among these kinds of decisions, and everyone is always concerned that everyone else has a mixed agenda."

That aside, Hertz and other managers call such deals the wave of the future. Gary Borman—manager of Faith Hill, Lonestar, and others—says these deals are a necessity for the industry. "The record industry is reaching out and looking for new partnerships and new ways of creating impressions and awareness for music in general. I think it's very smart," he says. "Music is so integrated into our culture; it's a win-win if you make the right matches."

Some artists wouldn't be interested in having any advertiser associated with their marketing efforts.

—KEN HERTZ

The difficult thing today vs. 15 years ago is the market is much more fragmented.

—DAVE BURWICK

PEPSI NORTH AMERICA

It is going to be much more important to get the right artist with the right consumer.

—PHIL QUARTARARO

EMI RECORDED MUSIC

AOL Music

ADVERTISING

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WHO BENEFITS?
Cedric To Host 2002 Billboard Music Awards

Actor and comedian Cedric "The Entertainer" will host the 2002 Billboard Music Awards, airing live Monday, Dec. 9, on Fox from the MGM Grand Garden Arena in Las Vegas. Justin Timberlake and Faith Hill have been added to the performance lineup, joining previously announced performers Nelly, Avril Lavigne, Creed, and Puddle of Mudd.

Cedric "The Entertainer" recently starred in the boxoffice hits Barbershop and The Original Kings of Comedy. He also stars in the new Fox comedy Cedric the Entertainer Presents.

Pop sensation and 'N Sync member Timberlake has branched out as a solo artist with his newly released album Justified, which debuted last week at No. 2 on The Billboard 200. The first single "Like I Love You," climbed to No. 11 on the Hot 100.

Hill, who has sold more than 25 million records worldwide, has enjoyed five top-10 Hot 100 hits, eight No. 1 country singles, two No. 1 country albums, and two No. 1 albums on The Billboard 200. She recently released her fifth studio recording, Cry, which debuted at No. 1 on The Billboard 200 and the Top Country Albums charts.

Steven Tyler, B2K, Keith Urban, LL Cool J, Nivea, and Shannon Elizabeth will make special appearances along with previously announced artists Nick Carter, JC Chasez, Joe, Master P, and Lil’ Romeo. The awards will honor the year’s most-successful acts as determined by The Billboard charts.

For more information on the 2002 Billboard Music Awards, call 646-654-4600 or email billboardawards@vnuinc.com. For hotel information, call 800-929-1111 or visit www.mgmgrand.com.
Electric Bill

Philadelphia's Electric Factory hosted MTV's $2 Bill show Nov. 2 with Foo Fighters. Here, Electric Factory booker Geoff Gordon, left, helps the band's Dave Grohl strike a suitable pose.

Mamma Knows Best

Composers and ABBA founders Benny Andersson and Björn Ulvaeus were recently awarded a gold record for 500,000 copies of the Decca cast recording of Broadway hit Mamma Mia! The CD, which features the original London cast, has sold more than any other cast recording in America during the past two years. In addition to its national tours, Mamma Mia! is currently playing in seven productions around the world, with an eighth opening in Las Vegas Nov. 25 at Mandalay Bay and a ninth in Japan in December.

A Portrait Of Sharon

Sharon Osbourne, the strong mother figure on MTV's runaway hit reality series The Osbournes, gets the Lifetime television Intimate Portrait treatment, launching Nov. 25, which includes footage recorded since she was diagnosed as having colon cancer. Among others interviewed are Tommy Lee, Sony Music executive VP Michele Anthony, and members of the family, including husband Ozzy.

Clive Davis: Well-Schooled

Clive Davis has long been schooled in turning musical vision into industry success. And now he's given his name to one. Earlier this month, Davis endowed $5 million to New York University to establish the Clive Davis Department of Recorded Music, a four-year Bachelor of Fine Arts program within NYU's Tisch acclaimed School of the Arts.

"My parents died when I was a teenager, and I would never have gotten through college or law school without financial assistance," the brand new chairman of the RCA Music Group says. "This is a way that I can give back to the educational and academic community."

After attending PS 161 in Brooklyn, Davis graduated Phi Beta Kappa from NYU in 1953 and from Harvard Law School in 1956. "I always loved school," he says. "It prepared me for unexpected opportunities and instilled my work ethic. Education opens vistas."

Davis joined the Dean's Council at Tisch several years ago and helped formulate a music-business course with a visiting professorship in the late '60s. That led to the development of an entire department. Davis says, "Except for a couple programs specifically for musicians, there was really nothing anywhere in the country for those who have a passion to make their career in the music business—the way they have for the film industry."

The program will guide students through the history and culture of numerous musical genres, the recording studio process, A&R, marketing, and promotion. Participants will also devise a viable performance image for a selected creative artist.

Mary Schmidt Campbell, dean of Tisch, notes, "Clive Davis has acquired a legendary reputation for spotting and developing new musical talent. His leadership and golden ear have changed the business of contemporary music forever. We are grateful to have him as a partner."

The endowment will initially fund four or five professorships and provide assistance for students that are accepted into the program. Davis admits with a chuckle that, yes, he will be pleased to take a turn as an occasional guest lecturer, adding, "I would invite everybody from the music community to participate. This is ours in the record world to give back."

At a recent NYU gala announcing the new program, more than 500 student hopefuls from around the country gathered, as J Records artists Deborah Cox and Mario performed, showcasing the fruits of Davis' well-schooled knowledge (see picture, above). "Nothing gives you a better feeling than looking at these students and seeing their visions and dreams and knowing that you provided an opportunity for them," Davis says. "This is very emotionally rewarding."

CHUCK TAYLOR

From left: Artist Deborah Cox, Clive Davis, Tisch dean Mary Schmidt Campbell, and I arted Mario.

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TRACK 1 - DVD-VIDEO: THE DOMINANT FORMAT
• 5.1 From Mono Or Stereo? Can Upmixing Be
The Future Of Surround Sound?
Presenters: Hank Waring – FDS Labs, Bob Heiber – Chace Sound
• Multichannel Mixing With The Home Theater In Mind.
Presenters: Rich Tozzoli – Gismo Sound; Brant Biles – Mi Casa
• Multichannel Location Recording.
Presenters: Guy Charbonneau – LeMoli; Bill McCuay – National Public Radio
*New Developments In Multichannel Recording.
Presenter: Tomlinson Holman

TRACK 2 - DVD-AUDIO: THE UPSTART
• A Hi-Res Shootout: Can 192kHz Make A Difference?
Presenter: Bob Michaels – 5.1 Entertainment
• The Making Of A DVD-Audio Title:
A DVD-A Production Workflow.
Presenter: Jeff Levison of DTS
*Mastering Hi-Resolution Music.
Presenter: Bob Ludwig
*The American Composers Forum of
L.A. Third Annual Technology Salon.
Panelists include: composer Allan Howarth, producer Tom Steenland

SATURDAY, DECEMBER 14
TRACK 3 - SACD: THE HI-RES NEW KID
• SACD Close Up And Personal.
Presenter: Andrew Demery – Sony
• SACD - On Display For All To Hear.
• SACD Gear Overview: How Do I Find The Tools?
Presentations by Sadie, Genelec, Tascam, and Mytek users.
*Surround System Placement and Calibration.
Presenter: Bobby Owinski

TRACK 4 - BROADCAST/BROADBAND
• The Future of Broadband Audio Delivery?
Presenter: Amir Majidiemehr,
Microsoft’s General Manager of A/V Codes
• Surround And The Big Screen: A Look At
Multichannel Recording And Mixing For The Theater.
Presenter: Bruce Botnick
• Multichannel And The Tube:
A Look At Surround Broadcast Mixing For TV.
Presenters: Ron Estes – Fox Television;
Bruce Graham – Videomix/TCS
*Special Added Session

As of 10/25 – Program subject to change.

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★ MTV Video Music Award for Best New Artist
★ MTV Latin Award for Best New International Artist
★ 2 videos retired on TRL
★ 2 #1's in a row both Monitor and Mediabase on "Complicated" and "Sk8er Boi"
★ "Complicated" reached the #1 airplay position in 22 countries worldwide
★ 3rd Single "I'm With You" already launched at radio to incredible response

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