Web Is A Windfall For Touring Biz

BY SUSANNE AULT
LOS ANGELES—While the Internet has bedeviled the music business, it is turning out to be a godsend for the concert community, which is benefiting from hooing online ticket sales, highly targeted presale promotions, and improved communication with loyal fans.

Promoters, venue managers, agents, and artists—virtually all the spokes in the live-entertainment wheel—agree the Internet has been a boon for business. Ticketmaster reports that 40% of its tickets are now bought over the Internet, ahead of both phone and box-office sales. The growth is fueled in part by artist and venue Web sites that offer fans such value-added options as the ability to purchase tickets before they become available to the general public.

“Fans love [ticket presales], promoters love it, we love it,” Ticketmaster co-chair Terry Barnes says. “It’s value-added—it’s a much better consumer experience.”

At the same time, tour organizers have saved tens of thousands (Continued on page 72)

Big Winners, Big Tributes Light Up Billboard Awards

BY GAIL MITCHELL
LAS VEGAS—The electrifying all-star tribute to Run-D.M.C. that climaxied the 2002 Billboard Music Awards is the kind of special audience moment that anyone mounting such an extravaganza would relish.

“When you get the audience pumping, you know you did something right,” said supervising producer Greg Sills, who has supervised the Billboard Music Awards show since its inception 15 years ago. “The Run-D.M.C. tribute was an exciting moment; we had people standing during the entire 10- to 12-minute segment.”

Once again telecast live by Fox from the MGM Grand Hotel’s Grand Garden Arena here Dec. 9, the 13th annual Billboard Music Awards saw Universal Music Group artists Ashanti and Nelly take home the highest number of awards—eight and six, respectively. Tying at four awards apiece were Nickelback, Puddle of Mudd, and Creed.

Some retailers are already seeing an increase in sales as a result of the show. “The Billboard Music Awards, MTV Awards, and the Grammys seem to see sales boosts for the performers and winners,” says Mike Fuller, rock buyer for Amarillo, Texas-based Hastings Entertainment.

Howard Krumboltz, buyer for Tower Records’ Los Angeles outlet,

(Continued on page 68)

BMG Boss Looks Beyond The Hits

BY WOLFGANG SPAHR
HAMBURG—Having steered the major back toward profits, BMG chairman/CEO Rolf Schmidt-Holtz is now intent on growing market share and introducing a more business-oriented approach to the music industry.

BMG says internal figures indicate that its operating profit will reach a record level this year, while the group’s worldwide market share should top 10%, compared with 8.2% for 2001. BMG is expected to report worldwide revenue of $2.6 billion this year, and Schmidt-Holtz must now face the challenge of maintaining BMG’s momentum while integrating the sprawling Zomba Music Group, for (Continued on page 54)

Are New Rockers Earning The Buzz?

BY CHRIS MORRIS
LOS ANGELES—Press pundits have dubbed 2002 “the year of rock,” but there remains some question about whether a small but highly lauded group of new-look bands is on a genuine commercial roll.

During the course of the year, a massive crest of consumer-press coverage has helped bring about modern-rock radio play and TV exposure for a handful of developing rock’n’roll acts—the Strokes from New York, the White Stripes from Detroit, the IVES

(Continued on page 67)

Caparro Moves WEA HQ East; WMI Prez Albertini To Focus On A&R: Page 3 • Clear Channel Buys Metropolitan: Page 7

A NEW WAY TO BUY BILLBOARD!!

Get access to the complete current issue online with NO PAY PER VIEW CHARGES for the price of your Billboard print subscription.
And that’s just the start of the premium services we offer!
Optimized to deliver all the music news, reviews and charts you need.

For more information, go to www.billboard.com/subscriptions
**WEA Relocates HQ To New York**

**BY ED CHRISTMAN**

NEW YORK—The Warner Music Group is apparently using a headquarters shift to New York as a vehicle to dramatically reconfigure the WEA Corp. distribution company.

As part of the restructuring implemented by WEA Inc. CEO Jim Caparro, WEA will be staffed with 50 corporate positions in New York, while winding down the activities of its 10 field sales offices, as well as the Burbank, Calif., headquarters. The remaining four regional sales offices will be in New York, Atlanta, Los Angeles, and Minneapolis. Staffs will remain in the markets where offices will be closed—Boston, Philadelphia, Dallas, San Francisco, Chicago, and Detroit—but will work from their homes.

About 40 of the company's 300 positions are expected to be eliminated. No formal action has been confirmed. Sources say that Warner Music Group executive VP Michael White has been informed that he does not fit into WEA's future.

In some of the markets where employees will be working from their homes, it is unclear if the labels' radio staff who were housed at the WEA branch office will also be required to do the same or if a small satellite office would be opened for them.

Company executives decline to comment on the changes, but in a statement, Caparro said: "When WEA was founded in 1971, it was a paradigm for all music-distribution companies. Based on its unique structure and its approach to distributing music. However, significant changes in the industry require us to reposition the organization to take advantage of the rapidly evolving market and approach the business of distributing and marketing music and related product with fresh eyes. While the restructuring necessitates some painful changes, these are crucial in strengthening the organization and enabling us to continue to uphold WEA's longstanding tradition of excellence."

The move will result in a downsizing of the company, with fewer staffs both in the headquarters and in the field, sources suggest, as well as an apparent shift to a lower salary structure, with sales representatives being cut to make room for more field marketing staffers and the creation of a lifestyle sales staff. The latter group will address the nontraditional customer base, as well as handle nontraditional product at music specialty retailers, according to a company spokesman.

In an internal letter to employees that Billboard obtained, Caparro noted that the "revitalized WEA will become the industry's most aggressive distributor to nontraditional outlets." With music retailers diversifying their product lines and cutting down on their music offerings, the majors are hoping to squeeze more sales by placing carefully selected one-off albums in retail stores where it may make sense, such as Universal Music & Video Distribution's placement of Shania Twain's "Up!" at the Limited chain.

Also, WEA says it will place a greater emphasis on new media to better position the company for its ongoing move to both the digital and "physical" form.

In remaking the company, management is trying to position WEA Corp. to be in step with the reality of today's music business, but also to flex the financial muscle to accommodate future industry changes.

The current restructuring is the second in as many years for WEA. In March 2001, the company laid off about 40 people, while also laying off another 40 staffers to offer retirement. At the time, it brought the field staff to a total head count of about 220.

In other company news, it was announced that Rick Wietzma, executive VP of Warner Music Media Manufacturing and Distribution, owner of WEA Corp, has decided to leave the company.

---

**Albertini Makes A&R, Japan Priorities In WMI Post**

**BY GORDON MASSON and EMMANUEL LEGRAND**

LONDON—Warner Music International (WMI) president Paul-Rene Albertini will make strengthening the company's A&R divisions one of his chief priorities in the forthcoming months.

The Frenchman, who inherited the responsibilities of WMI chairman/CEO Stephen Shпрift when Shпрift resigned Dec. 5, tells Billboard that he is in the process of enticing new A&R executives to WMI who, he declines to elaborate. Shпрift's departure, although not entirely unexpected, came only three months after Albertini was promoted from president of Warner Music Europe to WMI president. Albertini says: "He is a terrific person to work with and, with whom it would have been happy to continue that working relationship for a long time."

He notes that Shпрift will remain "a contact person" for WMI beginning in early 2003.

Albertini adds that Shпрift "is a wonderful boss. From day one, he has always been there for us. He is an incredible man, and has an amazing experience of this business. In addition, he has an ethic and does things with elegance. I've learned a lot with him."

Albertini reports directly to Warner Music Group (WMG) chairman/CEO Roger Ames, with whom he worked at PolyGram in the '90s. Albertini says: "The working relationship that we had built—Shпрift, Ames, and myself—will continue with Ames being more present. Roger has dedicated a lot of his time in the U.S. during the last two years. Now that he has reorganized his American operations, he will be able to spend more time with me to deal with international issues of strategic importance for the company."

The areas to which Albertini wants to devote more focus include WMI's Japanese division and making up A&R vacancies in such key European territories as the U.K. Sources at WMI say that SSK—"the joint venture established between the major and former Warner Music Sweden chief Sanji Tandan—could be a template for similar ventures elsewhere."

Albertini comments that his plans are contingent on the "right people being available," adding that he is looking for the best opportunity to appoint another senior player in the WMI management team.

In an interview with Billboard, Shпрift said: "I am confident that Paul-Rene Albertini and his team of skilled executives will continue to drive the company forward and further enhance its standing as a world leader (of WMI) and as one of the world’s leading international music companies."

Shпрift, who was managing director of Paul McCartney's MPL Communications from 1979 to 1986, has served at WMI chairman/CEO since January 2000. Prior to that, he worked in different WMI capacities under the chairmanships of Ramon Lopez and Nesuhi Ertegun. In a statement, Ames praised Shпрift as "most dedicated, effective, and inspiring executive."

---

**Secret Service, RIAA Raid N.Y. Pirate Ring**

**BY CAROLYN HORWITZ**

NEW YORK—The U.S. Secret Service, assisted by the Recording Industry Assn. of America (RIAA), conducted a raid on a music piracy facility Dec. 4 in New York, culminating in what the trade group describes as the largest ever seizure in the U.S. of CD-burning equipment.

The raid—which followed a two-month investigation into the operation on 37th Street in Queens—uncovered 35,000 finished CD-Rs: 10,000 DVDs. 421 CD burners, a high-end color copier, and other equipment. Three individuals were arrested as well as facing charges of trafficking in counterfeit labels, criminal copyright infringement, and trademark counterfeiting.

The Queens operation was the largest supply chain operation involving retail vendors, small vendors, retail locations, and distribution centers on Canal Street in Manhattan, according to the RIAA. The trade group says the facility had an estimated annual capacity of 6 million compact discs and the potential to cost the legitimate music industry $90 million per year. Approximately 25% of the product seized was Latin music.
### Top Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHANIA TWAIN</td>
<td>Up!</td>
<td>56</td>
</tr>
<tr>
<td>BLUEGRASS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALISON KRAUSS + UNION STATION</td>
<td>Live</td>
<td>58</td>
</tr>
<tr>
<td>ANDREA BOCELLI</td>
<td>Sentimento</td>
<td>58</td>
</tr>
<tr>
<td>CLASSICAL CROSSOVER</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>JOSH GROBAN</td>
<td>Josh Groban</td>
<td>61</td>
</tr>
<tr>
<td>SHANIA TWAIN</td>
<td>Up!</td>
<td>63</td>
</tr>
<tr>
<td>ELECTRONIC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOUIE DEVITO</td>
<td>N.Y.C. Underground Party 5</td>
<td>65</td>
</tr>
<tr>
<td>KELLY OSBOURNE</td>
<td>Shut Up</td>
<td>67</td>
</tr>
<tr>
<td>JIM JOHNSTON</td>
<td>WVE Anthology</td>
<td>69</td>
</tr>
<tr>
<td>PAUL McCARTNEY</td>
<td>Back In The U.S. Live 2002</td>
<td>71</td>
</tr>
<tr>
<td>TONY BENNETT &amp; K.D. LANG</td>
<td>A Wonderful World</td>
<td>73</td>
</tr>
<tr>
<td>NORAH JONES</td>
<td>Come Away With Me</td>
<td>75</td>
</tr>
<tr>
<td>KIDZ BOP KIDS</td>
<td>Kidz Bop Christmas</td>
<td>77</td>
</tr>
<tr>
<td>LAS KETCHUP</td>
<td>Las Ketchup</td>
<td>79</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>A Windham Hill Christmas</td>
<td>81</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Now That's What I Call Christmas</td>
<td>83</td>
</tr>
<tr>
<td>2PAC</td>
<td>Better Day</td>
<td>85</td>
</tr>
<tr>
<td>SOUNDMARKETS</td>
<td></td>
<td>87</td>
</tr>
</tbody>
</table>

### Top Singles

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMINEM</td>
<td>Lose Yourself</td>
<td>88</td>
</tr>
<tr>
<td>EMINEM</td>
<td></td>
<td>90</td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>Cry</td>
<td>92</td>
</tr>
<tr>
<td>ADULT TOP 40</td>
<td></td>
<td>94</td>
</tr>
<tr>
<td>SANTANA FEATURING MICHELLE BRANCH</td>
<td>The Game Of Love</td>
<td>96</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>Who's Your Daddy</td>
<td>98</td>
</tr>
<tr>
<td>DANCE/CLUB PLAY</td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>CASSUS WITH STEVE EDWARDS</td>
<td>The Sound Of Silence</td>
<td>102</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Die Another Day (Remixes)</td>
<td>104</td>
</tr>
<tr>
<td>LATIN TRACKS</td>
<td></td>
<td>106</td>
</tr>
<tr>
<td>RICARDO ARJONA</td>
<td>El Problema</td>
<td>108</td>
</tr>
<tr>
<td>MISSY &quot;MISDEMEANOR&quot; ELLIOTT</td>
<td>Work It</td>
<td>110</td>
</tr>
<tr>
<td>RAP TRACKS</td>
<td></td>
<td>112</td>
</tr>
<tr>
<td>MISSY &quot;MISDEMEANOR&quot; ELLIOTT</td>
<td>Work It</td>
<td>114</td>
</tr>
<tr>
<td>LOCK/MAINSTREAM</td>
<td></td>
<td>116</td>
</tr>
<tr>
<td>3 DOORS DOWN</td>
<td>When I'm Gone</td>
<td>118</td>
</tr>
<tr>
<td>FOOFIGHTERS</td>
<td>All My Life</td>
<td>120</td>
</tr>
<tr>
<td>EMINEM</td>
<td>Lose Yourself</td>
<td>122</td>
</tr>
</tbody>
</table>

### Chart Beat

**CAREY ON:** Mariah Carey returns to her winning ways with "Charmbracelet," the first album released on her own Monurc imprint. The CD earns Hot Shot Debut honors as it enters The Billboard 200 at No. 3. Carey's first nine albums all peaked in the top four of the album chart; only the previous two releases failed to do so.

Four of Carey's 12 chart entries have debuted higher than "Charmbracelet." In 1993, Music Box opened at No. 2. In 1995, Daydream debuted at No. 1, and two years later, Butterfly did the same. In 1999, Rainbow was a new entry at No. 2. "Charmbracelet" is Carey's highest-charting album since Rainbow, which hit its peak the week it debuted, Nov. 20, 1999. Carey's first album of the new millennium was the soundtrack to Glitter. Booyed by the single "Loverboy," the album peaked at No. 7 the week of Sept. 29, 2001. Three months after Glitter debuted, Carey's former label, Columbia, issued a greatest-hits package. Coming only three years after her #1's set, the 2001 CD debuted and peaked at No. 32.

Using peak position and length of stay in peak position, Carey's most successful album to date is her first album released, which spent 11 weeks in pole position in the spring of 1991. Her longest-running album is Music Box, which remained on the chart for 128 weeks. This is Carey's 62nd cumulative week on the chart (counting overlapping weeks for a number of albums) — not a bad total, considering she first appeared on The Billboard 200 some 614 weeks ago.

**MILLS:** Mills is currently enjoying his Christmas chicken.

**MERCHANTS & MARKETING:** Mills has released a 15-track retrospective, but his career isn't over yet.

**INTERNATIONAL:** Mills has released a 15-track retrospective, but his career isn't over yet.

**PROGRAMMING:** Mills has released a 15-track retrospective, but his career isn't over yet.

**FEATURES:** Mills has released a 15-track retrospective, but his career isn't over yet.

**AT A GLANCE:** Mills has released a 15-track retrospective, but his career isn't over yet.
Announcing This Month's Recipients of

BDSCertified SPIN AWARDS

TO EVERY SPIN AWARD WINNER

CONGRATULATIONS

www.bdsonline.com

BDSCertified Spin Awards November 2002 Recipients:

700,000 SPINS
Hanging By A Moment/ Lifehouse /DREAMWORKS

600,000 SPINS
Drops Of Jupiter/ Train /COLUMBIA

400,000 SPINS
My Sacrifice/ Creed /WIND-UP

300,000 SPINS
Hot In Herre/ Nelly /UNIVERSAL

200,000 SPINS
Can't Get You Out Of My Head/ Kylie Minogue /CAPITOL
I Don't Have To Call/ Usher /ARISTA
Gangsta Lovin'/ Eve Feat. Alicia Keys /INTERSCOPE/RUFF RYDERS

100,000 SPINS
Lose Yourself/ Eminem /INTERSCOPE
Hey Ma/ Cam'Ron Feat. Juelz Santana /ROC-A-FELLA
Work It/ Missy Elliot /ELEKTRA

50,000 SPINS
Jenny From The Block/ Jennifer Lopez /EPIC
Landslide/ Dixie Chicks /MONUMENT
Gimme The Light/ Sean Paul /VP/ATLANTIC

Congratulations to:

www.americanradiohistory.com
Guns N’ Roses Tour Canceled
After Philadelphia Debacle

BY RAY WADDELL

NASHVILLE—Guns N’ Roses’ (GNR) first tour in nine years started off bad and ended worse, doing serious damage to the band's reputation.

And in a chess game with ongoing financial and possibly legal implications, neither band, primary promoter Clear Channel Entertainment (CCE), nor management company Sanctuary wanted to take the blame for pulling the plug, although a spokesperson at Interscope, the band’s label, stressed that CCE was the canceling party for at least one show. CCE issued a statement late Dec. 11 that the tour was canceled.

Whatever the case, in the latest chapter of the infamous GNR legacy, the Chinese Democracy tour is history. Set up as a 34-date arena trek that was going to begin Nov. 7 at the GM Place in Vancouver, the tour—named for a long-lounged but yet-to-be-realized release—staggered out of the gate when the opening date was canceled because lead singer Axl Rose, the lone original GNR member, never left Los Angeles.

Several shows did come off, albeit to mixed critical and commercial reception. Nine shows reported to Billboard Boxscores grossed $3,229,311 and sold 70,986 tickets out of a possible 118,611 capacity crowd by $733,525 from $13,639 at Allstate Arena near Chicago. But the tour seriously derailed when a Dec. 6 date at the First Union Center in Philadelphia ended in chaos when the show was canceled following 11 p.m., the band apparently unable to make the short jump from a 4:30 p.m. show at Madison Square Garden in New York.

According to Philadelphia news reports, the opening act at the First Union Center date performed for two hours before the show was called off. Described in some media reports as a “riot,” it appears the reality of the Philadelphia situation was something less than that, with no arrests or major injuries reported. Still, the arena suffered damage and a major hassle in getting ready to open at 1 p.m. hockey game the next day.

“We were informed around 8 p.m. or so [Friday night] that Axl Rose was still in Manhattan and a helicopter was being sent to get him,” explains Peter Luukko, president of Comcast-Spectator Ventures and chairman of Global Spectrum, management company for the First Union Center.

“Batting five or six in touch with band management as to what the progress was, and at 10:45 we were informed [Rose] wasn’t coming.

“At that point a decision was made to make an announcement at 11:15, giving us a half-hour to get security in place and police backup from the city of Philadelphia,” Luukko says. “We did have some chairs thrown and some darts thrown, but all in all, considering the difficulty of the situation, we were able to get people out with no major injuries.

Following that debacle, a second Philly show at the adjacent First Union Spectrum (Dec. 8) was also jacked, along with a scheduled show at the MCI Center in Washington, D.C. (Dec. 9). Next was the Bi-Lo Center in Greenville, S.C., where band officials received word their Dec. 11 show was lost less than 24 hours before load-in. Bi-Lo Center executive director Ed Rubenstein says about six, 7,500 tickets had been sold for the concert—less than half the house.

The Compaq Center in Houston received word from promoter Stone City Attractions Dec. 11 that its Dec. 17 date was off. “I would be happy to enter into negotiations with this artist again,” says Jerry MacDonald, senior VP/GM of the arena. After the Compaq cancelation, CCE issued a briefly worded statement that the reality of the situation was finished.

Eleven other shows were lost. They were the St. Pete Times Forum in Tampa, Fla. (Dec. 13), the Coral Sky Amphitheatre in West Palm Beach, Fla. (Dec. 14), Mississippi Coast Coliseum Biloxi, Miss. (16), American Airlines Center in Dallas (19), Tingley Coliseum in Albuquerque, N.M. (21), America West Arena in Phoenix (25), the San Diego Sports Arena (27), Mandalay Events Center in Las Vegas (28), Arco Arena in Sacramento, Calif. (30), a New Year’s Eve date at HP Pavilion in San Jose, Calif., and at the Forum in Inglewood, Calif.

The vagueness of the tour’s status left arena managers and others in a quandary as to how to handle the release of information locally. “Until we hear official word, we have a signed contract for the promoter to use our building on [Dec. 13],” Rob Franklin, GM of the St. Pete Times Forum, said just before the press release was issued. Less than 6,000 tickets had been sold for that show.

Sources close to the situation point the finger at Rose for the loss of the Philadelphia show—and perhaps the tour. Rose’s appetite for self-destruction dates back to the band’s tours in its heyday, often noted as much for terminally late start times and early endings as high groggs and powerful performances.

Ultimately, whoever accepts responsibility for lost shows may well have to pick up the tab for any costs incurred therein. Contacts at tour promoter CCE declined to comment, and booking agency Creative Artists Agency referred calls to the band’s label, Interscope, which in turn named CCE as the party that canceled the Greenville show.

In The News

- Vivendi Universal (VU) says investigators from the Paris public prosecutor’s office—which is examining financial disclosures the company made under former chairman/CEO Jean-Marie Messier—are “carrying out inquiries” at VU’s Paris headquarters. Published reports say Messier’s home also has been visited. VU says it will cooperate fully.

- Liquid Audio’s board of directors has approved pursuing a dissolution of the digital-music firm and is granting a $2.50 per-share cash distribution to stockholders. Liquid will continue to operate while it considers such options as selling technology assets or merging with another firm, and shareholders will maintain their stake in the company. Based on $2.8 million outstanding shares, it will total $57 million. Liquid had $81.4 million in cash as of Sept. 30.

- The World Action Campaign to Stop AIDS will launch a series of events next year with a May 5 concert at New York’s Radio City Music Hall. UN Secretary General Kofi Annan, presidents Bill Clinton and Nelson Mandela, and Whoopi Goldberg will reach out to performers to take part in the show, which is set to be broadcast on TV and radio.

- After an all-night meeting Dec. 8 in New York, representatives from the American Federation of Television and Radio Artists (AFTRA) and U.S. record companies were unable to come to a settlement for the new Sound Recording Code. Most labels operate under the code, which ended June 30 but has been extended. Negotiations are expected to continue after the holidays.
**Slater Sells Metropolitan To Clear Channel Entertainment**

**BY RAY WADDELL**

Mitch Slater’s sale of New York/New Jersey-based concert-promotion firm Metropolitan Entertainment Group (MEG) to Clear Channel Entertainment (CCE) is the latest twist in the ongoing MEG saga. Slater sold MEG to CCE in a deal that is believed to be in the $10 million-$12 million range, after purchasing the company March 15 from Covanta Energy in a deal that sources say was worth about $3.5 million plus debt assumption (Billboard, March 30). Along with MEG’s regional promoting presence, CCE gets exclusive arrangements with New York’s 3,600-capacity Hammerstein Ballroom; the 3,800-seat Darien Lake Performing Arts Center in Darien Center, N.Y.; the 4,800-capacity Pier 6 in Baltimore, and other venues. Sources say a five-year non-compete clause for Slater was instituted as part of the acquisition. CCE executive VP/spokesperson Howard Schacter says, “This acquisition adds a top-quality amplifier and a strong New York City club to our overall venue network, enabling us to potentially increase our promoting activity in the New York metropolitan area.”

While the move may seem calculated to swiftly turn a profit, Slater insists that flipping MEG was not part of his initial plan. “I’ve been very well-schooled in my business life to never buy a business to sell it,” he says. “You buy a business to operate it—if of necessity.”

Still, it appears MEG was a hot property, drawing interest not only from CCE but from corporate promoters AEG and House of Blues Concerts as well. “Certain companies have a capital situation that automatically makes these [independent] businesses better, for consumers and artists,” Slater says. “It’s tough as an independent. You need sizable capital to be a player, and no one’s feeling sorry for you if you don’t do well on a show. I’m happy to have made sure these [MEG] assets are well taken care of.”

For CCE, acquiring MEG is strategic in the Northeast but a relatively minor play in the grand scheme of things. Schacter says MEG will be merged into CCE’s New York/Northeast music division, overseen by New York Music COO Jim Glancy.

Schacter adds that the placement of MEG staffers is still being determined. “Several Metropolitan employees will move into similar positions within our music division, but, as is the case with any acquisition, because of redundancies we will not be able to offer positions to everyone.” Sources say only a few MEG staffers were offered positions at CCE, including Debra Rathwell (senior VP), Mark Shulman (talent buyer), Wayne Goldberg (operations), and Peter O’Donnell (Darien Lake GM).

MEG has generated solid numbers under Slater’s watch, promoting such national tours as Top Ten American Idols and part of the Down From the Mountain tour and also maintaining a growing presence as a regional promoter. The company reported gross revenue of slightly less than $50 million to Billboard Boxscores for the year, down from $52 million in 2001. Slater’s purchase of MEG in the first place was the culmination of a quirky turn of events. As a principal in regional Northeast promoter Delsener-Slater Presents in the ‘80s and ‘90s, Slater competed with MEG for years. After SPX Entertainment acquired Delsener-Slater in 1997, Slater became a key player in the Robert Sillerman-orchestrated buildup that later became CCE.

CCE had been interested in purchasing MEG as far back as when John Scher ran the company, ironically, Scher—who founded MEG in 1971—turned down offers to sell the company to SFX/CCE, was ousted as MEG’s head last year, and has pending litigation against MEG and Covanta Energy. Sources also say Scher’s non-compete agreement with MEG is now invalid. For his part, Slater maintains his association with Sillerman in the latter’s still-undefined FXM venture.

Slater says, “We’re engaging in a new business plan that we’re very excited about.”

---

**Mexico Could Prosecute Piracy As Organized Crime**

**BY LEILA COBO**

The Mexican Senate is expected to ratify this week reforms to the country’s Law Against Organized Crime approved by Mexico’s House of Representatives, by which piracy will be considered an organized crime and prosecuted accordingly.

If the reforms pass, Mexico will become the first country in the Americas to treat piracy as organized crime—a serious as drug trafficking and kidnapping.

The move indicates just how serious piracy has become in Mexico. The latest official numbers indicate that some 100 million pirated CDs and cassette tapes—with roughly 60% of the market—are sold annually, translating to roughly $300 million-$500 million in losses. Although the new laws cover all kinds of piracy (including software, video, and music) they are expected to be put into effect immediately.

Piracy is also linked to other crimes. Amprofn legal council Arturo Diaz says, “The first requisite for it to be considered organized crime is that it involves three or more people working in a group. The three are independent, but they do it for the same purpose. People peddling pirated goods is siphoning a lot of revenue from the government. It’s a huge problem that is growing.

The reforms are necessary, we need to develop a policy that is consistent with the laws of the country. The past few years have been marked by a growing presence of organized crime in the country. The new laws will help to combat this problem, but it will not be easy. It will require a strong commitment from government and society at large. It will require a long-term strategy.”

Additional reporting by Carolyn Horowitz and Ed Christian in New York.

---

**UPFRONT**

**Executive Turntable**

**FOOS**

Carson Foos is named president/CM of Retropolis Entertainment in Los Angeles. He was senior VP of marketing for Rhino Records.

**DEL GRECO**

Laura Del Greco is named VP of corporate integrated marketing for Warner Music Group in Burbank, Calif. She was director of corporate marketing and worldwide promotion for Warner Bros. Studio.

**DAS**

Shanti Das is named VP of East Coast urban marketing for Columbia Records in New York. She was senior director of marketing for Arista Records.

**RECORD COMPANIES:** Carson Foos is named president/CM of Retropolis Entertainment in Los Angeles. He was senior VP of marketing for Rhino Records.

**Laura Del Greco** is named VP of corporate integrated marketing for Warner Music Group in Burbank, Calif. She was director of corporate marketing and worldwide promotion for Warner Bros. Studio.

**Shanti Das** is named VP of East Coast urban marketing for Columbia Records in New York. She was senior director of marketing for Arista Records.

**Anne-Marie Stripling** is promoted to senior director of video promotion for Epic Records in New York. She was director of video promotion.

**Gregory Peck** is named senior national director of R&B promotion for Arista Records in New York. He was GM of Nontraditional Revenue (KTRK).

**Michelle Dufilho** is named director of marketing for Light Records in Nashville. She was and continues to be VP and co-owner of Millennium Entertainment Group.

**Six Degrees Records** promotes Kathy Barns to national publicist and Louisa Spier to director of publicity in San Francisco. They were, respectively, national sales manager and national publicity manager.
MIDEM I

Billboard's MIDEM I spotlight provides a preview of the 2003 MIDEM conference with a look at U.S. indie record companies attending the conference, the strength of indie partnerships in this declining music sales era and an at-a-glance guide to key label executives from around the world attending MIDEM.

Bonus distribution at MIDEM!

issue date: jan 18
ad close: dec 20

Gene Smith 646.654.4616 • gsmith@billboard.com

SUGAR 70TH ANNIVERSARY

Join Billboard as we celebrate the 70th anniversary of independent Italian publisher Sugar. We take a look at Sugar's history, current success and feature capsules of Sugar's writers and artists including Andrea Bocelli's remarkable career.

Pay tribute to Sugar by participating in this special tribute!

issue date: jan 18
ad close: dec 20

Christine Chinetti 44.207.420.6067 • cchinetti@eu.billboard.com

MIDEM II

Billboard's MIDEM II spotlight features William H. Roedy, the "Midem person of the Year," a profile of MIDEM's new executive, Paul Zilk, and an interview with Xavier Roy. Plus, we provide a guide to key global publishing company executives and profile top executives and business priorities for this year's event. Bonus distribution at MIDEM!

issue date: jan 25
ad close: jan 2

Gene Smith 646.654.4616 • gsmith@billboard.com

UPCOMING SPECIALS

ASIA PACIFIC QUARTERLY #1 - Issue Date: Feb 8 • Ad Close: Jan 14
2003 RECORD RETAILING DIRECTORY - Issue Date: March 5 • Ad Close: Jan 15
HALL & OATES 30TH ANNIV. - Issue Date: Feb 15 • Ad Close: Jan 21
LATIN MUSIC 6-PACK #1 - Issue Date: Feb 22 • Ad Close: Jan 28
TOURING QUARTERLY #1 - Issue Date: Feb 22 • Ad Close: Jan 28
EUROPEAN QUARTERLY #1 - Issue Date: March 8 • Ad Close: Feb 10

SHOCK RECORDS 15TH ANNIV.

In our exclusive coverage, we explore Shock's history, its current broad-based operation that embraces recording, publishing, exporting, DVDs, online music and more. We talk to Shock's co-founders, feature a timeline of significant milestones and provide capsules of current key artists and writers.

Be a part of the celebration!

issue date: jan 25
ad close: jan 2

Linda Matich 612.944.7777 • lmatich@bigpond.com.au
ARTISTS & MUSIC

Phish Returns With Fresh Approach

Unusually Off-The-Cuff Studio Set Sparks Band’s Reunion After Nearly Two-Year Hiatus

BY JONATHAN COHEN

The potency of the creative partnership enjoyed by the four members of Phish is well-documented via the group’s nine Elektra studio albums and improvisation-heavy live shows. But when the eclectic Vermont combo regrouped in September after a nearly two-year hiatus, the idea of quickly recording a studio album of entirely new material was by no means a certainty.

So after working up 22 fresh songs in just shy of two weeks of rehearsal at vocalist-guitarist Trey Anastasio’s Vermont studio, the group opted to record the material right then and make a decision about its future at a later date.

That later date wound up being only a matter of days. At first, a variety of ideas were considered, including releasing select cuts on the Internet after the new year. But with its members so enthused with the results, Phish selected 12 of its favorites for Round Room, which Elektra released Dec. 10. This off-the-cuff approach stands in marked contrast to the group’s usual modus operandi in the studio, which normally involves months of prolonged recording and has often failed to capture Phish’s trademark on-stage magic.

“In a bunch of cases, these are first takes,” bassist Mike Gordon admits. “In other cases we may have done a song two or three times, but we didn’t really think we were putting these out, so we didn’t get too exhaustive.”

MORE SOUL, MORE JAMMING

Round Room is quite unlike any prior Phish studio offering, according to keyboardist Page McConnell. “It’s probably the longest single album we have ever made,” he says. “Yes, there is more soulfulness, but there is also way more jamming than on any other Phish album. It runs the gamut and is kind of like when you see us in concert. We don’t just play one long jam after another.”

The set opens with “Pebbles and Marbles,” the first of three songs that push a 10-minute barrier. Elsewhere, the band dabbles in more traditional fare with the jazzy “Anything But Me” and “All of These Dreams.” Phish’s humor also shines on “Mexican Cousin” and “Mock Song,” the latter of which retaining lyrical flubs Gordon made at the microphone during recording.

Elektra VP of marketing Dane Venable admits the sudden completion of Round Room presented some logistical issues on the promotion side, but he anticipates the set will serve as an excellent setup for Phish’s long-awaited comeback concerts, including a Dec. 31 show at New York’s Madison Square Garden.

“When there is a normal setup for a Phish album? That’s an oxymoron,” Venable jokes. The label, nizant that we want the core, faithful Phish fan to be back in business with us immediately. They are our bread and butter for sure.”

Fans got their first taste of Round Room Nov. 23 when “Walls of the Cave” went up for streaming via America Online’s “First Listen” initiative. In a separate promotion with Launch and Target, 1 million consumers in Target’s database were emailed a secure download of album cut “46 Days” and a clip from the Phish Live in Vegas DVD. “This is a whole new area for us,” Venable says of dealing with mainstream retail. “Target has increased its order significantly for this album.”

Independent retail and media outlets, which have traditionally been crucial Phish supporters, were targeted Dec. 11-12 with full-page ads “in about a dozen national alternative and college-touting” outlets. “We’ve got a new album and the Saturday (14) ticket on-sales for the band’s February 2003 U.S. Tour. That 12-date trek, booked with Icky Thump at Monterey Peninsula Artists, kicks off Feb. 14 in Los Angeles. Phish’s 2000 tour grossed $36 million over 54 shows.

A SUMMER TOUR, AND BEYOND

Looking ahead, Paluska says Phish plans to be active throughout 2003 but that the group is taking one step at a time. “We’re most certainly going to be performing this summer, mostly on the amphitheater circuit all over the country,” he says. “There is a possibility of doing one of our big special events [such as the blowout millennium concert in Big Cypress, Fla.]. It is likely we’ll tour more in the fall, but we don’t have anything definitive. And if anything happens between March 1 and the summer tour, it won’t be of any significant duration.”

For McConnell, it’s all about continuing to reconnect with the intimate interplay he shares with Anastasio, Gordon, and drummer Jon Fishman. “When we hit the record button, turned the lights off, shut our eyes, and all of the sudden were playing again, that was incredibly special,” he says. “We caught this album on tape at a time when the material was so fresh we hardly knew it.”

HAPPY HOLIDAYS: Christmas is my favorite time of the year, so I’m a little bummed out that the calendar sees fit to make it a very short holiday season (seeing as it’s tacky, sacrilegious, and just plain wrong to play Christmas music before Thanksgiving.) However, my sadness is remedied by a stellar cache of Christmas releases out this year. Here’s a random sampling of the ones hitting my CD player.

Carly Simon: Christmas Is Almost Here (Rhino). The liner notes reveal this album was recorded in Room 139 at the Peninsula Hotel in Los Angeles almost on a whim. But what shines through is Simon’s love for holiday music. Although there are some new tunes on here—including the title track written by her former brother-in-law, Livingston Taylor—Phish’s recent renditions of the classics, whether they be religious (“Silent Night” and “Carol of the Bells”) or secular (“I’ll Be Home for Christmas”). From a voice that is all too absent on the contemporary charts.

Chris Botti: December (Columbia). A lovely album by trumpeter Botti mainly comprises standards that are perfect for relaxing by the fire and looking at the Christmas tree. The tunes are played at a leisurely, lovely pace sure to ease frayed nerves after battling everyone at the mall. Top tunes include a languid version of Leonard Cohen’s “Hallelujah” and a spare rendition of “Silent Night.” Botti tries his hand at singing on “Perfect Day,” written by Richard Marx and Cynthia Rhodes Marx, and “Have Yourself A Merry Little Christmas.” His voice is fine, but it breaks the mood.

Lee Ann Womack: The Season for Romance (MCA Nashville). For all the lovers out there, here’s a holiday album that ties in the spirit of Christmas and romance. The title cut is a new, lovely track about a couple who meet cute under the mistletoe. It’s followed by a kittenish take on “Baby It’s Cold Outside,” a duet with Harry Connick Jr. But then Womack pretty much abandons the romance theme and turns to holiday standards. She’s tastefully accompanied by an orchestra throughout, to best effect on a warn “Have Yourself A Merry Little Christmas.”

Johnny Mathis: The Christmas Album (Columbia). Not many people do Christmas as well as Mathis. He’s been making holiday albums since 1958, so he’s got most other artists beat on longevity alone, but the simple fact is Mathis’ smooth voice is just tailor-made for singing the songs of the season. The set opens with a majestic version of “Joy to the World,” but shifts easily between traditionally and newer “standards” like “Frosty the Snowman,” “Have a Holly Jolly Christmas,” and “Christmas Time is Here” (from A Charlie Brown Christmas). For those who like their Christmas albums straight up, no chaser, this is for you. No gimmicks (except for some cheesy backing vocals on “Frosty”), just great tunes and an even greater voice.

The Gypsy Hambones, Django Bells (Memphis International Records). This appropriately titled disc channels the ghost of guitarist Django Reinhardt through Justin Thompson’s sharp playing. Peter Hyams is joined by a Stephane Grappelli fan, as evidenced by his violin work on “God Rest Ye Merry Gentlemen,” which also features a nimble touch by the trio’s third member, bassist David Spicher. Other top cuts on this instrumental set are the playful medley of “Blue Christmas/Let It Snow,” a sly interpretation of “Dance of the Sugar Plum Fairy,” and a spirited “Sleigh Ride” that features such lovely picking it would make Chet Atkins smile.

The Brian Setzer Orchestra, Boogie Woogie Christmas (Surfdog Records). Fans of Setzer will love this swooped-up collection of holiday tunes. The best of these is a sly, suggestive “Santa Claus is Back in Town,” and “Baby It’s Cold Outside” with Ann-Margaret (although we would have liked a more sultry take). The album is a little too manic for sitting with a loved one by the fire, but it’s perfect to get your Christmas party going, especially if someone’s already spiked the eggnog.

Barry Manilow: A Christmas Gift of Love (Columbia). Manilow throws everything he’s got into this collection that includes such classics as “Santa Claus is Coming to Town” and “Winter Wonderland.” The real strength here is that he takes songs that may mean the holidays or winter but don’t usually appear on Christmas albums and makes them fit in beautifully. He does a surprisingly strong version of Joni Mitchell’s “River,” and his cover of “I’ve Got My Love to Keep Me Warm” has a great big-band arrangement. It’s clear he’s having the time of his life.

www.billboard.com

www.americanradiohistory.com
Joseph Arthur Shining From Under The Radar

BY WES ORSHOSKI

For those who know Joseph Arthur's music well, it can sometimes be baffling how his work—like that of so many acclaimed singer-songwriters—seems to hover just under the radar.

But for Arthur himself, it’s not really a big deal. “It has bothered me in the past,” he says, “but I don’t know; I like my life. It’s kind of nice being under the radar. There’s advantages to it, there’s less distractions, and you remain human.” He notes with a chuckle, “It’s more people outside of me who complain about it for me and go, ‘Why? Why? Why?’”

With the new Redemption’s Son, his admirers have even more reason to wonder why the Akron, Ohio-raised, New York-based artist isn’t a more known commodity. Issued earlier this year in Europe on RealWorld and delivered Nov. 26 in the U.S. on Enjoy/Universal (via a licensing deal with RealWorld), the set is arguably his finest, it melds some of his most optimistic lyrics (“You’ve Been Loved”) with some of his prettiest, most enveloping soundscapes (“Honey and the Moon”).

“It’s kind of a big record, and it’s lush in a way,” Arthur, 31, says, noting that Redemption’s Son is a reaction of sorts to his widely acclaimed 2000 set Come To Where I’m From, his second full-length in the U.S. That album “was a bit more raw, maybe. And that’s why I went where I went with Redemption’s Son. But now, I think I’m probably reacting against that—’I’m really into rock’n’roll lately.’” In fact, Arthur, whose music is relatively sedate, has begun to delve into heavier music with the raw, stripped-down rock practiced by his new band. Holding the Void.

“It was actually Arthur’s desire to find a home for the band’s finished, eponymous debut that brought him to Enjoy, where he reunited with his former RealWorld/Virgin A&R man, Enjoy co-founder Andy Factor. Redemption’s Son had long been finished, and its U.S. release was at the time in limbo, as Virgin’s U.S. operations were downsizing. So, instead of biting on Holding the Void—for which Arthur, managed by Rob Shore at New York-based Sanctuary, is still seeking a label—Factor scooped up Redemption’s Son, thus achieving a reunion he had hoped to realize since founding Enjoy last year with Ben Harper producer/manager J.P. Plunier.

On his first day on the job as Arthur’s A&R man, Factor—then vaguely aware of the artist—revisited the singer and producer T-Bone Burnett in the studio during the recording of Come To Where I’m From. “I was just over there,” he recalls. “Listening to what he was writing about—on that personal level—and the way he was performing it and the sound of his voice. I was just getting chills.”

Europe was the release of four Arthur EPs this year, Junkyard Hearts volumes 1-4, a few tracks from which replaced album cuts on the U.S. version of Redemption’s Son. Though the album has great potential, Arthur says he’s not holding his breath in hopes it will become a crossover hit: “As long as I can keep making records and have a bed to sleep in and food in my stomach, that’s a pretty good deal.”

LEGACY OF ‘FREEDOM’: Given the vast timespan of American history, it was a daunting task to choose the music that best represents American freedom, says Legacy Recordings senior VP of A&R Steve Berkowitz.

However, with Freedom: The History of Us—a three-CD boxed set and a single CD released Dec. 10—Columbia/Legacy aims to represent the broad influence of American music in the context of freedom themes.

The boxed set and single CD releases are companion recordings to the PBS primetime miniseries Freedom: The History of Us, which premieres Jan. 3, 2003. (Air times vary; check local listings.) The eight-hour program celebrates American history and the nation’s triumphs and struggles for freedom.

The recordings on the Freedom collection are a virtual history lesson in American music. Songs on both the CD and boxed set include Woody & Arlo Guthrie’s “This Land Is Your Land,” Bruce Springsteen’s “Chimes of Freedom” (live), Mahalia Jackson’s “We Shall Overcome,” Pete Seeger’s “If I Had a Hammer,” Bob Dylan’s “The Times They Are a-Changin’,” Sly & The Family Stone’s “Stand!,” The Impressions’ “People Get Ready,” James Taylor’s “Hard Times,” Nina Simone’s “I Wish I Knew How It Would Feel to Be Free,” and a live rendition of “The Star-Spangled Banner” by Duke Ellington & his Orchestra. The single CD has 18 songs, while the boxed set offers 67 tracks.

In addition to the boxed set, Legacy plans to launch a Freedom Rhythm Box set that features Pete Seeger’s “If I Had a Hammer,” Bob Dylan’s “The Times They Are a-Changin’,” and a live rendition of “The Star-Spangled Banner” by Duke Ellington & his Orchestra. The single CD has 18 songs, while the boxed set offers 67 tracks.

“Music in so many ways has been important to the struggles in this country,” Jones says. “The Freedom Record"
We want to thank the winners, performers, presenters, hosts, behind the scene participants, and the 9,400,000 U.S. viewers* for making this year's awards show the hottest night in music!

* Nielsen Media Research
BY TODD MARTENS

System of a Down had not planned on releasing an album this winter. As far as the group is concerned, there is only one reason for the release of Steal This Album: “If these songs were never leaked on the Web, I never would have agreed to release them,” guitarist Daron Malakian says. Last spring, the bulk of what comprises Steal This Album (which streeted Nov. 26) found its way to peer-to-peer networks. Alternative Press magazine went as far as to review the pirated tunes, all of which were unfinished and unmixd (and were re mastered for this release).

“Early on, I wasn’t excited about this album,” says Malakian of the band’s third release for American/Columbia. “The turning point for me was when I sat down and listened to what the kids were hearing. My [backing] vocals weren’t on the songs, and at least 10 guitar tracks were missing. It was as if you had covered your ears and listened to an early mix. It didn’t piss me off, but these songs deserved to be heard with all the colors, and they weren’t.”

While Steal This Album is not the artistic breakthrough that was 2001’s Toxicity, it showcases a still-growing band that is not afraid to experiment sonically or lyrically. Highlighting the group’s blistering mix of metal guitars, Eastern melodicism, and gloomy harmonies, Steal This Album drips with anti-war sentiment (”A.D.D.”, “Booom”), explores classic-rock tendencies (“Ego Brain,” ”Highway Song”), and establishes the group’s acoustic side (“Roulette”).

“What’s so impressive about Steal This Album is that most of these tracks and of Toxicity came from one inspired period of time,” Columbia Records chairman Don Jenner says. “How many other current bands have demonstrated this kind of creative depth? I think when people hear this companion album, they’ll realize that System of a Down are one of the world’s most important rock bands.”

NOT B-SIDES, NOT OUTTAKES

Vocalist Serj Tankian says the band, published by Sony/ATV, recorded more than 30 songs for Toxicity, which debuted at No. 1 on The Billboard 200 in September 2001 and has sold 2.7 million units in the U.S., according to Nielsen SoundScan. Most of the 16 tracks on Steal This Album were considered for Toxicity, and Malakian says the group intended to eventually release the songs.

“We had planned to hold them for soundtracks or our next album,” he says, “but with the Internet, you can’t hold things anymore.”

Tankian adds, “We didn’t want our sophomore effort to be a double-album. I think that’s pretentious, but we wanted to release these songs at some point. They’re not B-sides, and they’re not outtakes.”

Steal This Album, produced by the Toxicity team of Malakian and Rick Rubin and mixed by Andy Wallace, has presented Columbia with a challenge. The album is coming out. Our TV commercial is a 15-second teaser letting fans know the name of the album and the date it’s released and leaving it at that. We want fans to do their own investigating.

RELYING ON WORD-OF-MOUTH

System of a Down’s manager, David Benveniste, who owns management firm Velvet Hammer, does not expect Steal This Album to storm the charts in the same manner as Toxicity. While “Innervision” has been sent to radio and is performing well (accumulating a total of 2,130 detections for the week ended Nov. 20), there isn’t an accompanying video, and the band, booked by Don Muller at the Creative Artists Agency, is not planning to tour in 2003.

“We want this to be carried by word-of-mouth and permeate for the next year or two,” Benveniste says. “If it ends up selling a million, great.”

Retailers are not worried that some fans have alternate takes of the songs. “We need to embrace what the Web can do for us,” says Mike Cama-cho, GM of Chicago’s Tower outlet on Clark Street.

“The more we use the Web to hype a record and let fans know it’s out,” he adds, “the more people will come to the store and buy it.”

Yet Tankian and Malakian know that as soon as Steal This Album is shipped, the tracks will be available online. In this age of rampant Internet piracy, the title, a nod to Abbie Hoffman’s Steal This Book, may be less ironic than the band intends.

“If people take the title at face value,” Tankian says, “then we have far more problems in this world than Internet downloading.”

Performance—particularly in a climactic scene near the end, when a German officer, Capt. Wilm Hosenfeld, discovers the shivering, emaciated Szpilman hiding in the bombed-out German army field headquarters and commands a performance of Chopin’s Ballade No. 1. “Romantic love could you see the condensation on my breath,” Brody recalls. “He was furious when one of the P.A.s brought in a heater. He immediately yanked out the plug and opened every door and every window—it was snowing outside, and we were shooting in an abandoned building.” The Nazi officer showed his appreciation by smuggling food to Szpilman, likely saving his life.

While Brody’s performances in the film are genuine, the actual playing heard is that of Polish pianist Janusz Olejniczak. Sony’s soundtrack CD features Olejniczak’s poetic performances of the Chopin works heard in the film and several others. Also included are a haunting, klezmer-soaked selection from composer Wojciech Kilar’s original score and a 1948 recording of Szpilman himself playing a Chopin mazurka. Though the sound of the latter is murky, Szpilman’s artistry comes through.

In anticipation of the curiosity that The Pianist is bound to stir, a groundswell of activity surrounding Szpilman’s own compositions has already begun. Canadian pop singer Wendy Lands treats a dozen of Szpilman’s engaging popular songs to new English lyrics and slick adult-contemporary arrangements on Wendy Lands Sings the Music of The Pianist Wladyslaw Szpilman, issued Nov. 26 by Universal imprint Hip-O. Meanwhile, publisher Boosey & Hawkes has just announced an agreement to publish Szpilman’s compositions, beginning with the songs on Lands’ album but eventual-ly to include more ambitious works such as the Concertino, a short Gershwin-esque showpiece that would be at home on any light classical or pops concert program.
Pop Meets Classical On Starry German ‘Night’

The Eighth Night of the Proms ‘Takes The Fear Out Of Classical Music,’ Attracts A Wide Demographic

BY ELLIE WEINERT

MUNICH—In its eighth year in Germany, the Night of the Proms pop-meets-classical tour is breaking all attendance records. This year’s unique lineup includes Simple Minds, Formerly, the Pointed Stems, Cutting Crew, Alphaville, John Miles, and violin virtuoso David Garrett; they present their pop hits accompanied by 72-piece orchestra 11 Noceneto, under the direction of Robert Groslot, plus the 50-member choir of Fine Fleur.

The tour opened in Belgium, where the Antwerpen Arena sold out 23 times, amounting to a total audience of 350,000 fans. In Holland, the show sold out the Breda Arena—which seats 12,000—14 times. The German leg of the tour began in Frankfurt and visits major venues with capacities from 10,000 to 17,000. In key cities, Munich’s Olympic Hall sold out for four shows, the Cologne Arena sold out two shows, and Dortmund Westphalia Hall had two sellout shows. The leg ends up Dec. 22 in Hamburg at the brand-new, 18,000-seat Color Line Arena. This amounts to a total of 52 shows within 59 days for an audience of 630,000 Proms fans.

REACHING THE SLEEPERS

German promoter Dirk Hohmeyer of P.S.E. Germany explains the surprising popularity: “We present a congenial mixture of popular pop songs and classical melodies, which in those days were also the hits of the time, and are bringing them closer to home. With the time, songs and classical melodies, which were also familiar to many, have become a part of our lives. The audience was able to identify with the songs and enjoy the melodies.”

Hohmeyer says the age demographic for Proms ranges from the early 20s to late 40s and beyond. “Over the years the Proms have become a family event by word-of-mouth, and we have found that there definitely is a demand for classical music.”

Since 1994, the Proms tours have presented such acts as Chris de Burgh, Meat Loaf, Lisa Stansfield, Joe Cocker, Debbie Harry, Bryan Ferry, Zucchero, Wet Wet Wet, Status Quo, John Miles, Manfred Mann’s Earth Band, Dire Straits, The Police, U2, Brian May, and Roger Daltrey, as well as such German stars as Nena (who had a No. 1 U.S. hit with “99 Luftballoons”), Laith Al-Deen, and Münchener Freiheit (who had a U.K. No. 2 hit with “Keeping the Dream Alive”).

Also, Italian tenor Andrea Bocelli was first presented to a larger audience at the Night of the Proms. This year, Hohmeyer looks forward to establishing Garrett, a 21-year-old violinist from New York who is signed to Deutsche Grammophon/Universal. Hohmeyer says, “Since the crowds are going wild over this young, charismatic guy, we even have to supply him with bodyguards.”

This year, a radio- and TV-advertised “best-of” CD on BMG Classics—which includes highlights from previous shows—is on the market, as well as the current CD presenting live recordings of this year’s program, Night of the Proms 2002, which was released Dec. 2. The entire 75-minute show, taped by P.S.E. Germany, will be broadcast by regional Bavarian Television as well as nationwide via German TV on New Year’s Eve at 6 p.m. The print campaign includes ads in mass-media newspaper Bild and the Horzu TV-guide magazine.

NOT ALWAYS EASY

Getting the show off the ground has not always been easy. “Due to the size of the production, it took two years to break even, and we started making a profit in the fourth year,” Hohmeyer says. “Meanwhile, the show has become so popular that advance tickets are already being purchased for 2003. Also, this year, Night of the Proms experienced a major setback, since the original headliner, Roxette, canceled due to [vocalist] Marie Fredriksson’s sudden brain-tumor operation. We all wish Marie all the best for a speedy recovery and hope to have the duo perform with us next year.”

Lucky, Jim Kerr and Simple Minds were able to fill in. “Performing at the Proms in 1997 was undoubtedly one of the most pleasurable experiences in our 25-year career,” Kerr says. “An invitation to return five years later, albeit in these exceptional circumstances, provides us with the perfect opportunity to further create the magic synonymous with the Proms.”

On a critical note, Hohmeyer says, “One thing that always surprises me is that we have quite a lot of major superstars and great entertainers in our lineup that do not even have a record deal: e.g., Meat Loaf, Pointer Sisters, Foreigner, John Miles, Cutting Crew, etc. Also, the record companies are so inflexible in recognizing the potential of this event [that they don’t] even sell their back catalog of these fine artists.”

“Meanwhile, we have learned that there is a great demand for classical music nowadays,” he continues. Our artists feel totally at home, and since we reach the fan [base], our sponsor Nokia has stuck with us since 1996, and such is not always the case. We sell up to 1,000 CDs per concert, as well via amazon.de. Last year we were listed in the five presale charts at Amazon. Also, the Internet is a useful tool where we have a chat forum and a questionnaire, which ascertained that 95% of all Proms-goers repurchase ticket and CDs.”

Smith, Third Day, Lucado To ‘Come Together’ Again

BY DEBORAH EVANS PRICE

NASHVILLE—With a successful fall run under their belts, Michael W. Smith and Third Day will team again next spring for another 12 dates, continuing the Come Together and Worship tour with author/speaker Max Lucado. The 2003 tour will hit the West Coast, Los Angeles, Las Vegas, Denver, Phoenix, and Boise, Idaho, among the markets being targeted.

The outing proved a big draw this fall, selling out 10 of its 16 dates with a total audience of more than 180,000. “It was great,” says John Huie, Smith’s booking agent at Creative Artists Agency. “We averaged 12,000 a night. You put the two biggest artists in Christian music together with one of the greatest speaker/authors [and] charge a reasonable ticket, and people are going to come out.”

The tour played to sold-out crowds in Atlanta: Lexington, Ky.; Memphis; Winston-Salem, N.C.; Hershey, Pa.; Fairfax, Va.; West Point, N.Y.; Mobile, Ala.; and Madison, Wis., and concluded in front of a crowd of more than 17,000 at the Palace of Auburn Hills in Auburn Hills, Mich.

“Markets were sold out in advance. We’d never been to Madison,” Huie says. “There were a couple cities that were new and not typical markets we normally tour in. Memphis was a surprise. Memphis is usually a light market, but we did 10,000 people.”

Third Day’s Tai Anderson says the tour was a great experience. “When you look out and see a sold-out arena full of people of different races and ages and across every denomination line in the city come together and worship, that’s a powerful thing,” he says. “I can’t think of anything more positive than that.”

However, controversy erupted over Chevrolet’s involvement. Rabbi James Rudin, spokesman for the American Jewish Committee in New York, spoke out against the tour, commenting: “The majority of Americans are not evangelical Christians, and it would be very bad business for Chevrolet to put the idea into people’s minds that they’re the evangelical brand.”

Chevrolet Motor Corp. director of communications Tom Wilkinson issued a statement on behalf of the automaker that said the title sponsorship of the tour came from Chevrolet’s Southeast regional office and “recognizes the growing importance of contemporary Christian music to millions of Americans, especially in the Southeastern United States. It is a logical extension of Chevrolet’s sponsorship of other music events and tours featuring rock and roll, jazz, country, and gospel music.”

Huie does not feel the controversy hurt the tour. “There’s no such thing as bad press,” he says. “As long as they’re talking about you, you’re doing OK. I don’t think it affected sales, but the extra marketing of the show that we got in those markets from Chevy helped sell the tickets.”

“I’m perfectly fine with it,” Smith says of the corporate involvement. “Chevrolet has seen great results from it.”

David Huffman—COO of Creative Trust, which manages Third Day and Door, received over 40,000 positive e-mails about the sponsorship relationship. It struck a chord with a lot of Christian consumers out there who like the idea of seeing e-mails that say, ‘I’ve been a Ford person all my life, but now I strongly am considering Chevrolet as my next vehicle to purchase simply because you have sponsored an event that will affect our culture positively.’

“I believe that this will pave the way for other relationships of a similar nature, and we are really excited about that,” Huffman continues. “Christian music decided to be commercial a long time ago. I think this will only help us reach more people.”

Anderson says Chevrolet is not the only company in corporate America supporting Christian music. “Wal-Mart has been giving a lot of support to our music,” he says, “and we’ve been working with Habitat for Humanity, which is a mainstream thing, but that wasn’t really an endorsement. We felt like it was a real endorsement. When you break it down, whether someone is a Christian or not, all of us are people going through life.”

We listen to music and drive cars and wear sneakers.”
DYNAMIC DUO: The behemoth Joel/Eton John co-headlining package shows no signs of slowing down. On Dec. 7, shows scheduled for 2003 for the HSBC Arena in Buffalo, N.Y. (March 9), Mellon Arena in Pittsburgh (March 7), and American Airlines Arena in Dallas (Feb. 28) went on sale and all went clean in less than one hour, according to Dennis Arfa, responsible agent for Joel at Artists Group International. The pair grossed more than $126 million from a mere 65 shows over the past two years and look to end up near the top of the year-end chart again in 2003. Arfa understates, “We continue to be very excited.”

HOW TO PICK UP CHICKS: The Dixie Chicks have signed with Creative Artists Agency for bookings. Music division head Rob Light in Los Angeles is their responsible agent. Plans are under way for a late spring/early summer tour, although it has not yet determined whether the Chicks will play arenas or amphitheaters. Previously booked by Paul Lohr at Buddy Lee Attractions, the trio’s first major headlining tour in 2000 grossed $14.4 million.

CHANGING CHANNELS: Houston-based Beckie Levin has been promoted to executive VP of the Clear Channel Entertainment (CCE) music division, with responsibilities to include booking, ticketing, legal, sales, operations, finance, and marketing. Levin, who was VP of booking, began her career in the entertainment industry nearly 15 years ago with Houston-based ACE Concerts, which CCE (then SFX) acquired in 1998. Levin will report to CCE Music’s co-CEOs Don Law and Dave Lucas. In other CCE news, Shane Bourbonnais has been named senior VP of the Canadian music division. The former VP of Canadian operations will now oversee Canadian music operations and booking, as well as negotiating all contracts and venue agreements. Based in Vancouver, Bourbonnais will report to Lucas and CCE VP of operations Dominic Roncace.

CHACQUIO TO TKA: Ted Kurland Associates has signed former Jefferson Starship guitarist Craig Chaquico for exclusive worldwide representation. TKA has already started booking the artist on a domestic and international basis.

PEAKIN’ AT THE BEACON: The Allman Brothers Band has just announced eight 2003 concerts at the Beacon Theatre in New York, March 14, 15, 17, 20, 21, and 22. The Brothers’ annual appearances at the Beacon have become a rite of spring.

DEAD ALIVE: The Other Ones, featuring four original members of the Grateful Dead, returned to one of their most successful runs on their fall run, the First Union Spectrum in Philadelphia. The Dead own the record for the most performances at the Spectrum (53). They also now own a record for highest food and beverage per caps at a show—$47.98. Philadelphia is one of only two stops on the tour where the Other Ones played two shows that drew 33,622 people.

POUR ME ONE: Kenny Chesney kicks off his Margaritaville’s ‘n’ Señoritas tour Jan. 15, 2003, at Tupelo, Miss. Montgomery Gentry and Kelly Cates open the first leg, which plays arenas. A shed tour begins later in the year.

BIG IN EVERETT: Global Spectrum, a subsidiary of Midwest Sports and entertainment firm Comcast-Spectacor, has been awarded the management contract for the new Everett Regional Special Events Center, scheduled to open in September 2003 in downtown Everett, Wash. The center will be the home of new Western Hockey League franchise the Everett Silvertips and will also host concerts, family shows, ice shows, trade shows, and special events. The $71.5 million multi-purpose complex, which is currently under construction, will feature an 8,200-seat arena that will configure up to 10,000 seats for concerts.
Ten years ago, two things tempted promoter Johnny Wright to relocate to Orlando after establishing a successful career in Boston with pop sensation New Kids on the Block. "New Kids had decided to take a break and come to do things with Disney," Wright remembers. "It was 80 degrees in Florida, and back in Boston, it was snowy and cold. I said, 'Next year, I'll be in Orlando, where it's sunny.' Plus, everybody was talking about Orlando as the new Hollywood East. If there was a big push move wise, I thought if I were at the forefront in music at the time it bloomed, I would be a player there." A decade later, the weather is still lovely, though Orlando's Hollywood dreams never became reality. Instead, powerbrokers such as Wright, Jeff Hanson and Trans Continental Records' Lou Pearlman transformed the market into an internationally known pop-music center.

On a typical weekend afternoon, it's not unusual to see carloads of suburban kids and vacationing families circling the parking lot of Trans Continental Studios, which is in a nondescript industrial park not far from Orlando's International Drive tourist strip. In addition to 'N Sync and the Backstreet Boys, the studio keeps busy with a variety of rock acts with Orlando connections, ranging from Creed to Seven.

The weather and availability of world-class family diversions attract musicians to record at Trans Con and other state-of-the-art facilities, including Arc Studios (Backstreet Boys, Britney Spears and Mariah Carey) and Wright's Wire studio. The prospect of stadium also attracts a pool of potential hitmakers interested in taming the Making the Band lifestyle.

Yet, before that reality show intensified the spotlight on Orlando, the city had already spawned its share of national acts. In the early '90s, Orlando rock band Seven Mary Three was the product of grassroots support from the city's heritage-rock radio station 101.1 FM (WJRR). The band refined its music in the same clubs that hosted future hitmaker Matchbox Twenty.

Johnny Wright

The WJRR program director who broke Seven Mary Three, Steve Robertson, is now an Atlantic Records A&R rep based in Orlando. His other discoveries include Virgos (formerly Virgos Merlot), which opened for Creed on its current tour. Virgos' bassist, Brett Hestla, plays with Creed on the road and frequently collaborates in the studio with promising hometown bands.

"I think that the major-label talent pool might be drying up a bit because a lot of bands have been signed," Robertson says. Still, he adds, the club scene is vibrant, with a stream of all-ages shows at established venues such as the Social or Will's Pub featuring local bands with regional or national acts. "It's definitely not a secret anymore, as far as labels and A&R people looking to Orlando," he says. "It was an under-scoured state. Now there's a lot of stuff, whether it's New Found Glory in South Florida or Creed in Orlando, from one end of the state to the other. It seems like there's always something going on. It's been thriving for a long time."

One of the bands that Robertson

Continued on page 16

By Jim Abbott

Best Known As A Breeding Ground For Boy Bands, The City Has Plenty More Talent To Offer

With its huge tourism draw, lack of an amphitheater and central location, Orlando remains a complex touring market, albeit one capable of generating impressive box office.

"Orlando is a very complex market, and one reason for that is there are a lot of transient people passing through," says independent promoter Jon Stoll, president of Florida-based Fantasma Productions. "It's also a very service-oriented market. The employment opportunities for the kids, the ones that go to contemporary shows, are heavily tilted toward the service industry, and that business has been very flat until recently."

Stoll is very active in the market, promoting shows at the House of Blues, Bob Carr Auditorium, T.D. Waterhouse Arena and UCF Arena, along with Maxwell King Performing Arts Center in Melbourne and the Ocean Center in Daytona Beach.

"That's what I consider the Orlando market," says Stoll. "It's a very competitive marketplace."

Centrally Located

Bill Becker, director of the Orlando Centroplex, says 2002 has been a "decency year" in terms of concerts and events. The Centroplex includes the 17,000-seat T.D. Waterhouse Arena, the 20,000-seat Citrus Bowl Stadium, the 2,500-seat Bob Carr Performing Arts Center and a 100,000-square-foot exhibit hall.

"We're the only show in town," says Becker, referring mostly to the arena. "The closest competition we have is Tampa, but there is no shed in this market."

The lack of an amphitheater in this market is a double-edged sword, Becker notes. "The problem is, there is only one shed in Florida, so they don't route the shed tours down here as much," he says. "Even so, our summer concert business is fairly good."

Becker says the primary promoters he works with, in addition to Stoll, are Clear Channel Entertainment's Randy McElroy and Wilson Howard. The stadium hasn't hosted a concert since the George Strait Country Music Festival in 1999, but the arena stays relatively busy, Becker says. "We didn't get the Stones," he says. "We've still got to convince some people that you can play both Tampa and here."

Still, there have been some
**Local Focus**

Buzz Band **Downstem** Is Preparing For Its Mainstream Debut

With its crunching guitars and intense vocals, Downstem represents the next wave in the modern-rock assault that balances Orlando’s teen pop. “We would like to find a bass player that looks like Lou Pearlman,” jokes drummer J.D. Charlton. Though the band is without a permanent bassist, things are still bright enough to justify Charlton’s levity.

The latest buzz band to emerge from Orlando’s Jeff Hanson Management & Promotions, the company behind Creed, has just signed a deal with Epic Records. It is also building a hometown radio buzz with “Unopened Door,” the simmering single from its eponymously produced demo. Singer-songwriter Dave Glenn, a veteran of the Orlando scene, calls Downstem’s sound “heavy rock with soul.” It’s flavored with the nonsense style of musicians who have made the rounds in other bands. Charlton is an alumnus of Virgos, an Orlando band that recently opened for Creed. Guitarist Mike Lynchard once played with Skrape, a local band signed to RCA.

“This band has crossover potential that some of our other bands didn’t have, and that’s what radio sees,” says Glenn, who also praises Jeff Hanson for his creative vision. “Hanson has really helped us out by giving us some positive direction and letting us do what we do.”

Equally important, Hanson passed a copy of the band’sdemo to Pat Lynch, program director at Orlando’s heritage-rock station 101.1 FM (WJRR). Lynch, a longtime advocate of local music, was blown away by “Unopened Door.” “First, it sounded fantastic on the air,” Lynch says. “Plus, because of the Virgos connection, there had been a bit of history in the market audience. Interest was piqued and we went with it full-time rotation.” Although the album relies on a heavy guitar sound, Lynch says the style transcends nu-metal trends. “They have more of a straightforward mainstream feel to them,” he says, “but they definitely can rock it out. There’s a wide range. ‘Unopened Door’ is a midtempo tune with a tremendous hook; that’s incredibly important for radio.”

The band is marketing the disc on its Web site (downstem.com) and on bandrags.com while awaiting its major-label release. Downstem has played only a few live shows, focusing instead on preparing for its studio debut.

The album will likely include several songs from the demo, which features bass and production touches by Virgos’ Brett Hestla, the touring bassist for Creed. In Orlando, Hestla is well-known for his compatibility with other musicians. He also produced tracks for a disc by Orlando’s Vonray that led to that band’s major-label deal with Elektra. “It’s all about the songs,” says Lynchard, who respects Orlando’s homegrown rock scene. “You have a better chance here than in middle America.”

**MORE TO OFFER**

Continued from page 15

considering worth watching is Downstem, an emerging act from Orlando’s Jeff Hanson Management & Promotions. The band is discussing a deal with Epic Records and getting a boost from a generous airplay of its “Unopened Door” single on WJRR.

Another Orlando band, Vonray, will release its major-label debut on Elektra Records this spring. The band’s melodic sound also will be featured on “Inside Out,” the first single from Hanson’s new album. The album’s melodic sound also will be featured on “Inside Out,” the first single from Hanson’s new album.

**Building a Buzz**

“There’s more people flocking to Orlando because of what we’ve done to open the market,” says Pearlman, who put the city in the spotlight for MTV’s Making the Band. The sequel, Making the Band 2, will return to the city for shows at Trans Continental Studions.

Pearlman recently merged Trans Continental Entertainment with another talent agency to create what he describes as the world’s largest Internet-based talent-scouting company. With 900 employees, it would rank among Central Florida’s 80 largest companies. Pearlman also has talked

**Continued on page 16**

---

**Orlando’s Ultimate Concert Venue!**

**Universal CityWalk**

407-351-LIVE (5483)

hardrocklive.com

---

** Opens December 2002! **

**Hard Rock Vault**

**Orlando**

Hands on Rock n’ Roll

An interactive multi-sensory memorabilia experience.

8437 International Dr., Orlando, FL 32819

407-599-ROCK (7625)

hardrock.com

---

**Billboard Spotlight**

www.americanradiohistory.com
Since 1991, Trans Continental Companies has helped develop the burgeoning Orlando music industry. Lou Pearlman and Trans Continental Records have guided such acts as the Backstreet Boys, *NSYNC, O-Town, Natural, Smizez & Southstar, and LFO to sales of over 175 million CDs worldwide to date.

Look for Natural, whose 1st album "Keep it Natural" recently debuted at #2 in Germany and top 10 in most markets. Their first single in the U.S. reached top ten in Billboard's singles sales chart and was certified Gold by the RIAA. Natural will be expanding into other world markets in 2003 and will appear in May at the Forbidden City concert in China.

...and this is only the beginning!
EAST-WEST

A Guide to Some Of the Local Music Retailers, Radio Stations And Recording Studios

ATLANTIC SOUNDS
(508 W. International Speedway Blvd., Daytona Beach)
This store is worth the drive to visit this cluttered but well-stocked store that specializes in used CDs and vinyl.

RECORD STORES

PARK AVENUE COMPACT DISCS
(528 S. Park Ave., Winter Park)
One of the area's leading record stores. Park Avenue offers current releases, classical, jazz, used CDs and vinyl.

RETRO RECORDS
(506 N. Dinmont Ave.)
This tiny store is jammed with used CDs, vinyl and Beatles collectibles.

STEVE'S DOWNTOWN MUSIC
(108 S. Orange Blvd., Orlando)
Located in a quaint downtown district, this store has a great inventory of used CDs and vinyl with weekly free concerts by local bands.

VIRGIN MEGASTORE
(Downtown Disney West Side, Lake Buena Vista)
This store features a wide selection of CDs and vinyl with weekly free concerts by local bands.

WJHM (91.5 FM)
The city's acknowledged source for rap and hip-hop.

WJRR (107.3 FM)
This hard-rock station has been instrumental in breaking acts like Seven Mary Three and Creed.

WQCI (105.3 FM)
A classic rock station that aggressively plays new music.

WPRK (91.5 FM)
This station has gained a following for its eclectic musical taste.

WPBY (88.7 FM)
This contemporary hits station with a dance and Hispanic flavor.

WXIX (106.7 FM)
The market's most established Top 40 station was a major force behind teen pop.

WJRR (97.3 FM)
Orlando's top 40 station is known for its energetic music.

CARCRAFT RECORDING STUDIOS
A Pro Tools-based facility.

FULL SAIL REAL WORLD EDUCATION
A popular educational facility offering degrees in recording arts, computer animation, digital media, film, game design and development and show production and touring.

GENESIS RECORDING STUDIO
Services include recording, transfers and tape restoration.

JON ROWELL PRODUCTIONS
Services include recording, mastering, duplication, voice over and video editing.

NEXT LEVEL STUDIOS
A Pro Tools-based facility offering recording, rehearsal, recording and artist development.

PANDORA SOUND STUDIO
Specializes in recording, digital editing, MIDIM, programming, sound design, songwriting and music and sound effects for video.

PARC STUDIOS
Parc is a Waves-Storyk Design Group facility featuring a Solid State Logic 6950 console and Pro Tools S6 system.

PHAT PLANET RECORDING STUDIOS
A Pro Tools-based facility offering recording, mixing, mastering and digital recording formats.

RITZ STUDIO PRODUCTIONS
Provider of original music, custom audio creation and production services to advertising and concert agencies, themed restaurants and parks and publishing houses.

RMP STUDIOS
RMP has been recording music since 1989, with a focus on mixing and mastering.

TRANS CONTINENTAL STUDIOS
One of the largest recording facilities in the Southeast, Trans Continental features three recording rooms and a tracking recording room. Clients include Aaliyah Keys, the Blackstreet Boys, Unlikely Spiders, Creed, SHA Dee, Eva and Jay-Z.

UMP RECORDING STUDIOS
This state-of-the-art facility specializes in hip-hop and rap.
FROM JOHNNY WRIGHT, THE MASTERMIND BEHIND *NSYNC & BRITNEY SPEARS COMES THE DAWNING OF A NEW LABEL FOR A NEW GENERATION.

WIRE RECORDS.COM
WEG MUSIC.COM
P.O. Box 590009 Orlando, FL 32859
Tall the guys in Natural that play electric guitar, bass, drums, and keyboards are more than a fresh-faceted retro-swingers. But there's still a lot of the instrumentally inclined Natural, which also includes drummer Michael Johnson, 20, pianist/trumpeter Josh J. Horn, 23, bassist/saxophonist Ben Bleesoe, 20, and guitarist/pianist/saxophonist Marc Terenzi, 24. Though the band's instrumental skills separate them from 'N Sync and the Backstreet Boys, the group is establishing its career with the same proven strategy that launched its internationally known predecessors in pop impresario Lou Pearlman's stable.

Natural is making waves in the U.S. to build a buzz that Pearlman is confident will follow them back to the States. "Natural has blown up faster than any other group I've had," Pearlman says. They dance on only two of the 12 songs they perform, and they do it holding their instruments. The dancing will be something interesting to see, and I think the instruments show the industry that they are serious and are a force to be reckoned with. Not many acts can do it all!"

The band's U.S. invasion is already starting, with an interview segment on NBC's Today show and a performance spot on NBC's coverage of the Macy's Thanksgiving Day parade. "Things have been going amazing," says Bleesoe. The first day in Germany, we had no idea what to expect, we weren't expecting people there. Then there's a huge line with fans screaming and holding signs."

The band also toured in an opening act for the Monkees, but Natural's origins are more organic than Pearlman's other pop groups. After meeting on the local club scene, the five aspiring musicians were already rehearsing together at Orlando's Trans Continental Studios when Pearlman poked his head in the door. "He asked if we could sing a capella," says King, one of two Natural members who has produced singing groups for Sinbada characters. "That's how we got started."

Musically, Natural uses instruments to expand its pop sensibilities on its Keep It Natural debut. "Expanding and bringing a different place," Bleesoe says. "We do some songs that are Beatles-esque. Some songs are more rock. There's a kind of an alternative song on the album. It's basically all that."

---

**TouringVenues**

Continued from page 13

recent winners "No Doubt set a record for beer and wine sales, and we experienced no problems," says Becker. "Cheer is sold out, and Bruce Springsteen is too."

Becker says Orlando's central location in the state creates a much larger market than some might believe. "Fort Lauderdale and Tampa have water on three sides, but they're considered bigger markets, and their per capita income is higher," he says.

Becker admits that competition for the entertainment dollar in Orlando is very high. "There is so much else to do here," he says. "The locals get all kinds of deals at the attractions, and they can always go to the beach. We provide opportunities, it's up to the public as to what they want to do."

**Strong Attendance**

Since it opened in 1999 at Universal Citywalk in Orlando, the 3,000-capacity Hard Rock Live has established itself as a first-class venue of its size. The venue hosts three to four nights of local, regional and national talent per week, promoting both in-house and along with mainstream promoters like Clear Channel Entertainment and Fantasia. Recent concerts included Santana, Jewel, the Go-Go Dolls and the Moody Blues.

Bookings are strong of late, according to Chris Tomasso, VP of worldwide marketing for the Hard Rock Cafe. "In the past six weeks, we had Elvis Costello, Joe Cocker and the Indigo Girls," he says. "We had a great first quarter, the summer was slow, and then things picked up again in the fall."

Attendance is strong, says Tomasso: "We're pretty selective about the talent we put in there. We don't have shows every night and we focus on booking quality acts that will draw people."

Tomasso describes Hard Rock Live as "a small venue built with an arena mindset. We have three loading bays, whereas most venues our size have one. We definitely took into account the guest experience, but we also focused on back-of-house, as well."

With five-star dressing rooms and full broadcast capabilities, tapes and recordings at the venue are fairly commonplace. "We have camera patches throughout the building and light trusses suitable for television," says Tomasso. "It's definitely a plug-in scenario for broadcast."

At Silver Springs theme park in Ocala, near Orlando, musical entertainment helps bring in guests as an added attraction. The park brings in 18 to 20 acts per year to its Twin Oaks Mansion venue, starting in mid-January and running through April. The outdoor area can accommodate as many as 15,000 people.

"This year we have had an excellent series," says talent buyer Randy Jackson. Acts ranged from as diverse as Wayne Newton and Anne Murray to classic and contemporary country and pop. Next year's lineup includes Randy Travis, Crystal Gayle and Lorrie Lynn, the Righteous Brothers, the Gatlin, the Beach Boys, Frankie Avalon, Lou Rawls, Brenda Lee and Tracy Byrd with Asleep at the Wheel. Also scheduled to perform: Louis Mandrell, Paul Anka, the Temptations, the Rockin' Roadhouse tour featuring Tracy Lawrence, Joe Diffie and Mack Chesnutt, the Gay Lombardo Tribute Orchestra and Lynn Anderson with Jerry Reed.

"Our ballpark budget is $800,000 for talent and production," says Parker, who adds that concerts are included in the price of admission and with season passes. "We market the concerts as a stand-alone attraction, but they are also considered added value for that particular day."
PROUDLY REPRESENTING THE SOUTH IN THE GLOBAL MUSIC MARKET!

jeff hanson management & promotions

worldwide representation of the creed companies

bombtrax

recordings, artist development, and management

worldwide representation of sevendust, sr71, greenwheel, downstem, big dismal, cowboy mouth, 7channels

M3

mainstream music marketing
marketing services for active, modern, and mainstream rock artists

P.O. Box 616608 Orlando, FL 32861-6608
www.jhmp.net / www.bombtrax.com
PROMO ONLY

PROMOTION. PRODUCTION. RESULTS.

PROMO ONLY CDS
THE INDUSTRY STANDARD FOR RADIO PROGRAMMERS FOR VIRTUALLY EVERY MUSIC FORMAT.

PROMO ONLY DVDS
THE INDUSTRY STANDARD FOR SERVICING NEW MUSIC VIDEO RELEASES ON DVD.

ELITE PROMO ONLY PROMOTIONS
A FULL SERVICE MULTI-FORMAT PROMOTION COMPANY SPECIALIZING IN RADIO/MIX SHOW AND CLUB/RECORD POOL PROMOTION.

PROMO ONLY PRODUCTIONS
"ONE-STOP-SHOP" FOR AUDIO REMIXES. REPRESENTING AN IMPRESSIVE POOL OF REMIX VETERANS. RECENT PROJECTS INCLUDE JUSTIN TIMBERLAKE, JENNIFER LOPEZ AND MORE.

PROMO ONLY VIDEO PRODUCTIONS
CREATING NEW AND UNIQUE VIDEOS FOR AUDIO REMIXES AND ORIGINAL PRODUCTION FOR AUDIO TRACKS WITHOUT VIDEO.

407.331.3600
(ORLANDO MAIN OFFICE)

ORLANDO • NEW YORK • LOS ANGELES • CALGARY • LONDON

Promo Only, Inc. is a promotional subscription music service for music industry professionals only. Not available to the general public.

www.americanradiohistory.com
"The beat was made two years ago for a show, and I was in the studio rocking it," Sermon says of the Just Blaze-produced single. "I was playing an old DAT when I came across it. I just started wiling on it because I was never really trying to make it a real record.

"The same thing happened with 'Music;' that was something I found at my house," he adds. "I did it in my basement. It took me an hour-and-a-half. It was something that I did for myself."

It looks like Sermon's musings continue to pay dividends. His debut J-set, 2001's Music, peaked at No. 8 on Top R&B/Hip-Hop Albums. Sermon scored his biggest chart success as a solo artist with the album's title track: "Music" peaked at No. 22 on The Billboard Hot 100 and at No. 9 on the Hot R&B/Hip-Hop Singles & Tracks chart.

In addition to party tracks like "React," Sermon gets serious on the driving, "Love Is." That is an important record because of 2Pac and Biggie [Smalls], and I know people talk about all the time. But to me, some people don't even know what murder is and what loss is," he says. "We're in a culture where it was supposed to be fun. Music was supposed to be something that was made for your listening pleasure. I just wanted to remind people of that. Love is music. Love is looking out for your people."

Although "React" is fresh on the racks, Sermon is already working on future projects. While he doesn't rule out a future album by EPMD (the rap duo he and Parrish Smith created in 1987), Sermon says it won't be in the near future. "Right now, we're concentrating on Redman's and Keith Murray's projects. Then we'll have a Def Squad album after that. If EPMD is going to happen next year, it will be late 2003."

**Mix Masters**

New York's hip-hop community came out recently to honor mix-tape and mix-show DJs nationwide at the seventh annual MixTape Awards, held at the Manhattan Center. But the ceremony was cut short because of a musical stage dispute among participants.

The show, produced by Justo Faison's Just Entertainment, was hosted by Red Alert and scheduled performers included ones ranging from Mike, 54th Platoon, Johnny Blonco, and Lady Luck. Busta Rhymes, Redman, Kid Captio, Gangstarr, Melle Mel, Kool Herc, Cold Crush Brothers, MThY's Sway, and FLBU's Carl Brown and Keith Perrin were among those in attendance.

The final list of winners, which was released after the cancellation, included Kay Slay (best mixtape DJ), best mixtape duo (with Who's Kid), Mister Cee (best club mixtape DJ), 50 Cent (best artist on a mixtape), DJ Enuff (best radio mixtape), and Beverly Bond and Ertor Mto (best fem mixtape). The entire list of winners can be found at billboard.com/awards.

**Beats, Rhythms & Boxing:**

The worlds of boxing and hip-hop went toe to toe recently at Thunderbox's Fistful of Dollars. Held at the Trump Taj Mahal in Atlantic City, N.J., eight heavyweight contenders fought in a winner-take-all, one-night tournament, with the champion taking home a $100,000 grand prize.

Hosted by comedian Griff, the Cedric Kushner Promotions-St. Alien Production event was Thunderbox's first pay-per-view and featured performances by 54th Platoon, Krumn Snatcha, Xzibit, and Eve Congratulations to Newark, N.J.'s Maurice Harris, who took home the $100,000 cash prize. Other fighters included Tim Witherspoon, Jeremy Williams, Paolo Vidor, Derrick Person, Ray Austin, Gerald Nobles, and Anthony Thompson.

First of all, I'm a fighter. Second, I'm a star. I'm going to fight, and I'm going to win," Harris said. The cheapest ticket was $500.

**Billboard**

**December 21, 2002**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do That...</td>
<td>Lil' Flip</td>
<td>CD</td>
<td></td>
</tr>
</tbody>
</table>
The table below lists the top albums on the Billboard Top R&B/Hip-Hop Albums chart for the week ending December 21, 2002. The chart ranks albums based on weekly sales data compiled by Nielsen SoundScan from core retail, Internet, and streaming sources. The chart reflects the most significant albums in the R&B/hip hop genre in the United States. The table includes the album title, artist name, release date, and other relevant information.
"WORTH" THE EFFORT? When it comes to Latin music piracy, the battle has traditionally been fought on the streets and through the courts. The efficacy of awareness campaigns, especially those featuring stars, is less clear. After all, how sympathetic can someone earning minimum wage be when a star with a publicly lavish lifestyle urges them not to buy pirated CDs?

And yet the benefits of star appeal, coupled with a more populist and philosophical view of the effects of piracy, are the thrust of a new awareness campaign aimed at Latin music. It was launched in the U.S. by the Recording Industry Assn. of America (RIAA) and in the Latin region by the International Federation of the Phonographic Industry (IFPI). Titled "Mi Sueño Vale (My Dream Is Worth It)," the public service announcement (PSA) campaign follows a similar RIAA campaign launched earlier this year aimed at fighting illegal downloads in the mainstream market. It features such established Latin stars as Shakira, Manu, Marc Anthony, and La Ley.

"The heart of the campaign is to impress upon the public that piracy is killing the development of future artists," IFPI Latin America regional director Raúl Vázquez says. "We always talk about piracy, piracy, piracy; we talk about the consequences, but this campaign says, 'We have to protect the development of future artists, and the way to do it is by fighting piracy.'"

The official launch of Mi Sueño Vale was a Dec. 5 event at Los Angeles’ South Gate High School during which Juventud Humberto Herrera and RIAA and IFPI executives spoke with some 800 students. The event culminated with students destroying hundreds of pirated CDs. Similar events are planned in high schools around the nation at the same time that the PSAs should begin running in key Latin markets, including Los Angeles, Houston, Dallas, New York, and South Florida.

IFPI Latin America is planning events in various high schools and colleges throughout Latin America and is also developing a different series of spots that should air by the end of next quarter; commitments from various networks are already in place in Mexico and Brazil. The PSAs will follow a Christmas media campaign that features one established and one up-and-coming artist relating their experiences of trying to make it in the music world.

"The topic isn't piracy perse, nor do the artists say, 'Don't buy stolen music,' nor do they ever speak down to the kids," IFPI communications director Ignacio Meyer says. "They say, 'It's hard to make your dream come true.'

The argument, Meyer says, is that kids who want to pursue musical careers may not have the same opportunities as, for example, kids who want to become lawyers, because of piracy.

As with all educational campaigns, it will be hard to judge its success immediately. But Mi Sueño Vale cost very little to develop, according to RIAA VP of Latin music Rafael Fernández.

"If it looks like we're getting the reaction we hope to get, perhaps we can fund it much better," Fernández says. "In order to have an overall successful campaign, you need to have an educational campaign as well."

RITMO INCENTIVES: In an effort to spur holiday sales and fight the allure of lower-priced pirated CDs, retailer Rito Latino is offering a series of incentives to buyers, ranging from a DVD (with a purchase of Los Tigres del Norte’s La Reina del Sur) to a wristwatch (with Shakira’s Grandes Éxitos). According to head buyer Alberto Uribe, for the past six months, each major release has been accompanied by a premium for the buyer.

IN BRIEF: Recovering after emergency surgery, salsa icon Celia Cruz called upon the press to respect her privacy and refused to disclose details of her ailment. In an open letter to the press, Cruz gave thanks for the outpouring of support and concern she has received, then emphasized her wish to recover in peace . . . Two singles by up-and-coming Warner trio Bacoitos have been taped for commercial campaigns. "Mi Primer Milón" ("My First Million") will be used in a national TV campaign for Corvette (Sunday 15), while Budweiser will use current single "Caraluna" ("Moontace") for a national radio campaign starting in January 2003.
<table>
<thead>
<tr>
<th>week</th>
<th>artist</th>
<th>title</th>
<th>label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>las ketchup</td>
<td>5 weeks at number 1</td>
<td>las ketchup</td>
</tr>
<tr>
<td>2</td>
<td>ricardo arjona</td>
<td>yo soy</td>
<td>sony discos</td>
</tr>
<tr>
<td>3</td>
<td>los tigres del norte</td>
<td>la reina del sol</td>
<td>univision</td>
</tr>
<tr>
<td>4</td>
<td>los buks</td>
<td>dos individuales</td>
<td>disa</td>
</tr>
<tr>
<td>5</td>
<td>enrique iglesias</td>
<td>quiza</td>
<td>disa</td>
</tr>
<tr>
<td>6</td>
<td>los tigres del norte</td>
<td>all mixed up</td>
<td>univision</td>
</tr>
<tr>
<td>7</td>
<td>vicente fernandez</td>
<td>35 aniversario</td>
<td>univision</td>
</tr>
<tr>
<td>8</td>
<td>mana</td>
<td>revolution de amor</td>
<td>univision</td>
</tr>
<tr>
<td>9</td>
<td>josef pons</td>
<td>a la recopilacion</td>
<td>disa</td>
</tr>
<tr>
<td>10</td>
<td>alejandro fernandez</td>
<td>bellas artes en vivo</td>
<td>disa</td>
</tr>
<tr>
<td>11</td>
<td>josef pons</td>
<td>a la recopilacion</td>
<td>disa</td>
</tr>
<tr>
<td>12</td>
<td>el chicachulote</td>
<td>la fiebre del chicachulote</td>
<td>disa</td>
</tr>
<tr>
<td>13</td>
<td>conjunto primavera</td>
<td>perdome mi amor</td>
<td>maurus</td>
</tr>
<tr>
<td>14</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>15</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>16</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>17</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>18</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>19</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>20</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>21</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>22</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>23</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>24</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>25</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>26</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>27</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>28</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>29</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>30</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>31</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>32</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>33</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>34</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>35</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>36</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>37</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>38</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>39</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>40</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>41</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>42</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>43</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>44</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>45</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>46</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>47</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>48</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>49</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>50</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>51</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>52</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>53</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>54</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>55</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>56</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>57</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>58</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>59</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>60</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>61</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>62</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>63</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>64</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>65</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>66</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>67</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>68</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>69</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>70</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>71</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>72</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>73</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>74</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>75</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>76</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>77</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>78</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>79</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>80</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>81</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>82</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>83</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>84</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>85</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>86</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>87</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>88</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>89</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>90</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>91</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>92</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>93</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>94</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>95</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>96</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>97</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>98</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>99</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
<tr>
<td>100</td>
<td>cristian</td>
<td>arcoiris musical mexicano</td>
<td>univision</td>
</tr>
</tbody>
</table>

**Greatest Gainer**:
- **Alejandro Fernandez**: Bellas Artes En Vivo: 100 Anos De Musica Mexicana
- **Joseph Pons**: Acustica Vol. 2
- **Various Artists**: La Hora Sonora
- **José Vicente Fernández**: Historia De Un Uno En Vol. 2
- **A.B. Quintanilla & Los Kumbia Kings**: Shah!
- **Various Artists**: Complices Al Recate: El Gran Final
- **Elia**: Los 30 Cumbias Mas Pegas
- **Various Artists**: No Me Se Raja
- **Grupo Manía**: Latino
- **Monchy & Alejandro**: Confusiones
- **Chuy Vega**: Mas De Lo Que Mercedes

**Latin Pop Albums**

**Tropical/Salsa Albums**

**Regional Mexican Albums**
### Latin Pop Airplay

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>IMPRINT</th>
<th>PROMOTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EL Problema</td>
<td>Berto Quevedo</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
<tr>
<td>2</td>
<td>Quiero que Quedes conmigo</td>
<td>Alejandro Sanz</td>
<td>MUSART</td>
<td>BALBOA</td>
<td>DISA</td>
</tr>
<tr>
<td>3</td>
<td>Enamorada de los Dos</td>
<td>Ricardo Montaner</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
<tr>
<td>4</td>
<td>Me Gustas</td>
<td>Banda MS</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
<tr>
<td>5</td>
<td>No Te Digas Que No</td>
<td>Banda MS</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
</tbody>
</table>

### Tropical/Salsa Airplay

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>IMPRINT</th>
<th>PROMOTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>En El Recodo</td>
<td>Iruña Pueblo</td>
<td>MUSART</td>
<td>BALBOA</td>
<td>DISA</td>
</tr>
<tr>
<td>2</td>
<td>Tu Nombre</td>
<td>Cristian Castro</td>
<td>MUSART</td>
<td>BALBOA</td>
<td>DISA</td>
</tr>
<tr>
<td>3</td>
<td>Mi Amor</td>
<td>Banda MS</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
<tr>
<td>4</td>
<td>No Te Digas Que No</td>
<td>Banda MS</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
<tr>
<td>5</td>
<td>Enamorada de los Dos</td>
<td>Ricardo Montaner</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
</tbody>
</table>

### Regional Mexican Airplay

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>IMPRINT</th>
<th>PROMOTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Que Dios te Apiade de Mi</td>
<td>Abraham Quintanilla Jr.</td>
<td>MUSART</td>
<td>BALBOA</td>
<td>DISA</td>
</tr>
<tr>
<td>2</td>
<td>Mi Amor</td>
<td>Banda MS</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
<tr>
<td>3</td>
<td>En El Recodo</td>
<td>Iruña Pueblo</td>
<td>MUSART</td>
<td>BALBOA</td>
<td>DISA</td>
</tr>
<tr>
<td>4</td>
<td>Tu Nombre</td>
<td>Cristian Castro</td>
<td>MUSART</td>
<td>BALBOA</td>
<td>DISA</td>
</tr>
<tr>
<td>5</td>
<td>Mi Amor</td>
<td>Banda MS</td>
<td>DISA</td>
<td>MUSART</td>
<td>BALBOA</td>
</tr>
</tbody>
</table>
Brazilian Icons Form New ‘Tribe’

BY TOM GOMES
SAO PAULO, Brazil—Three of the greatest icons of contemporary Brazilian pop music—Marisa Monte, Arnaldo Antunes, and Carlinhos Brown—last month released a joint album on EMI Brazil. Tribalistas (Tribalistas) includes 13 new songs reminiscent of Docaes Barbares, the quartet created by Caetano Veloso, Gilberto Gil, Maria Bethania, and Gal Costa in the 70s as part of the Tropical movement that Gil and Veloso spearheaded and which was known as much for its music (which introduced electric guitars and instruments to popular Brazilian music) as its socially charged lyrical content.

In joining forces, the three artists—whose paths have crossed many times during their careers—manage to sound unlike anything else in Brazilian pop; in fact, they don’t sound like themselves as soloists, either.

Mixing nylon and steel-stringed acoustic guitars with plain percussion, the album was recorded in 15 days.

The repertoire was worked on more than one year before, when Monte went to Salvador, Bahia, to record a special appearance on Antunes’ album, which Brown produced.

“We stayed together for one week, and as usually happens when we are together, we wrote a lot of songs,” Monte says. By the end of that week, more than 20 songs were almost finished. One year later, the three artists met at Monte’s house in Rio de Janeiro, Brazil, and recorded the album, which also features Bahian singer Margareth Menezes on “Passe em Casa.”

EMI will also release a DVD about the making of the album. Cameras installed in the studio filmed every aspect of the two-week recording process, allowing fans to watch the day-to-day production, including rehearsals, creation of the arrangements, and discussion of lyrics.

High expectations surround the project, which currently occupies the No. 2 spot (for the second consecutive week) on Brazil’s sales charts. But none of the three artists plans to promote the album or tour around it—a position that matches the philosophy of the disc.

“I believe that the lyrics of the [title] track speak of very simple facts: trading absolutes, dogmas, the establishment, and God for the joy of living every day as a community,” Arnaldo says. “That’s where the idea of the tribe comes from: no absolutes, no judgments, no religion—nothing.”

Sony Strengthens Regional Mexican With Tatín

BY LEILA COBO
Sony Discos has signed a licensing deal with California-based indie Tatín Records, which specializes in regional Mexican product.

Under the new accord—which was inked by Tatín Records president Rigoberto García, Sony Discos chairman/CEO Oscar Llord, and Sony Discos VP of the regional Mexican division Rubén Espinosa—Sony will manufacture, distribute, and promote Tatín’s releases for the next 48 months.

Espinosa says a major impetus of the deal was Tatín’s roster, which includes El As de la Sierra and El Halcón de la Sierra.

Espinosa says, “It’s been a blessing for the label and myself to make this deal.

Because these kids are very, very well-known in the entire American territory, and they’ve sold many, many albums.”

As part of the deal, Sony will release 11 new albums from El As de la Sierra and El Halcón de la Sierra and will gradually incorporate other Tatín artists into its roster, Tatín, which previously distributed its own product, will continue to sign and develop its own artists with support from Sony and will have the option to release projects that Sony chooses not to take on.

Espinosa says, “Small companies have a problem. Alone, they can only get to a certain level. If they come together with a company like ours, they have that channel of sales, distribution, and promotion.”

Sony’s deal with Tatín is part of the label’s efforts to expand its reach in the regional Mexican market. Sony also distributes product put out by Cintas Acurio, the label that carries stars Lupillo Rivera.

América Latina...

In Mexico: Alejandro Fernández released his 1st DVD Nov. 19, a compilation titled La Tragedoria (The Path). It includes 17 videos culled from his albums Que Seas Muy Feliz (If Hope You’re Very Happy), Hoy Me Doy Por Perdido (Inside My Heart), Me Estoy Enamorando (I’m Falling in Love), Mi Verdad (My Truth), and his latest, Originales (Origins). The 97-minute DVD also includes a photo gallery and an interview.

TERESA AGUILERA

In Argentina: Sony Music Argentina has moved from its traditional building near the National Congress to the hip neighborhood dubbed Palermo Hollywood to share offices with Sony Electronics.

The new address is Nicaragua 5410, telephone: (011-54-11) 4779-7900.

MARCELO FERNANDEZ BITAR

In Brazil: Brazilian Music & Arts (BMA) will host the MIDEM 2003 opening-night party Jan. 19 in Cannes. The event will feature a series of young Brazilian artists, in keeping with that country’s tradition of participation in the annual trade fair. BMA, a non-profit venture for Brazilian music, performing arts, independent producers, distributors, and promoters, launched a Brazilian group stand at MIDEM 2002 representing several labels that will return this year.

LEILA COBO

Sony Discos has signed a licensing deal with California-based indie Tatín Records, which specializes in regional Mexican product.

Under the new accord—which was inked by Tatín Records president Rigoberto García, Sony Discos chairman/CEO Oscar Llord, and Sony Discos VP of the regional Mexican division Rubén Espinosa—Sony will manufacture, distribute, and promote Tatín’s releases for the next 48 months.

Espinosa says a major impetus of the deal was Tatín’s roster, which includes El As de la Sierra and El Halcón de la Sierra.

Espinosa says, “It’s been a blessing for the label and myself to make this deal.

Because these kids are very, very well-known in the entire American territory, and they’ve sold many, many albums.”

As part of the deal, Sony will release 11 new albums from El As de la Sierra and El Halcón de la Sierra and will gradually incorporate other Tatín artists into its roster, Tatín, which previously distributed its own product, will continue to sign and develop its own artists with support from Sony and will have the option to release projects that Sony chooses not to take on.

Espinosa says, “Small companies have a problem. Alone, they can only get to a certain level. If they come together with a company like ours, they have that channel of sales, distribution, and promotion.”

Sony’s deal with Tatín is part of the label’s efforts to expand its reach in the regional Mexican market. Sony also distributes product put out by Cintas Acurio, the label that carries stars Lupillo Rivera.

In Mexico: Alejandro Fernández released his 1st DVD Nov. 19, a compilation titled La Tragedoria (The Path). It includes 17 videos culled from his albums Que Seas Muy Feliz (If Hope You’re Very Happy), Hoy Me Doy Por Perdido (Inside My Heart), Me Estoy Enamorando (I’m Falling in Love), Mi Verdad (My Truth), and his latest, Originales (Origins). The 97-minute DVD also includes a photo gallery and an interview.

In Argentina: Sony Music Argentina has moved from its traditional building near the National Congress to the hip neighborhood dubbed Palermo Hollywood to share offices with Sony Electronics.

The new address is Nicaragua 5410, telephone: (011-54-11) 4779-7900.

In Brazil: Brazilian Music & Arts (BMA) will host the MIDEM 2003 opening-night party Jan. 19 in Cannes. The event will feature a series of young Brazilian artists, in keeping with that country’s tradition of participation in the annual trade fair. BMA, a non-profit venture for Brazilian music, performing arts, independent producers, distributors, and promoters, launched a Brazilian group stand at MIDEM 2002 representing several labels that will return this year.

Sony Discos has signed a licensing deal with California-based indie Tatín Records, which specializes in regional Mexican product.

Under the new accord—which was inked by Tatín Records president Rigoberto García, Sony Discos chairman/CEO Oscar Llord, and Sony Discos VP of the regional Mexican division Rubén Espinosa—Sony will manufacture, distribute, and promote Tatín’s releases for the next 48 months.

Espinosa says a major impetus of the deal was Tatín’s roster, which includes El As de la Sierra and El Halcón de la Sierra.

Espinosa says, “It’s been a blessing for the label and myself to make this deal.

Because these kids are very, very well-known in the entire American territory, and they’ve sold many, many albums.”

As part of the deal, Sony will release 11 new albums from El As de la Sierra and El Halcón de la Sierra and will gradually incorporate other Tatín artists into its roster, Tatín, which previously distributed its own product, will continue to sign and develop its own artists with support from Sony and will have the option to release projects that Sony chooses not to take on.

Espinosa says, “Small companies have a problem. Alone, they can only get to a certain level. If they come together with a company like ours, they have that channel of sales, distribution, and promotion.”

Sony’s deal with Tatín is part of the label’s efforts to expand its reach in the regional Mexican market. Sony also distributes product put out by Cintas Acurio, the label that carries stars Lupillo Rivera.

In Mexico: Alejandro Fernández released his 1st DVD Nov. 19, a compilation titled La Tragedoria (The Path). It includes 17 videos culled from his albums Que Seas Muy Feliz (If Hope You’re Very Happy), Hoy Me Doy Por Perdido (Inside My Heart), Me Estoy Enamorando (I’m Falling in Love), Mi Verdad (My Truth), and his latest, Originales (Origins). The 97-minute DVD also includes a photo gallery and an interview.

In Argentina: Sony Music Argentina has moved from its traditional building near the National Congress to the hip neighborhood dubbed Palermo Hollywood to share offices with Sony Electronics.
**December 21, 2002 Billboard Hot Dance Music Chart**

**Club Play**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Number 1</th>
<th>Last Week</th>
<th>Peak Pos</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>ARTIST</strong></td>
<td><strong>WEBCODE</strong></td>
<td><strong>NO. 1</strong></td>
<td><strong>Pos.</strong></td>
</tr>
<tr>
<td><em>THE SOUND OF VIOLENCE</em></td>
<td><strong>ASTRAVISION [UK]</strong></td>
<td><strong>0000</strong></td>
<td><em>1 Week At Number 1</em></td>
<td><strong>31.11</strong></td>
</tr>
<tr>
<td><em>L'ITALIANO (REMIX)</em></td>
<td><strong>MINISTRY OF SOUND [UK]</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>ALIVE</em></td>
<td><strong>SPARROW</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>FIRE</em></td>
<td><strong>TIDAL WAVE</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>DON'T LET ME GET ME (REMIXES)</em></td>
<td><strong>FACTOR 2000</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>HOT SHOT DEBUT</em></td>
<td><strong>AMAZING</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>INSATIABLE</em></td>
<td><strong>THICK DICK FEATURING LATANA WATERS</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>FASCINATED (WEATHER OR SOUND REMIXES)</em></td>
<td><strong>REMONZIO</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>RAIN (LET IT FALL DOWN)</em></td>
<td><strong>IN MY DREAMS</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>I SHOULD KNOW</em></td>
<td><strong>DIRETTY REMIXERS</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>AMAZING</em></td>
<td><strong>ANIMAL zombie</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>LONG TIME</em></td>
<td><strong>MAD.column [UK]</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>TWO MONTHS OFF</em></td>
<td><strong>JULY 2001</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
</tbody>
</table>

**Maxi-Singles Sales**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Number 1</th>
<th>Last Week</th>
<th>Peak Pos</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>L'ITALIANO (REMIXES)</em></td>
<td><strong>MINISTRY OF SOUND [UK]</strong></td>
<td><strong>0000</strong></td>
<td><em>2 Weeks At Number 1</em></td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>ALIVE (THUNDERPUSS REMIX)</em></td>
<td><strong>WHITE UNIVERSE</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>SURRENDER (REMIXES)</em></td>
<td><strong>FACTOR 2000</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>DON'T LET ME GET ME (REMIXES)</em></td>
<td><strong>FACTOR 2000</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>DON'T HAVE TO CALL (REMIXES)</em></td>
<td><strong>U A ME</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>FULL MOON (DANCE MIXES)</em></td>
<td><strong>ATLANTIC 85385</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>I'LL BE HERE (REMIXES)</em></td>
<td><strong>AUTOMAGIC</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>BREATHE (REMIXES)</em></td>
<td><strong>STEVEN HEARST</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>DANCE THE MUSIC (PETER RAUHOFER REMIXES)</em></td>
<td><strong>STRAWBERRY</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>BODY (REACH OUT) (WIDELIFE HARD ATTACK MIXES)</em></td>
<td><strong>WIDELIFE</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
</tbody>
</table>

**Top Electronic Albums**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Number 1</th>
<th>Last Week</th>
<th>Peak Pos</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>LOLITA</em></td>
<td><strong>MINISTRY OF SOUND [UK]</strong></td>
<td><strong>0000</strong></td>
<td><em>2 Weeks At Number 1</em></td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>ALL MIXED UP</em></td>
<td><strong>LASERBEAK</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>HEAVEN</em></td>
<td><strong>BROOKLYN</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>THE HAPPY BOYS</em></td>
<td><strong>SOUL QUEENS</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>DIRTY VEGAS</em></td>
<td><strong>DANCE/LA VINA</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>BROWN OUT</em></td>
<td><strong>MADISON SQUARE GARDEN</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>THE STRIVES</em></td>
<td><strong>MADISON SQUARE GARDEN</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>TELEPOPMUSIK</em></td>
<td><strong>GENETIC WORLD</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>RACHEL LAMPA</em></td>
<td><strong>GENERAL PUBLIC</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>DJ SAMMY</em></td>
<td><strong>MINISTRY OF SOUND</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>VARIOUS ARTISTS</em></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>VARIOUS ARTISTS</em></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>VARIOUS ARTISTS</em></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
<tr>
<td><em>VARIOUS ARTISTS</em></td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>0000</strong></td>
<td>21.11</td>
<td><strong>91</strong></td>
</tr>
</tbody>
</table>

**Billboard December 21, 2002**

- **Top Dance Tracks**
- **Top Dance Albums**
- **Maxi-Singles Sales**
- **Billboard 200**
- **Trends**

*Note: The chart includes dance tracks, dance albums, maxi-singles sales, and trends. The top dance tracks and albums are highlighted in the chart.*
NY NOTE: Veteran publicist Mike Hyland will retire from the music industry after 34 years and close his 5-year-old firm, Full Court Press, effective Dec. 31.

During his long career, which included 24 years in Nashville, Hyland worked for Capricorn Records, Elektra/Asylum Records, Monument Records, and Opryland USA, in addition to several public-relations firms. His recent clients included Audium Records, Madacy Entertainment, and the Bluebird Cafe in Nashville.

Among the acts he’s worked with over the years are the Allman Brothers Band, the Rascals, Sonny & Cher, Cat Stevens, Traffic, Humble Pie, Minnie Pearl, Hank Williams Jr., Keith Whitley, and Waylon Jennings.

Hyland also recalls trying to set up a photo shoot for the Allman Brothers, who once used the same publicity photo for three years because, as Hyland puts it, “trying to get them all in the same room at the same time was a chore. . . . The Allman Brothers never figured out [that publicity] was part of the job.”

At this particular shoot, everyone showed up but Dickey Betts, who eventually wandered in with what Hyland describes as “a smile on his face and a big black eye. He had gotten into a fight.” The shoot went on as planned.

After 34 years in the business, Hyland says one thing that got easier was communication, thanks to faxes, e-mail, and other innovations that helped work get done more quickly. What got harder, he says, is the corporatization of the music business and the loss of so many independent labels.

Overall, however, Hyland says he has no regrets about his career. “I’ve had some of the best times of my life doing this stuff. I’ve had incredible experiences meeting some incredible people.”

ON THE ROW: Mindy McCready has parted ways with Capitol Records after only one album. She previously recorded for BNA.

Pam Russell has been promoted to VP of national sales for Mercury Records and MCA Nashville. She previously was VP of national sales for MCA Nashville. In her new role, she will oversee national sales initiatives for both labels.

Members of the Americana Music Assn. (AMA) have elected a new board of directors for 2003-2004. All directors will serve two-year terms. Newly elected to the board are Duane Jarvis (in the songwriter category), Cary Baker of Baker-Northport (publicity), John Timmons of Ear X-Tacy (retail), BMI’s Mark Mason (performing rights), Al Moss of Al Moss Promotions (promotion), Dualtone’s Dan Harrington (label), Merlefest’s Claire Armbruster (presenter), and attorney Stephen Gladston (business/finance). Three at-large directors were also elected: No Depression magazine’s Kyla Fairchild, Sugar Hill’s Steve Gardner, and XM Satellite Radio’s Jessie Scott. They will join eight other board members who are serving the final year of their terms.

In related news, the fourth annual AMA conference has been set for Sept. 18-20, 2003, at Nashville’s Renaissance Hotel.

BY DEBORAH EVANS PRICE AND PHYLLIS STARK

NASHVILLE—How do you market a product that only has a shelf life of about three months per year or less but has the potential to keep selling seasonally year after year?

That is the challenge facing labels that release Christmas albums, including those responsible for an abundance of new titles in the country genre this year. Seasonal releases represent unique marketing challenges for record labels but can reap big benefits.

With holiday albums, “you’re drowning in obstacles,” says Sony Music Nashville executive VP/GM Mike Kraski, who cites the short shelf life and a reduced window for media exposure around the holidays. “So you’re out there without the best bullets in your gun. It’s a hard thing to sell a Christmas record.”

Nevertheless, among the acts that have released new Christmas albums this year are Alan Jackson, Brooks & Dunn, Jo Dee Messina, Lee Ann Womack, Patty Loveless, Clay Walker, the Tractors, Patti Page, the Oak Ridge Boys, the Charlie Daniels Band, the Bellamy Brothers, and Cledus T. Judd.


While labels often begin releasing holiday product with the release of the Sony Music/ARA release of “Dear Santa” by Lila McCann, marketing executives say there is really a three- to four-week selling season that runs from the Thanksgiving holiday in the U.S. until Christmas.

Kraski says holiday releases that come out in September languish: “The Christmas selling season starts after Thanksgiving. The only reason to get them out there earlier is because it helps you manage the prepackage Christmas product, so you want to be in the pre-pack.”

“We’ve seen sales as early as the first week of September, but you don’t see the huge sales until right around Thanksgiving, and that continues until the end of the year,” Waugh says. “I like to have my Christmas product into the accounts no later than the last week of October, but that’s not always possible. So as long as you are there before Thanksgiving, you are still going to see huge sales, as long as it’s something the consumer has been exposed to.”

Displaying Christmas product has “gotten earlier and earlier over the last couple of years,” says Brian Smith, VP of store operations for Capitol Records. “We put our stuff out around Halloween. The labels start marketing to our buyers around August as far as getting them the new-release books and starting to solicit the stuff.”

THE FIRST, SECOND, & THIRD NOEL

Many older holiday projects dominate the Billboard Top Country Catalog Albums chart every year at this time. On last issue’s 25-position catalog albums chart, 10 of the albums were holiday releases from previous years. But Kraski says sales of Christmas albums “typically fall in half” from the first year they are on the market to the second.

For Christmas albums that are hitting the shelves for the second year or more, Waugh says engaging radio also helps draw fresh attention to them. “We make sure we give every radio group what they need,” he says. “We create samplers. We create excitement within the radio community, and then in turn they play the music on the station and it hits the consumer.”

Smith says labels also typically “reduce the price and go to midline series” for catalog albums, many of which are selling at his chain for $5.99. “When you have price points like that, people will buy two or three or four vs. the one at full price,” he says. “People want to buy multiples, but they aren’t going to buy multiples at $17 [each].”

HERE COMES SANTA CLAUS

One of the best-selling catalog Christmas discs this year is Martina McBride’s White Christmas. Waugh says the driving force behind those sales is McBride’s The Joy of Christmas tour, which is hitting 15 markets. “There’s advertising in the tour markets, and we’re working with the accounts to let everybody know Mar- tina is coming to town and what she’ll be performing. There’s a lot of micro-marketing as far as the markets she’s hitting.”

Messina, who released her first holiday collection—A Joyful Noise—Oct. 29 on Curb Records, is supporting the album with a holiday tour, which features local high-school choirs backing her on every date. It is her kind of tour she says she has “always wanted to do, but it didn’t make sense. This year, I had the Christmas album to go out and support.”

Messina is also promoting her album on her Web site, which she says gets 3.5 million hits a month. She put snippets of early mixes of the songs and shots from the album’s photo shoot up on the site well before the release date. To further promote it, she is doing acoustic performances for a handful of radio stations that have requested them and is plugging the album in her fan newsletter and Christmas card by enclosing sheet music of her arrangements of the songs. Messina is also selling autographed copies of the albums at her shows along with special holiday merchandise, including an ornament depicting the album cover art and a ski cap with her logo on it. “A lot of times,” she says the tour is “not a huge moneymaker,” but she considers it an investment in her career, as well as a benefit for the Toys for Tots charity. She is asking fans at every show to bring a toy donation.

SILVER (REGISTER) BELLS

So are Christmas albums a good investment for labels overall?

“You’ve got to look at a three-year window,” Waugh says. “We’ve been lucky. We seem to have released albums by artists [that] people really want to share their Christmas wish with. It’s becoming the need to want to have their favorite artists’ Christmas music.”

According to Kraski, the albums “don’t pay for themselves in the short run unless you’re talking about [artists who sell] big unit numbers.” He says there is a financial return “only if you’re dealing with an artist of a great- est stature in terms of sales level and current momentum. [For] a platinum-plus act, they can be successful and profitable very quickly. If you are less than a gold act, you’re setting yourself up for a disappointment.”
### Top Country Albums

**December 21, 2002**

**SoundScan**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks</th>
<th>Sales Data Contd by</th>
<th>Nielsen SoundScan</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>NUMBER 1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>RANDY TRAVIS</td>
<td>A Christmas Together</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>CLEOFO JUDD</td>
<td>Cleofo Judd</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>TIM McGRAW</td>
<td>Tim McGraw &amp; The Dancehall Doctors</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ALISON KRAUSS &amp; UNION STATION</td>
<td>New Favorite</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TRACE ADKINS</td>
<td>Chrome</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>LONESTAR</td>
<td>I'm Already There</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>BOB RIVERS</td>
<td>White Christmas</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>SHANIA TWAIN</td>
<td>Come On Over</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume One</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>TIM McGRAW</td>
<td>A/M</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

**Greatest Gainer**

- AVE | AVE |
- DIXIE CHICKS | White Christmas |
- TIM MCGRAW | A/M |
- LINDA RONSTADT | The Very Best Of Linda Ronstadt |
- TRACY BYRD | An Inconvenient Christmas |
- STEVE EARLE | Christmas On The Mountain (A Bluegrass Christmas) |
- KELLY CLARKSON | Mistletoe |
- BILL ENGVAL | Bluegrass Christmas II |
- TAMMY COCHRAN | Snow Much Fun |
- **PACESETTER** | **PACESETTER** |
- **TOP COUNTRY ALBUMS** | **TOP COUNTRY ALBUMS** |

**Debut**

**ARTIST** | **ARTIST** | **Debut** | **Debut** |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PHIL VASSAR</strong></td>
<td><strong>PHIL VASSAR</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>LUCY HALE</strong></td>
<td><strong>LUCY HALE</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>TODD SNYDER</strong></td>
<td><strong>TODD SNYDER</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>BROOKS &amp; DUNN</strong></td>
<td><strong>BROOKS &amp; DUNN</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>NICKERSON</strong></td>
<td><strong>NICKERSON</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>REBECCA LYNN HOWARD</strong></td>
<td><strong>REBECCA LYNN HOWARD</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>WILLIE NELSON &amp; FRIENDS</strong></td>
<td><strong>WILLIE NELSON &amp; FRIENDS</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
</tbody>
</table>

**Top Country Catalog Albums**

**SoundScan**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>NUMBER 1</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>RANDY TRAVIS</td>
<td>A Christmas Together</td>
</tr>
<tr>
<td>2</td>
<td>GEORGE STRAIT</td>
<td>Merry Christmas Every Year</td>
</tr>
<tr>
<td>3</td>
<td>TIM McGRAW</td>
<td>No Christmas Like A Country Christmas</td>
</tr>
<tr>
<td>4</td>
<td>GEORGE STRAIT</td>
<td>The Very Best Of George Strait</td>
</tr>
<tr>
<td>5</td>
<td>TIM McGRAW</td>
<td>100 Hits</td>
</tr>
<tr>
<td>6</td>
<td>REBECCA LYNN HOWARD</td>
<td>A Very Country Christmas</td>
</tr>
<tr>
<td>7</td>
<td>TIM McGRAW</td>
<td>Greatest Hits Vol. 1</td>
</tr>
<tr>
<td>8</td>
<td>BILL ENGVAL</td>
<td>Christmas On The Mountain (A Bluegrass Christmas)</td>
</tr>
<tr>
<td>9</td>
<td>TIM McGRAW</td>
<td>A Christmas To Remember</td>
</tr>
<tr>
<td>10</td>
<td>TIM McGRAW</td>
<td>Greatest Hits Vol. 2</td>
</tr>
</tbody>
</table>

**Debut**

**ARTIST** | **ARTIST** | **Debut** | **Debut** |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JIMMY EAT WORLD</strong></td>
<td><strong>JIMMY EAT WORLD</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>NATHALIE RICHER</strong></td>
<td><strong>NATHALIE RICHER</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>JASON CRABB</strong></td>
<td><strong>JASON CRABB</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>TERENCE BROWN</strong></td>
<td><strong>TERENCE BROWN</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
<tr>
<td><strong>DALE EASTON Affinit</strong></td>
<td><strong>DALE EASTON Affinit</strong></td>
<td><strong>Debut</strong></td>
<td><strong>Debut</strong></td>
</tr>
</tbody>
</table>

**Notes:** The Nielsen SoundScan chart reflects the retail and streaming performance of albums and songs in the United States. Copyright © 2002 Billboard. All rights reserved. Billboard magazine is published weekly by VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.
### Billboard Hot Country Singles & Tracks

#### Chart for December 21, 2002

**Artist** | **Title** | **Peak Position** | **Weeks on Chart** | **Last Week** | **Peak Position** | **Notes**
--- | --- | --- | --- | --- | --- | ---
**1** | ALISON Krauss & Union Station | "Where the Sidewalk Ends" | 1 | 5 Weeks | 1 | Number 1 for 5 Weeks
**2** | PATTY Loveless | "Bluegrass & White Snow; A Mountain Christmas" | 2 | 3 Weeks | 2 | Best Ever | RIAA: Gold | Singles Sales
**3** | ALISON Krauss & Union Station | "Where the Sidewalk Ends" | 3 | 3 Weeks | 3 | New Favorite | RIAA: Gold | Singles Sales
**4** | The Nitty Gritty Dirt Band | "Will The Circle Be Unbroken, Volume III" | 4 | 2 Weeks | 4 | New Favorite | RIAA: Gold | Singles Sales
**5** | Dolly PARTON | "Will The Circle Be Unbroken, Volume III" | 5 | 1 Week | 5 | New Favorite | RIAA: Gold | Singles Sales
**6** | Various ARTISTS | "Christmas On The Mountain (A Bluegrass Christmas)" | 6 | 1 Week | 6 | New Favorite | RIAA: Gold | Singles Sales
**7** | The Nitty Gritty Dirt Band | "Will The Circle Be Unbroken, Volume III" | 7 | 1 Week | 7 | New Favorite | RIAA: Gold | Singles Sales
**8** | Various ARTISTS | "Time Life: Treasury Of Bluegrass Vol. II; More Than Magic Vol. II - Hymns & Hymns" | 8 | 1 Week | 8 | New Favorite | RIAA: Gold | Singles Sales
**9** | PATTY Loveless | "Bluegrass & White Snow; A Mountain Christmas" | 9 | 1 Week | 9 | New Favorite | RIAA: Gold | Singles Sales
**10** | PATTY Loveless | "Bluegrass & White Snow; A Mountain Christmas" | 10 | 1 Week | 10 | New Favorite | RIAA: Gold | Singles Sales

**Notes:**
- **Number 1 Song:** "Where the Sidewalk Ends" by Alison Krauss & Union Station.
- **First Time on Chart:** December 21, 2002.
- **Singles Sales Certification:** Gold (500,000 copies sold).
- **Artists:** Various, including Alison Krauss, Patti Loveless, Dolly Parton, and The Nitty Gritty Dirt Band.
- **Tracks:** Christmas-themed collections.

---

**Newspaper:** Billboard magazine. **Database:** Nielsen SoundScan. **Source:** Billboard.com. **Copyright:** © 2002 Nielsen Business Media, Inc. All rights reserved.
**ALANIS MORISSETTE**
Feast on Scraps
PRODUCER: Alanis Morissette
Maverick 48409
RELEASE DATE: Dec. 10

As easy as it might be to write off the nine-song "Scrapbook" as an endless collection of also-rans from the sessions for the rock diva's recent "Under Rug Swept," it's actually a substantial piece of work that could stand solidly on its own creative merits. In fact, songs like the forlorn "Sorry for Myself" and the introspective "Offer" are more complex than the more prominent fare that comprised this set's predecessor. Taken as a whole, both albums solidly accomplish Morissette's ultimate goal—to establish herself as a formidable singular force, as both an artist and producer. Scraps doesn't merely satiate the appetites of diehards; it leaves everyone anticipating her next move.

**NAS**
God's Son
PRODUCERS: Various
Columbia 6930
RELEASE DATE: Dec. 13

Following the release of a soon-to-be classic album like "The Lost Tapes," most artists would feel comfortable enough to take a break. Not Nas. The Queens, N.Y., MC returns less than three months later with a set of all-new material. "God's Son," easily one of the most anticipated rap albums of the year, meets expectations on every level. Tracks like lead single "Make You Look" and "Get Down" showcase the relentless lyrical fire that has many labeling Nas one of the West's MC's of his time. Both tracks, produced by Salaam Remi, balance Nas' timeless lyrical narrative with tracks that are reminiscent of classic hip-hop breakthroughs. Throughout the set, Nas pays homage to his mother, who recently passed. The pain in his voice is particularly evident and fuels solemn tracks like "Heaven" and his version of "Thugz Mansion," which also appears on Zio's Better Days. Thought provoking and masterful, God's Son finds Nas finally realizing his full potential as an MC.—RH

**VARIOUS ARTISTS**
Bassa Mundo 2
PRODUCERS: Various
Yellow Productions/Wave Music 50110
RELEASE DATE: Dec. 3

Like its predecessor, Bassa Mundo 2 is a fine collaboration between two musically savvy labels (New York's Wave Music and Paris-based Yellow Productions). Wave founder Francois R. and Yellow co-founder Alain Ho seem to share a similar vision, in that both individuals seem to seek out beats and rhythms that stand outside the traditional four-to-the-floor mentality of most dancefloors. Bassa Mundo 2 finds the pair on its reverberating search for the perfect Brazilian-flavored beat. Tastefully sweet, the set is home to such track值得 like Gatan Project's "Fiptico," Tom & Joyce's "Sem Voz," and Franck K. featuring Barbara Mendes "Awakening." Just lovely.—MP

**LATIN**

**ARMANDO MANZANERO**
Duets 2
PRODUCERS: Various
Warner Music/Latina 49425
RELEASE DATE: Nov. 26

The second batch of duets from Armando Manzanero (following last year's Duets), featuring the singer/songwriter/pianist performing his songs with an eclectic array of artists is possibly most intriguing of all the already excellent first collection. In Duets 2, Manzanero centers mostly on Mexican and Spanish talent, pairing with Cristian, Ana Torroja, Rosario, and Alex Lora (from El Tri), among others, and tailoring each of the 20 tracks to fit comfortably. Nevertheless, the overall feel of the album is subdued but intense, and moreover, tasteful, mixing jazz, "Poquito de la Vida" with Carmen Paris, pop ("Nada Personal" with Ana Torroja), ambient "La Ambulante" with varied influences, even flamenco ("Me Veuelos Locos" with Rosario). These are the kind of covers we long to hear.—LC

**ALEXANDRO FERNANDEZ**
Bellas Artes en Vivo
PRODUCERS: Alejandro Fernandez, Ismael G. Ashin
Sony Discos LZX 84953/2-505812
RELEASE DATE: Nov. 19

The Fernandez family penchant for giving lengthy performances is evidenced in this double-disc perform—nearby two hours of music—on Mexico City's Voor one's hottest records. Though not the longest but the substance. Fernandez's vocal strength, which has gotten shorter, is now chipped in fluffier pop material, is fully showcased in this homage to Mexican popular music, which has him cranking through "lilting lyrics" of Domingo on one end, and his father, Vicente, on the other. Ultimately, what emerges is a very impressive, distinctive singer with a superlative sense of interpretation, equally convincing in his very subtle, almost introspective readings of standards like "Jaramar" or on "machi" tracks like "Serena Huastea."—LC

**RAGHEB ALAMA**
Tab Leb
PRODUCER: Mohsen Gaber
Mondo Melodia 185 850 069
RELEASE DATE: Dec. 10

Ragheb Alama is one of the most popular musicians in the Middle East. Born in Lebanon, he's been a presence on the pop charts since the late 1980s. He's a rai singer. Rather, his music has a groove most Westerners would identify as rock, though Alama's sound is strongly influenced by the polyrhythmic soul of the Maghreb. Westerners will also recognize the slick production techniques used to craft the tracks on Tab Leb. There isn't anything rustic or unsophisticated about the work that went into creating this record. Electronica and traditional North African instrumentation meet in a very ear-catching fashion here. Special thanks to Francis for "Sah" El Ghaleen," the lifting strings of "Atbeh," and "Laalena El Kadea, a dance hit in waiting. Distributed by Artkis—P.IV

**TONY TOUCH**
The Last of the Pro Ricas
PRODUCER: Tony Touch
Sequence 8010
RELEASE DATE: Nov. 26

Tony Touch joins Baby, Slum Village, and Dan the Automator as the latest rap artist to take part in Sequence's mix-tape series. A veteran of the mix-tape format, Touch is a legend in his own right. Therefore, The Last of the Pro Ricas, his contribution to the series, is jam-packed with tracks from artists that Touch has befriended during many of his years in the business. The Beatles, Pat Joe, Nature, and Cornega make appearances on the album. A mix tape in the truest sense, Touch blends one track fluidly into another without missing a beat. Where his last Tommy Boy release, The Piece Maker, was more of a radio-ready affair, The Last of the Pro Ricas is clearly dedicated to loyal Touch fans.—RH

**DANCE/ELECTRONIC**

**RICHIE HAWTIN & SVEN VÄTH**
The Sound of the Third Season
PRODUCERS: Various
Novamix 3073
RELEASE DATE: Nov. 26

Relative elder statesmen in a youthful techno scene, Hawtin and Väth have individually released mixed CDs and original productions since the late 80s. Their first official collaboration captures one of their summertime DJ sets at Ibiza's Cocoon Club. Using interludes and crowd noise to break up the procession of darkly insistent dance tracks from respected colleagues like Giorgio, Deyahuy, Reinhard Voigt, and Ricardo Villalobos, they provide further context and flavor. Thus, we become a fly on the wall to their pre-club steak dinner and hear their reflections on the night once it's finished. It's a creative way to frame what is otherwise a technically solid effort, setting it apart from the over-abundance of mixed compilations on the market.—TP

**PROJECTS**
Between Here and New
PRODUCERS: Simon James, Dan Hasie
Guidance Recordings 608
RELEASE DATE: Dec. 3

Metro Area's recent European successes served as a global warning of new and emerging American talent ready to credibly hit the international electronic music stage—a notoriously tough crowd. With the door cracked open a little wider, Los Angeles duo Projectr may have a shot at shining through with their promising debut. Rather than the pitfalls of sample, loop, and repeat, Projectr has an obvious musicianship, honed in local funk and ska bands, as well as on the road with hip-hop outfits Pharcyde and Styles of Beyond. And like Metro Area, this pair has a tendency to lovingly wear their influences on their sleeves, imprinting Curtis Mayfield and Stevie Wonder's "Tiner Savoy" and "(Kingsburg)" as readily as they reference house music.—TP

**CONTRIBUTORS**:
Bradley Samborger, Jim Beseman, Leila Coba, Larry Fllick, Rashaut Hall, Jill Nuptis, Gail Mitchell, Tamarla Palmer, Michael Paoletta, Craig Roseberry, Phillip van Vleck, Christopher Walsh, Adrian Zupp.

Writers reviewed by the editors to draw special attention to the lines of musical merit for FW readers' consideration. FW (W) New writers, regarded as chart potential, highly recommended because of their musical merit. All albums commercially available in the US, as eligible. Send review copy to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate box.
As our, good. movie RELEASE PHILIP as preter where, The pianist starts Adrian Brody as Szpilman: the soundtrack features contemporary Polish pianist Janusz Olejniczak, a strong, authentic interpreter of Szpilman's specialty, Chopin. As a bonus, the disc features a 1948 Szpilman recording of Chopin mazurka. A Hip-O/Universal album of Szpilman's own songs is also just out, as is a historical collection of his piano pieces performed in Europe and BCI Eclipse in the U.S.—BB

PHILLIP GLASS The Hours: Music From the Motion Picture PRODUCERS: Kurt Munkacsi, Michael Riesman Nonesuch 79093 RELEASE DATE: Dec. 5 As the Kronos Quartet disc of Quartets and other examples prove, a Philip Glass film score can often be a powerful experience, so the cinematic images. Other times—as with his piano, string quartet, and orchestra settings for Stephen Daldry's film The Hours—who works strikingly well in complement to strong imagery can be pretty thin on its own. Those who have not tried Glass' repetitive minimalist agoraphobia and who fall for the movie with Meryl Streep, Julianne Moore, and Nicole Kidman may find this work a wondrous experience; others may hear it only as pleasant background or, worse, as a composer churning out too many solos for his own, or our, good. Typical of Nonesuch, though, the recording, annotation, and packaging are top-class.—BB

ON DVD

Sony music format with phase One: Celebrity Take Down. The animated pop-punk quartet of Noelle, Bill, and Olivia pop D pop off the screen in this virtual tour of Kong Studios—the band's digital home base. Each entering of the bandmates' "normal" lives gain access to storyboards and animations for their videos, as well as the videos themselves, and 3D Gorillas gain animated shorts featuring the gorilla. Gorillaz collaborators Damon Albarn and Jamie Hewlett turn up in "Charts of Darkness," a ten-minute- and-a-half documentary that examines the creation and evolution of the band. Humorous and quirky throughout, the fittingly macabre Phase One, which also features an enhanced CD, is primed for hardcore fans.—RH

THE MILES DAVIS STORY Columbia Music Vision/Legacy 54040 Release Date: Nov. 26 D You might have heard, in honour, Mike Dibb-directed British "V Portrait. The Miles Davis Story DTV—Video compellingly surveys the many stages of the pro- tected jazz trumpeter's quintessential career. Sounds, images, and personalitie s across four decades are mastered to illustrate it all, from his teenage years in St. Louis, below federation under Charlie Parker, and early European experiences to his iconic revival in modal, cool, orchestral, electric, and pop jazz. The film also touches upon the hurdles to Davis's success—racism, drug abuse, and, the darker side of his character. Mentors (Clark Terry), band members (Herbie Hancock), and producers (George Barnard) contribute as commentaries, along with spouses, children, and the man himself. The DVD extras are relatively weak, with the disc packed with an extensive discography of his Columbia catalog, which is just part of the story.—BB

ELVIS PRESLEY Elvis 30 #1 Hits RCA 07863 65059-9 RELEASE DATE: Oct. 19 BIGM jumps into the DVD-Audio format with one of this year's more successful releases, bringing the King into the realm of surround sound. After an exhaustive remaster and re-mastering process for the CD release, allowing presentation of Presley's RCA-era hits with new-before-heard fidelity, original multitracks were again mixed in 5-1 channel surround: mono masters were added to bring the format to 2.1. As the latter record lingers—Presley's post-war army career forward—we recorded to multitrack tape and therefore all tracks were mixed down to mono. As the hits are the same, the release brings a new audio experience. As the hits are the same, the release brings a new audio experience.
SINGLES

POP

* LISA LOEB Underdog (3:02)
PRODUCERS: Lisa Loeb, Dweezil Zappa, Scottie Collins
WRITERS: L. Loeb, D. Zappa
PUBLISHERS: Furious Room/Atlantic

Toni BRAXTON A Better Man (4:02)
PRODUCERS: Ivan Matias, Andrea Martin, Germain C. Baker
WRITERS: I. Matias, A. Martin, G. Baker
PUBLISHERS: Ghetto Famous/God's Cry/Sony ATV Tunes, ASCAP

ALISON MOYET Old Vic Theatre, London

R&B

BRIAN McKNIGHT Let Me Love You (3:36)
PRODUCERS: Brian McKnight
WRITER: B. McKnight
PUBLISHERS: Cancled Lunch/Universal-PolyGram International ASCAP
Motown 208864 (CD promo)

Major star status. This newcomer has the talent to break down barriers that never should have existed. — DEP

CHRISTMAS

BROOKS & DUNN Hangin’ Around the Mistletote (2:40)
Arista Nashville (CD single)

It’s been an awful lot of work into its 3:30 minute duration, all to say, “Hey, you know, we’ve got it good.” It’s almost more than the time it was possible, but the crooner’s smooth, comfortable tones let the moonlight shine through and the lyrics blow ever slightly, with piano, strings, and a leisurely pace contributing to the romantic vibe. “Love” may be a hit too deliberately paced for all dayparts, but it sure has the right touch for quiet-storm programming. — CT

COUNTRY

TBEY WE WOKE Hands (Man to Man) (3:29)
PRODUCER: Bob Rock
WRITERS: S. Seksin, A. Pessis
PUBLISHERS: Lapa Vista/Scarlet Rain Music/Endless Frogs/Bob-a-Lew, ASCAP

The Groove Featuring Musiq

Break You Off (3:36)
PRODUCERS: The Roots
WRITERS: Trottier, Thompson, Hubbard, Gray, Jones, Kerney, Jenkins, Musiq, Scott
PUBLISHER: not listed
MCA 258699 (CD promo)

Break You Off is a perfect recording for Black Thought, the group’s MC, who plays “the other man” over a densely funky track. Like the acclaimed “You Got Me,” “Break You Off” is already receiving attention at radio—no small feat for a band that is often grossly—and inexcusably—ignored by mainstream R&B radio. For a little taste of change, fans should also check out the extended LP version on Phynology. — RH

SPEAKLIGHTS ON STAGE

ALISON MOYET Old Vic Theatre, London
Dec.

The 18-year-old, 1,100-seat Old Vic Theatre is known as “an actor’s theater,” with many of Britain’s greatest performers of the past century having graced its stage. On the evening of Dec. 1, pop chanteuse Alison Moyet took to the stage to play a solo, sold-out date for Crusaid, the U.K.’s HIV and AIDS fundraising organization.

Throughout the 90-minute set, Moyet kept audience members enthralled. At times, there were noticeable tears and audible gasps from fans; at other points, the sound of laughter permeated the theater. In signature Moyet fashion, it was an evening of mixed emotions, with the blue-tinged kind prevailing. “It starts dark, gets darker, then gets cheery,” Moyet jokingly warned early on in the show.

During the course of 19 songs, Moyet touched on various points of her two-hour show. She is an engaging performer, giving ample attention to her new Hometime (Sanctuary). Gems like “Should I Feel That It’s Over,” “Yesterday’s Flame,” and “You Don’t Know” were revived with heart-wrenching beauty. Of course, Moyet’s blues-streaked voice only enhances songs such as “I’ll Be,” an impressive track from the singer’s Yazzoo days that, sadly, sounded out of place. More successful were Yazzoo classics “Want You Back” and “Cryin’ / Sony/ATV.

Moyet surprised quite a few fans with a jaw-dropping cover of Melanie’s “Mama Man.” Intro—there are no real intros— began at 16 or 17, this song meant the world to me.” The crowd also revelled in a vocally arresting version of “Think,” included “The Man That Got Away.” Leaving the Old Vic pining for more, we couldn’t help but wonder when—or even if—Moyet will bring this breathtaking show to the U.S. — MP

The Roots
House of Blues, Chicago
Dec.

They’ve been called the best live band in the world, their new MCA album Phrenology is acclaimed as one of the finest rap records of the year. And Dec. 4 at Chicago’s House of Blues, The Roots blew it out of the park in back to back performances. The show began with a slow, sultry hip-hop track which included “The Man That Got Away.” Leaving the Old Vic pining for more, we couldn’t help but wonder when—or even if—Moyet will bring this breathtaking show to the U.S. — MP

The Roots
House of Blues, Chicago
Dec.

They’re been called the best live band in the world, their new MCA album Phrenology is acclaimed as one of the finest rap records of the year. And Dec. 4 at Chicago’s House of Blues, The Roots blew it out of the park in back to back performances. The show began with a slow, sultry hip-hop track which included “The Man That Got Away.” Leaving the Old Vic pining for more, we couldn’t help but wonder when—or even if—Moyet will bring this breathtaking show to the U.S. — MP

But it’s lead vocalist Black Thought who holds matters down the most. Always a preternaturally gifted writer, he’s evolved into an equal force as stage performer. He’s an avuncular bandleader as well, capable of giving off instant power and gravity like his obvious influences R&B-one and Cool hip hop. In fact, with their protagonist/foil vibe on stage, Thought and Scratch could be seen as direct descendants of the line of Chuck and Flavor Flav.—JV

KROQ’s ACOUSTIC CHRISTMAS

Universal Amphitheatre

Universal City, Calif.

Dec. 7

Among the least impressive moments of ROKQ’s annual Acoustic Christmas came from the hands whose names were in the brightest lights. Disturbed lead singer David Draiman looked and moved liked a Chippendales reject and spent much of his set blandly defending “Disrupt’s” place in metal. Unfortunately, the show was headliner P.D.O. at least has the ability to shift tempo and vary a rhythm, but the limited range of vocalist Sonny Sandoval of Disrupt; the show was more an energetic set in “Get Free,” but frontman Craig Nicholls acts as if he just graduated from a Rock Star 101 class. The band showed that destroying its instruments on a revolving stage at a corporate show doesn’t really have much of an impact.

Coldplay, however, was just the opposite, performing a set that more than lived up to the praise lavished on the band. On record, the Jeff Buckley-inspired songs can grow weary, but live, Coldplay transforms into a spirited and passionate unit. With its gold, one-note chorus一声“Politik,” “Yellow,” and “In My Place” stretched for a few minutes like a grandeur. Additionally, vocalist Chris Martin showed a wondrous range that included not just a song with some Shania Twain with the diva-ly “Trouble.”

With the chance to party, no band throws a better bash than The Flaming Lips. Performing with Beck, who sadly played it safe by clattering his short set with popular fare like “Loser,” “Where It’s At,” and “Devil’s Haircut” rather than his more ambitious, more experimental material, The Lips were unjustly relegated to a backing band. Collaborations between artists of this caliber don’t happen often, and Beck and the Flaming Lips blew it by failing to rearrange or dress Beck’s material any differently than it is on record.

Yet when the Lips took control of the stage for “Do They Know It’s Christmas?” the show briefly transcended into something spectacular. Joined by Dashboard Confessional’s Christian Carabba, Coldplay’s Martin, Jack Johnson, actress Juliette Lewis, and about two dozen people in furry animal costumes, the whole show came together with incredibly finely crafted music and a simple stage set of a mop, a pair of flippers, and united them in pure excessive silliness. The group had to ride Beck’s coattails to get on this stage, but sang their three-minute Christmas tune, Wayne Coyne’s band outshine anything corporate radio could offer. — TM

CONTRIBUTORS: Todd Martens, Marco Poniata, Deborah Evans Price, Rashaan Hall, Chuck Taylor, Jeff Wabel. SPOTLIGHT: Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or album potential. PDS: (New) Review predicted to hit the top half of the chart in the corresponding format. CTCCH: (w) New release, regardless of chart potential. Highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard), 770 Broadway, New York, N.Y. 10003 or to the writer in the appropriate category.

Billboard December 21, 2002

37

www.billboard.com

www.americanradiohistory.com
For Producer Leventhal, Each Album Is A Chance At Exploring Music's Mystery

BY CHRISTOPHER WALSH

NEW YORK—Seated between racks of recording gear that nearly reach the ceiling, producer/instrumentalist John Leventhal is in the midst of several projects, including a long-distance collaboration with Marc Cohn. This month, Leventhal is also midway between the release of an album and its promotion, which is contributing to a particularly busy period for him. Joan Osborne’s How Sweet It Is, featuring interpretations of 12 soul/R&B classics, and wife Roseanne Cash’s upcoming Rules of Travel, scheduled for a March 2003 release.

Despite unique circumstances, Leventhal brings a complementary musical sensibility—and wealth of sonic variety—to both projects, reinforcing his emphasis on sensibility over technology, intuitive artistry over formal training. Befitting this approach, a microscopic analysis and cataloging of equipment is unnecessary, according to this producer.

“When I was a kid, music totally transported me,” Leventhal says. “I would play a song like the Beatles’ ‘I’ll be Back’ over and over—I couldn’t go to school without hearing it. I wasn’t listening with critical ears: it was one big ball of mystery, which, in one way or another, I’ve always tried to find.”

Leventhal draws upon a wealth of stringed and percussive instruments, including Farfisa organ, Wurlitzer electric piano, harmonium, tamboura, and tablas, as well as acoustic and electric guitars, drums, and shakers. The variety of textures created by this collection is evident on both Osborne and Cash’s recordings. “Everything is put to use,” Leventhal says. “That’s the stuff that’s really fun for me. That’s more seductive to me than gear.”

“How Sweet It Is was recorded by Leventhal and co-producer Rick Deck at the latter’s New York Noise, a private Manhattan facility. “Rick is also very musical,” Leventhal says. “Although neither of us are trained engineers, we managed to engineer the record. We did it all in a computer from start to finish, which is the first time I’d ever done a record like that; Rick has Cubeza [software] with Apogee converters.”

Recorded in the aftermath of Sept. 11, 2001, Osborne’s renditions of ’60s and ’70s soul music, including Aretha Franklin’s “Think” and Sly & the Family Stone’s “Everyday’s a Star,” showcase both the artist’s innate soulfulness and Leventhal’s aforementioned sensibility and the textures of the instruments he employs. “I love those Sly records a lot,” Leventhal enthuses. “For the same reason I like the Beatles’ records—their strange quirkiness, and the nontraditional way he approaches arranging.”

Similarly, Cash’s album uses technology only to the extent that it faithfully captures the essence of the participants, which include Sheryl Crow, the artist’s father, Johnny Cash, and Steve Earle. Leventhal and engineer Tom Schick recorded tracks at Sear Sound in New York. “Then we dumped it into Pro Tools using good converters,” Leventhal says. “That was our basic comping medium. Then I spit it out to ADATS and worked on whatever I had to work on, then dumped it back into Pro Tools and mixed.”

Equipment aside, Leventhal is pleased with the results of both projects, though unlike the specifications of said equipment, it’s not easy to articulate why. “I’m really happy with the way Roseanne’s record sounds. I worked on getting something that sounded very direct, without being over-compressed. I want it to sound traditional and modern—I can’t explain it.”

Total DVD replication recently passed the 1 billion mark,” stated IRMA president Charles Van Horn. “Fueled mostly by DVD-Video. Next year, we see 1.2 billion DVD-Video units being replicated. I wouldn’t be surprised if next year, at this time, we’ve revised that number upward. Furthermore, though Van Horn accurately characterized DVD-Audio and SACD as an “underground hit” for the past three years, he added that “that may be about to change.”

True, the entire music and replication industries are rightly concerned about illegal downloading and CD copying—indeed, the Recording Industry Assn. of America’s executive VP, director of anti-piracy, Frank Creighton, addressed the subject at length—but as Brian Wilson, president/COO of Denon Digital LLC noted, the prospective increase in use of DVD as a music and multimedia carrier should counteract the current frenzy of piracy.

“The notion of putting music onto DVD—I think you may see a lot more of it,” Wilson predicted. “Not necessarily high-definition music, but music onto DVD-Audio, where [content providers] can add multilayer, make the discs more attractive, and make them less easy to copy or to file-share. This is a matter of fact, you saw labels like Jive, RCA, and Universal come out with two-disc sets where they covered both a CD and a DVD to customers. That’s probably a precursor to something like this increasingly happening in the industry.”

Jeff Deets, senior VP sales and marketing for 5.1 Entertainment, detailed the efforts made to stimulate DVD-Audio’s penetration. Through 5.1 Entertainment’s Silverspeak program, he said, the company is promoting simultaneous DVD-Audio/CD releases. The pre-creation of DVD-Audio kiosks in retail stores, Dean added, is also a component of this strategy. “With the compelling experience the format presents. Further, hardware and software companies are working closely together to promote DVD-Audio, evidenced by the 14-song sampler bundled with “home theater in a box” products from Toshiba, JVC, Pioneer, and Panasonic.”

“Is this going on currently and into the first quarter of 2003?” said Dean, “to get across the message of the variety of repertoire available. [from] all-new Missy Elliot to Mannheim Steinkopf, the Grateful Dead, Eric Clapton, and Queen.”

David Kawakami, director of Sony Corp. of America’s Super Audio Project, attributed the rush to increase hybrid disc production to the success of the Rolling Stones Remastered series. The success of that program—according to Kawakami, more than 1 million copies of the 22 titles have been sold since their Aug. 27 release—has also triggered proposals for more classic catalog recordings to be revisited for SACD release, which, he noted, incidentally, provides strong protection against piracy and unautotized copying.

Given the abundance of formats—which are slow to die, several IRMA members noted—”if it’s pushed, it will be pushed in 2003”—what are the next steps for the labels? David Oppenheim, president of RCA, and Barry Gray, president of RCA, and Barry Gray, president of RCA, were present in 2001—the overall market for physical media, and, by extension, content, will continue to grow. The challenge for audio professionals is to adapt to a rapidly changing landscape, to acquire the skills needed to serve new formats. Increasingly, those skills will include multichannel mixing for DVD-Audio and SACD.

11/21/2002 38

www.americanradiohistory.com
STERLING SOUND

SIDE A
A UNPRECEDENTED TEAM OF MASTERING ENGINEERS PIONEERING ADVANCES IN THE DELIVERY OF MUSIC

33 1/3 RPM
STEREO & SURROUND ALL GENRES OF MUSIC

CELEBRATING 33 1/3 YEARS!
(YEAH! YEAH! YEAH!)

www.americanradiohistory.com
STERLING

TO EVERYBODY WE HAVE WORKED WITH OVER THE LAST 33 YEARS
THANK YOU
Sterling’s Reputation:
Pushing The Sonic Envelope For 33 1/3 Years

From its beginnings as a one-studio, two-man operation, the company has always prided itself on leadership, a commitment to sound quality and a pioneering role in shaping the mastering industry.

BY PAUL Verna

In this bloody thing as lost as you can.” Those were the instructions Jimmy Page gave to his engineer, Eddie Kramer, in 1969, as Kramer was preparing to bring Led Zeppelin II to a new mastering facility in New York called Sterling Sound. Kramer conveyed the message to Sterling’s engineer, who was happy to oblige. At the end of the day, Kramer walked away with an explosive-sounding album that would eventually sell 12 million copies and spawn one timeless hit after another: “Whole Lotta Love,” “What Is and What Should Never Be,” “Heartbreaker,” “Living Loving Maid” and “Ramble On.”

There was only one problem: When the daughter of Atlantic Records producer (and Billboard alum) Jerry Wexler played an early pressing of Zeppelin II at her school, the record skipped. Wexler became irate and shared his anger with his boss, Atlantic founder Ahmet Ertegun. Kramer recalls, “I was in Florida, working at Criteria Studios, and Ahmet called me on the carpet. He said, ‘We’ve got a big problem with this record. The level is too hot.’ So I said, ‘But Mr. Ertegun, Jimmy Page told me to cut it hot.’ And he said, ‘I don’t care what Jimmy Page said. I’m going to have to scrap 200,000 copies!’

Ertegun had the album remastered at Atlantic at a lower level and with the bass rolled off. He may have solved the skipping problem, but fans complained that the new version didn’t sound as good as the original. To this day, the Sterling-mastered vinyl pressings of Led Zeppelin II (which bear the inscription “Sterling RL” in the lead-out area) are highly prized as collectors’ items. It was the first time—but by no means the last—that Sterling Sound would push the sonic envelope. In fact, from its humble beginnings as a one-studio, two-man operation, Sterling has always prided itself on its leadership, its commitment to sound quality, and its pioneering role in shaping the mastering industry.

UPGRADING THE PROCESS

Today, we take for granted that a commercial mastering studio is equipped with state-of-the-art gear and staffed by a skilled, experienced engineer. But, in the late 60s—when two upstarts named Lee Hulko and Joe Paschek founded Sterling Sound—the concept was revolutionary. “Up until that point, the mastering process was pretty much neglected,” says Hulko, a lifelong audio enthusiast who grew up in Thunder Bay, Ontario. “It was done in a factory or in the back room of a recording studio, with little attention paid to the equipment or the acoustics.” Hulko had fallen in love with recording when his parents, who were amateur puppeteers, brought home a 78-rpm disc-cutting machine to use for their troops.

“Ever since I can remember,” says Hulko, “I had this desire to start my own business, and, with my love for cutting records, I thought it would be natural to specialize in mastering and treat it right.” Hulko and Paschek had little experience and no friends in the recording community, but between them they possessed an unstoppable combination of technical skill, creative talent and business savvy. “I was there during the day cutting records, and Joe would come in at night to do the books,” recalls Hulko. “We didn’t have any contacts, so it took a lot of leg work to get the word out. We made a lot of phone calls and sent out a lot of press releases, and we were doing it all ourselves.”

Determined to leap ahead of their competitors—who were skittish about investing in new equipment—Hulko and Paschek acquired a Neumann SX-68 cutter head and the first solid-state cutting system from the Neumann factory, which instantly put Sterling to the top, technically and word spread quickly, and, by early 1969, the studio had become so busy that Hulko had to hire a second engineer.

He was fortunate to land Bob Ludwig, who had been working in the mastering department at Phil Ramone’s legendary A&R Studios. At first, Hulko and Ludwig shared Sterling’s lone mastering room. Then, in 1970, they moved to larger premises at 110 W 57th St., where each engineer worked in his own suite. Within a couple of years, they had logged major credits for such stars as Jimi Hendrix, the Doors, Janis Joplin, Dionne Warwick, Neil Young, Cat Stevens, the Band, Todd Rundgren, Linda Ronstadt, Chicago, Joan Baez, Judy Garland and the James Gang.

“Sterling got the most out of the masters we brought to them,” says Chris Blackwell, founder of Island Records and an early Sterling client who brought material by Traffic, Stevens and Bob Marley to the studio. “They got the largest and cleanest sound that would track, and, when they expanded, they got the best master engineers, who stayed there for ages.”

When Chris Stone, owner of the Record Plant recording studio, witnessed Sterling’s resounding success, a light bulb went off in his head. “After our clients were finished recording and mixing their albums, we kept sending them to Sterling Sound, so we thought, ‘Why don’t we vertically integrate and open our own mastering division?’” recalls Stone. “Sterling was the sole reason we got into mastering.” (Others in Los Angeles, Nashville and London did the same.)

Sure enough, the Record Plant launched the Master Cutting Room in 1970 and modeled it after what Stone calls “the Sterling concept: that each room stands alone, and the engineer has to equip that room with whatever will make him comfortable. It’s like a carpenter with his tools. You don’t tell him what hammer to buy; you send him to the store and say, ‘Get whatever you need.’”

Stone’s “carpenter” was George Marino, a young engineer who had begun his career at Capitol’s disc-cutting department.

MARINO’S MAGIC

At the Master Cutting Room, Marino enjoyed overnight success, working on records by Don McLean (his classic American Pie), Patti LaBelle, Stevie Wonder and Southern-rock icons the Allman Brothers and the Marshall Tucker Band. Hulko took note of Marino’s success and offered him a job at Sterling. At first, Marino was reluctant to leave Master Cutting Room, but, when Sterling moved to Los Angeles to open a West Coast outpost of the Record Plant, Marino inherited management duties, which he felt distracted him from the mastering task. He wanted out, and Sterling was the logical place to go. “Sterling was the premier place in town,” recalls Marino. “When I was at Capitol, sometimes we’d get tapes from Sterling to do flat copies for production purposes, and I was always impressed with the way the tapes were prepared. They used high-quality Agfa tape, the reels were always clearly labeled, and they had fancy colored leaders. There was a green leader in front of the tones, then the tones, then a white-striped leader before the music, and a red one at the end of the side. So, not only did the Sterling tapes sound the best of anything we got, but they were always properly documented and neatly presented.”

Marino started at Sterling in 1975 in a new room that was built for him. With his arrival, Sterling became a three-man powerhouse that accounted for 35% of the Billboard Top 100, according to Hulko. That triumvirate Continued on page S-12
The titles speak for themselves: from John Lennon’s Walls and Bridges to Britney Spears’ “Oops! I Did It Again,” Sterling Sound has been on top of the mastering game for the last 33 1/3 years. And, that, of course, has to do with the mastering engineers, several of which have been working for Sterling for more than 25 years. Perhaps what sets this mastering house apart from others is that three of the four partners are engineers—Ted Jensen, Greg Calbi and Tom Coyne (the fourth partner and president is Murat Akta). What is a triumph or problem for one engineer can be appreciated by the other. Here’s a taste of what those engineers have to offer.

**GEORGE MARINO, senior mastering engineer**

George Marino is the most senior member of the staff, with almost 30 years under his belt. Although he started with Capitol Records’ New York studios in the late 1960s, it was really at the Record Plant Recording Studios that Marino made his reputation, along with another well-known engineer, Bob Ludwig.

One of the first records Marino mastered at the Record Plant’s Cutting Room was Don McLean’s American Pie. Although Marino says he was comfortable in his job, he took the opportunity to join Sterling in 1973. “Sterling is a great place to work,” he explains. “Vintage gear is important, but you have to have the contemporary equipment to complement it. The rest of our success has to do with the attitude and work ethics and keeping standards high.”

Some recent titles that Marino has mastered include Nickelback’s Silver Side Up and Coldplay’s A Rush of Blood to the Head. Recently, Marino, working closely with Sterling’s chief technical engineer, Chris Muth, developed a six-channel analog mastering console. “I don’t know how Surround will catch on, but it’s fun working from a different perspective, with a different concept,” he says. This surround setup allows Marino to use the same analog processing that is such an important element of his sound. Using five Energy Veritas full-range loudspeakers, a true 5.1 referencing monitoring environment has been created in Marino’s studio.

**TED JENSEN, chief mastering engineer**

Ted Jensen has been working with Sterling for 20 years, having started when he was just 21. Although he wasn’t meant to be a mix engineer, he jumped at the opportunity to run tape copies at Sterling. “I thought mastering might be a good way to break into and learn the business. From there, I’d move on to a ‘real’ job in the business. I’m still looking for that real job,” he jokes. “But I really love this job.” Some of Jensen’s big mastering jobs: Billy Joel’s The Stranger and the Eagles’ Hotel California. And in the new millennium, he has outdone himself with Norah Jones’ Come Away With Me and Creed’s Human Clay.

Until recently, when Marino perfected his own room, Jensen was the only Sterling working in Surround Sound. “I still am brewing,” says Jensen. “Each year, there seems to be more activity, especially with new releases.” However, Jensen has also done extrapolation—defined as taking a stereo mix and making a 5.1 mix out of it. “It doesn’t always work out, and at other times it’s pretty convincing,” he observes. “It’s a more credible approach to Surround than the changing of mono to stereo in those early days. Extrapolation is much more natural. Several things we’ve done out come out very well, such as tracks from Ben Harper, Creed and P.O.D.”

**GREG CALBI, senior mastering engineer**

Jensen, Marino and Greg Calbi have been working together since 1975. Calbi left the company for four years along the way but returned in 1998 as a partner. While jazz is one of Calbi’s specialties, he has probably mastered between 5,000 and 6,000 albums in his career. “One thing that’s changed is the liner notes of their records and likely find Calbi’s name attached. His credits include Lennon’s Walls and Bridges, Lennox Kravitz’s Are You Gonna Go My Way, Medeski Martin & Wood’s Comin’Combination and Bruce Springsteen’s Born to Run.”

Calbi says engineers can’t rest on past performance. While “new generations of engineers and producers are still coming to us,” he says, “we are always auditioning. We’ve got to perform. When artists come in, they have an expectation of wanting us to truly engineer at their very best. Music has changed, but what we’ve done for the last 30 years has not.”

One way that Calbi says new artists and engineers can benefit from Sterling will come from a new Alter Hour program he will be supervising that began earlier this month. Since the studio is completely empty on weekends, “We’ll open it up to younger engineers and emerging artists who would really like to enhance what they’re doing but don’t have the budget and feel they probably can’t use Sterling Sound. Basically, the equipment will be shared. You can use Sterling even if you are not at the top level of the business.”

**TOM COYNE, senior mastering engineer**

“I was already a jaded mastering engineer before I hit Sterling in 1994,” jokes Tom Coyne, who worked at Franktullt Wayne and the Hit Factory. He knew he wanted to work at Sterling, says Cone, “because they’ve always had the history and the equipment and experience of the old, yet they’re always at the forefront of new technology. While many engineers swear by only certain types of equipment, Coyne says he judges each project separately. And his projects run the gamut. No one at Sterling Sound did R&B/hip-hop/urban music until Coyne, and now the firm is a huge mastering presence in this genre. Some of his titles include Maxwell’s Urban Hang Suite, the Roots’ Things Fall Apart and Ja Rule’s Vato, Vato, Vato. However, he’s also done major pop titles, like The Hits—Chapter One from the Backstreet Boys.

What’s new and exciting for Coyne e— mastering, he answers. “I’m doing a lot of projects out of France, Italy and Brazil. It’s exciting to download someone’s music in Italy, EQ it and, then while he’s OKing it he’s finishing up work I’ve gotten from Brazil. We can travel 5,000 miles and get the album together in one day!”

**CHRIS ATHENS, senior mastering engineer**

“After harassing Sony Studios for quite a while, they gave me a job in the library,” he recalls. “I became friends with the engineers and discovered mastering. I was fortunate enough to have some very good friends and mentors there who taught me how to engineer.”

He worked at Sony until a job as Coyne’s assistant came up at Sterling. Within six months, he was way too busy to be Coyne’s assistant. “I ended up sharing his room for a year and a half, while they built a room for me. Working directly with Tom was the final piece of my education,” he says. “My career exploded from there. I couldn’t imagine a better job.”

Athens’ work also stretches over different genres. “Being in New York,” he explains, “I fell into hip-hop and R&B, which has been good for my career because it’s the music that music is made in New York. But I also do rock and jazz records.” Most recently, he worked on the new India.Arie CD. He mastered Acoustic Soul, as well, and even did the work for the American Idol single-compilation CD.
CONGRATULATIONS
TO OUR FRIENDS AT
STERLING SOUND

WE ARE PROUD TO HAVE BEEN WITH YOU
FROM THE VERY BEGINNING

TRANSCO PRODUCTS CORPORATION

WORLD'S LARGEST MANUFACTURER OF
MASTER RECORDING BLANKS AND
RECORDING STYLI SINCE 1947

609 W. ELIZABETH AVENUE
LINDEN, NJ 07036

TELEPHONE: 800-876-0039
908-862-0030
FAX: 908-862-0035

VISIT US ON OUR WEBSITE
@ WWW.TRANSCOUSA.COM

EMAIL: INFO@TRANSCOUSA.COM
Artists' Perspective:
Before their work goes out into the world, superior mastering applies the crucial final touches. "That's when it all counts."

BY CHRISTOPHER WALSH

Among the music-buying masses, mastering is probably the least-understood aspect of the process between inspiration and replication. Even within the recording industry, mastering engineers—practitioners of the esoteric art of rendering the definitive, ultimate refinement to an audio recording—are a small community of specialists whose unique skills are highly sought by producers, mix engineers and artists alike.

For the artists, putting their creation into the hands of a mastering engineer is sometimes likened to entrusting that person with their children. It's not surprising, then, that once a suitable mastering engineer is found, the relationship is likely to endure. Nor is it surprising that a vast percentage of artists and audio professionals consistently and confidently place that trust with the engineers at Sterling Sound.

For guitarist Pat Metheny, taking his music to Sterling engineer Ted Jensen is almost as important as the album release itself. "Everything is leading up to that moment," says Metheny. "You've worked hard to get this thing going, and also you have no idea what it really sounds like at that point, because you haven't slept for months, you're completely bleary-eyed and have probably been up all night the night before touching up the mix. Suddenly, you go in there, and it's all new again. When I start a project, I'm always thinking, 'There's going to be a point in the next few months where we're going to wind up in Ted's room.' That's when it all counts."

"Greg Calbi is really a master at what he does," adds musician/producers Steve Jordan of another long-time Sterling engineer. "A lot of people take mastering for granted, but, really, it's like remixing. It truly is a remix, because you can ruin a record in mastering, and you can make a record better in mastering. We might feel really good about a record, but then we know that Greg is going to help us get to where we really want to go, so that it translates. A lot of stuff sounds good in the studio, but sometimes it doesn't translate everywhere. You want it to translate in every format on any type of sound system that it is played on."

Iggy Pop first went to Calbi for the mastering of the hard-rocking Last of Life. "In the mastering room at Sterling," he remembers, "they had these humongous, seven-foot-high speaker stacks with everything ranging from subwoofers to tiny, tiny tweeters, so that every frequency of the music just comes pouring out over you with the detail of a Persian rug. And it sounds great!"

"During mastering," Pop continues, "you're applying some very powerful but very limited equipment: equipment whose brain only knows how to emphasize certain frequencies within the music. Through his choice of frequencies, the mastering engineer will emphasize certain parts of the music. If the vocalist has a screaming, adenoidal voice, and you choose frequencies that favor the highs, the vocal, in a mastered tape, will leap out seemingly twice as loud as what you heard going into the session. It will affect all the other sounds too and maybe even make the whole thing sound faster, whereas if you emphasize bass frequencies, the bass drum and the bottom strings on a guitar part may come jumping out, and the thing may sound more lethargic. There's a wide range of choices."

Beyond such creative options, skillful mastering gives a collection of recordings the cohesion essential to their presentation as components of a larger musical statement; through mastering, the whole becomes greater than the sum of its parts. This was particularly important to Lisa Loeb for her recent release, Hello Lulu. "What Ted [Jensen]
How does Sterling Sound master faster?

"DMOD is a tremendous time-saving tool. It's easy to use and far more secure than FTP."

MuratAktar
President, Sterling Sound

One of the industry's most renowned mastering facilities, Sterling Sound is recognized for pioneering advances in the delivery of music on every format from LP to CD to DVD.

Today, DMOD is helping Sterling Sound break new ground yet again. Through its unique eMastering™ Service, powered by DMOD, Sterling clients can now access the facility's legendary mastering engineers faster than ever—from anywhere in the world.

It's simple. It's secure. It's transforming the global music industry.

Record labels, studios, pressing plants, and distribution services are all discovering the DMOD advantage: lower project costs, faster distribution and turnarounds, and greater control over digital assets.

Isn't it time for you to call DMOD?

Try DMOD WorkSpace on your next project.
Inquire about our FREE TRIAL offer: www.dmod.com/freetrial
Or call toll-free at 877-918-7711

no overnight deliveries • no couriers • less travel • less cost

©2002 DMOD, Inc. All Rights Reserved. DMOD is a registered trademark and DMOD WorkSpace is a trademark of DMOD, Inc. All other trademarks, service marks, product names, company names and logos are the property of their respective owners.

www.dmod.com
Criends, colleagues, Cortgene new to Jish Corce. master mixed can masteries good George Marino Sterling ROADRUNNER business...awd every owe. RECORDS product knowledgeable about pleasure working MARCHAND, FRIDMANN you want put their joint prpjects. i-k - Iookiwg "Griwdiw" my that that's not hippest out I awd the smiles the sterliws most剿ous clients & &R, I've, never met. I've never met Ted Jensen at Sterling Sound. It was musical love at first audition. I've never forgotten those mam-sized handmade speakers, and I've never looked back. Ted and his coworkers at Sterling Sound have been friends, colleagues and most of all an inspiration for me these past two decades. Besides, where else can you master a record while looking out across the Hudson at the Statue of Liberty. MIKE ODOM & “THE CLIPSE,” SOUL PROVIDER MGMT. Chris Athens is the purest engineer I've ever met. He ever-so lightly airbrushed the Clipse 1st single "Grindin'" into the mega-hit it has become. Complementing the works integrity, he never compromised the song's original force. He truly understands that your music is first... PASTOR TROY Ya album ain't ready to drop 'till you drop by Sterling Sound homey. STEVE JORDAN Sterling has always had the most professional and courteous staff in the business...and everyone knows how great Ted Jensen is...but my 2 favorite words about Sterling Sound are Greg Calbi. I can't finish a recording without him...2 great ears and 1 big heart. MONTE CONNER, SENIOR VP A&R, ROADRUNNER RECORDS Besides the obvious - world renowned mastering engineers for all genres of music - Sterling Sound are on the cutting edge of all the latest technology, go above and beyond for their clients, both big and small, and have the hippest offices in the music biz. It is an absolute pleasure working with everyone there. RANDY STAUB To George Marino and all the staff at Sterling. Thank you for your dedication to excellence over the years. You make us all sound good - and that's not easy! CHRIS LIGHTY & DAVID LIGHTY Tom Coyne is an excellent mastering engineer. He puts the final touches on all of our projects making the music jump out the speakers, giving it that crisp sound. It's always a pleasure working with him. We wouldn't have it any other way. DERIC “D-DOT" ANGELETTIE, CRAZY CAT When it comes 2 sound quality & boom, no one does it better! Chris Athens has worked on at least 1/2 of my Crazy Cat & Bad Boy projects. He recognizes the importance of mastering and works with his clients 2 give them that finishin' touch on the songs. He put it ov' the top. Sheer Genius. Thnx Chris. JAMES POYSER Tom's a pleasure to work with and is very knowledgeable about his craft. He always brings out the best nuances in the mixes, never destroying the integrity of the song. The mix engineer I work with smiles when I say Tom's mastering their songs. JACK JOSEPH PUIG Both Ted and George's passion for what they do and bring to my records make me proud to have their name next to mine!!! DAVE FRIDMANN I have recommended Greg Calbi and Sterling Sound over and over and I have always been glad that I did. I know that everyone involved will be happy with the results, every time. TRACKMASTERS & ANTON MARCHAND, INTERSCOPE RECORDS Chris Athens is by far, in our opinion, the best mastering engineer in NYC, not only can he enhance great mixes, his eq makes bad mixes sound great, he is also very easy to work with. MANNIE FRESH, CASH MONEY RECORDS It's something about Sterling Sound's style of mastering that takes my production from its best level to an even better level. DINO DELVAILLE, VP A&R, UNIVERSAL RECORDS Sterling Sound is one of the best studios in New York. The professionalism of their staff, the quality of their rooms and equipment and their comfortable environment is unmatched. They have knowledgeable and dependable engineers such as Chris Athens and Chris Gehring who make the recording process extremely enjoyable.
P DIDDY & HARVE PIERRE, BAD BOY RECORDS Thanks to all of you for allowing me to depend on Ray
Junior to make the wax sound hot. BABY A.K.A. THE BIRDMAN They are hottest in the game!!! IRV AND
CHRIS GOTTI, MURDER INC Tom, thanks for keeping us sounding phat! MIKE FRASER Sterling has been a
great place to top off a project. I've always felt like, and been treated like family. Thanks George. Here's hoping for many more
years of continued success! SERBAN GHENEA Sterling Sound has a cool, comfortable vibe with great engineers like,
Chris Gehlinger and Tom Coyne, who always manage to take our projects to the next level. NOKIO “THE N-TITY,”
DRU HILL Your professionalism, expertise, brutal honesty, and timely advice make Sterling Sound my top choice for
mastering. You've mastered all three Dru Hill albums and just about every record I have produced. Thank you Chris Gehlinger
and the rest of Sterling's crew. You're the man. Period! JAMES FARBER Greg Calbi has mastered over 200 records
that I've engineered in the past 25 years. I'm looking forward to the next one ... and the one after that. Thank you Greg.
And thank you Sterling Sound. TOM LORD-ALGE Plain and simple, my mix isn’t done until Ted touches it. JOHN
AGNELLO I've been mastering with the master, Greg Calbi, for 15 years and I don't plan on switching anytime soon! JOE
FERLA The new Sterling is by far the most comfortable mastering facility I've ever been in. The rooms are extremely
accurate. What you hear in these rooms is truly what's on tape. Working with Greg Calbi is a complete joy. STEVE LUNT,
VP A&R, JIVE RECORDS As well as the upcoming Nick Carter solo album, I've mastered every Britney Spears and
Backstreet Boys album with Tom Coyne. I always ask him, "What did you do to get it to sound that good?" He says, "I just
made it louder!" While anybody that has ever worked with Tom Coyne knows that there is way more to it than that, it is true
that when he's finished with his magic, the music just jumps out at you. It's as if the original mix is in mono and Tom's
mastered version is in stereo. JOHN DAVID KALODNER, SR VP A&R, COLUMBIA RECORDS When
I think of Sterling Sound I think of George Marino. He is the greatest mastering engineer who ever lived. Whether working with
a legend like Jimmy Page or a newcomer, he gives it his all. He has the patience of a saint and the charm of a superstar. He
has survived tens of thousands of Marlboro Reds, thousands of take out meals, and hundreds of receptionists and even a move
from the beloved 1790 Broadway. I first used George Marino in 1976 and I'm sure I will use him in 2006. Thanks for all the
great music and especially for putting up with me when I needed just one more thing to be done. KEVIN “CAVEMAN”
SHIRLEY Sterling Sound. A name synonymous with the greatest records, and I'm honored to have had so many I've worked
on, handled by the likes of George and Ted - real caring audio surgeons. From the low-budget Silverchair debut album, which
carved multi-platinum awards for three gaugy Aussie 14 year-olds, to the mammoth forthcoming Led Zeppelin multi-disc DVD
and CD set, the same dedication to quality and perfection is always evident. And as they've mastered over fifty records I've
either produced or mixed, I guess they feel they had to invite me along! Congratulations on 33 1/3 years of unsurpassed
excellence. Hope to see you at 45 too. DAVID THOENER I have mastered with George Marino at Sterling Sound for
over 20 years. He has always made my mixes sound the way I thought they sounded when I mixed them, but didn't! Thank God
for George Marino! Also, the staff has always treated me great and they've bent over backwards to help me out when I'm in a
pinch. I'm very grateful for that. I wish them all a Happy 33 1/3 Anniversary! MICHAEL BRAUER Greg Calbi mastered my
very first record back when we both had really nice curly dark hair...the hair ain't what it used to be but he's still my favorite
mastering engineer. Congratulations Sterling Sound, keep up the great work and the free food for many years to come! HUGH
GOLDSMITH, PRESIDENT, INNOCENT RECORDS UK Sterling Sound to me was a...perfect blend of warm
hospitality and results in mastering that have that world beating killer edge.

Oxoxoxoxo, STERLING SOUND
A Sterling Sound Timeline

October 1968: Audio engineer Lee Hulko and partner Joe Paschek open Sterling Sound. They pick the name from a list of 10 candidates. The studio is located at 56 W. 45th St. in Manhattan.

1969: A&R Studios engineer Bob Ludwig joins Sterling. He and Hulko share the mastering suite, working around each other’s schedules.

1970: Sterling moves to new, larger premises at the Screen Actors Guild building at 110 West 57th St.; the new facility houses two mastering suites.

1972: Master Cutting Room engineer George Marino joins Sterling.

1975: Ludwig leaves to join competitor Masterdisk.

1975: Greg Calbi of the Master Cutting Room is hired to replace Ludwig.

1976: Calbi devotes increasing amounts of time to technical and management duties at Sterling and turns over the bulk of his mastering work to Jensen.

1977: Sterling moves to a new facility at 1790 Broadway. The studio features five isolated rooms and state-of-the-art equipment and acoustics.

1977: Jose Rodriguez hired as mastering engineer.

1980: Marino masters John Lennon & Yoko Ono’s final album, Double Fantasy.

1990s: Sterling embraces the digital era.

1990: Original partner Joe Paschek sells his interest in Sterling to Hulko and leaves the business.

1994: Calbi leaves to join Masterdisk. Hilt Factory Mastering engineer Tom Coyne replaces Calbi.

1995: PolyGram Studios engineer Joe Palmaccio joins Sterling’s mastering staff.


1998: Jensen, Calbi, Coyne and Absolute Audio principal Murat Aktar—in partnership with London’s Metropolis Studio—purchase Sterling from Hulko, who retires. Marino stays with Sterling; Palmaccio leaves. With the management buyout, Sterling announces plans to build a new facility in the Chelsea district of Manhattan.

February 1999: Sterling begins gradual move to Chelsea studio, with Jensen relocating to his new room. Hilt Factory Mastering engineer Chris Gehringer joins Sterling, occupying Jensen’s Broadway studio.

March 1999: Calbi moves to new downtown studio; Sterling assistant Chris Athens is promoted to mastering engineer and takes over Calbi’s old suite.

January 2002: Sterling completes move to Chelsea and shuts down Broadway studio.

—RV.

Francis Manzella and Chris Bowman would like to express our thanks to “The Masters” at Sterling Sound. The design and construction of your new facility was both an inspiring challenge and a rewarding achievement. We wish you many more successful years!!
CONGRATULATIONS TO STERLING SOUND ON 30 YEARS OF SUCCESS

Prism Sound and Sterling Sound have been working together for 15 years. In that time Sterling Sound have come to trust and rely on the performance and reliability of the Prism Sound product range.

Today Sterling Sound are moving into a new era with their investment in a new facility at Greenwich Village. Sterling Sound's involvement with Prism Sound continues with the purchase of the new ADA-8 multi channel converter for surround mastering applications. This joins their inventory of other Prism Sound equipment that can be found throughout the facility.

Prism Sound, are proud to be associated with Sterling Sound and hope that the next 30 years are as successful as the first 30.

"Sterling Sound was already a legend in the mastering business when I first came across them in 1984 while working on the Neve Digital Transfer Console.

It is a matter of great pride for me, my partner Ian Dennis and all of the staff at Prism Sound that our products are used by Sterling Sound and we look forward to many more years of mutual success."

Graham Boswell,
Sales Director, Prism Sound

www.prismsound.com
would be short-lived, however. In 1975, Ludwig departed to join Masterdisk, leaving a void at Sterling that was filled by two new engineers: Greg Calbi and Ted Jensen. Calbi, like Marino, had cut his teeth at the Master Cutting Room, where he had worked with such icons as John Lennon. Jensen was an audiophile who had worked for Mark Levinson’s MLAS company. With his new engineering staff in place, Hulko devoted increasing amounts of time to the technical and managerial aspects of Sterling Sound. He also focused his energy on designing and building a new facility that would accommodate Sterling’s inevitable growth. “Our 57th Street studio was an office space that we modified to work as a studio,” explains Hulko. “On the other hand, the studio we built at 1700 Broadway was designed from the ground up as a mastering facility, with a lot of attention paid attention to isolation, acoustics, wiring and grounding.” The move to Broadway coincided with the late 70s disco boom. Accordingly, Sterling augmented its staff with disco specialist Jose Rodriguez.

STERLING SOUND

WE ARE PROUD TO BE INVOLVED

Abelow Connors Sherman Architects
138 West 25th Street
New York, NY 10001
www.acsearch.com voice: (212) 627-8866 fax: (212) 675-6199

Congratulations to
Sterling Sound

From your friends at
Esanu Katsky Korins & Siger, LLP

A Glimmer Twin and a Working Class Hero

Always a magnet for musical talent, Sterling Sound has hosted its share of rock stars in its 33 1/3-year history. Hulko and Marino share their favorite anecdotes, which involve cnetime Sterling clients Mick Jagger and John Lennon.

Hulko recalls, “It was 1975, and we were still on 57th Street. The Rolling Stones came in to master Black & Blue with me. Mick was involved in the session, and we were working late into the evening. All of a sudden, there was one tune he didn’t like —I forget which one—and he said, ‘Let’s remix it!’ I said, ‘Mick, I’m not a remix engineer. I can’t remix it.’ He said, ‘C’mon, let’s do it.’ So we walked down 57th Street to Atlantic Studios, and Gene Paul remixed the track. I didn’t get involved in the remixing, but I was at the session the whole time. I remember thinking, ‘Here I am, a kid from Canada, and I’m walking down the street with Mick Jagger.’ It was awesome. The funny thing is, they ended up using the original mix of that song.”

Marino reflects on working with John Lennon and Yoko Ono on Double Fantasy, the last album Lennon recorded before his death in December 1980. Producer Jack Douglas also attended the sessions. Marino says, “John Lennon didn’t deal with things in a technical way as much as in an emotional way. He might give you a description of something he wanted, so you turned a few knobs—he didn’t care which knobs—and when it sounded good to him, he let you know. If he wasn’t happy with how something sounded, he was very honest and direct. He didn’t tiptoe around. “The second day that we’d done work on the Double Fantasy album, maybe he couldn’t sleep the night before, and when I arrived at the studio at 9:30 or 10:00, I found him sitting out by the elevator lobby, on the floor.

“Just to his credit, someone like him probably had a constant bombardment of phone calls and people around him. But when he came to work at Sterling, he must have laid the groundwork that, while he’s working on this, he didn’t want any interruptions. There was no hoopla. It was, ‘OK, I’m here now, I’m one of the guys. If I need a cup of coffee, I’ll go get it myself; I don’t need a caterer.’ He was delightful to be around, very upbeat. He had a lot of enthusiasm, a lot of energy and always something funny to say.”
DIZZYING CREDITS

For the next several years, Sterling solidified its role as the world's top independent mastering studio. It weathered the disco crash and the recession of 1981 and rocketed up the dizzying list of credits that included the Rolling Stones, John Lennon, the Eagles, Aerosmith, the Police, Bob Marley, Iggy Pop, the Ramones, U2, Paul Simon, Steve Winwood and hundreds more. It embraced the digital era, despite Hulko's and his staff's reservations about the sound of some of the early digital recorders. And it continued to invest in equipment and nurture its staff.

In 1990, Paschek sold his share of Sterling to Hulko and exited the business. (He died shortly afterward.) Hulko appointed a manager, David Anderson, to oversee day-to-day operations and took a back seat from the business. Without a significant staff change in a decade and a half, Sterling was jolted in 1994 when Calbi resigned to join Masterdisk. Tom Coyne, a veteran of the Hit Factory and Frankford Wayne, took Calbi's place and brought a strong hip-hop and R&B orientation to Sterling at a time when those genres became commercial juggernauts. The following year, Rodriguez left, and PolyGram Studios engineer Joe Palmaccio stepped in (Rodriguez died in 1996).

In 1998, Coyne, Jensen, Calbi and Absolute Audio co-founder Murat Aktar joined forces with London's Metropolis Studios and acquired Sterling from Hulko, who no longer had an active management role at the studio and was ready to retire. Concurrent with the management buyout, the new Sterling team unveiled plans for a massive complex in Manhattan's Chelsea district. The new facility would house six full-service mastering rooms, each with a dedicated lounge and production suite. Jensen's and Calbi's old rooms were taken over, respectively, by Chris Gehringer—who joined Sterling from Hit Factory Mastering—and Chris Athens, an assistant who was promoted to full-fledged engineer.

TEAM SPIRIT

In January 2002, Sterling completed its move downtown. Its six rooms are now staffed by Jensen, who serves as chief mastering engineer, and senior mastering engineers Calbi, Coyne, Mari
no, Gehringer and Athens. In addition, Sterling employs four mastering engineers: Steve Fallone, Dominick Maita, U.E. Naniase and Michael Drexler.

Although each of Sterling's senior engineers is a star in his own right, the studio has always cultivated a team spirit that sets it apart from its competitors. "For me, it was always about Sterling," says Hulko. "I wasn't fed by my ego. I used to get goosebumps thinking we were cutting masters and shipping them to Japan or Germany, and that people all over the world were listening to the work that we'd done." Kramer, a lifelong Sterling client best known for his work with Hendrix, Led Zeppelin and Kiss, says, "There has always been a Sterling Sound attitude and a Sterling Sound way of doing things, which Lee and Joe started and which has permeated the studio throughout its history. There is a team philosophy there, which is very good—and very rare in the mastering industry."

Q Want to make it in the music biz?

A Surround yourself with masters!

Our DVDs aren't done until Sterling masters the surround sound.

Thanks Sterling for helping us make the best-sounding DVDs in the biz!
eMastering:
Sterling's new Web-based technology allows "a glimpse into the future"

Clients send and receive uncompressed, full-resolution digital audio over a secure server. Is remote mastering next?

BY PAUL VERNA

9:30 a.m., Eastern Standard Time. An engineer in Miami completes a remix of a single by a hot new artist and uploads it to a secure server at New York's Sterling Sound. Within half an hour, the track is decrypted and verified by a Sterling engineer and the mastering session begins. At noon, the process is complete, and the EQ'd track is encrypted and uploaded to the Sterg server. The track is securely distributed to the producer in San Francisco, the A&R executive in Los Angeles, the remix engineer in Miami and the artist in London. By 3 p.m., all interested parties have approved the track, but the A&R executive requests an edit. An hour later, the edit is done and sent back to the A&R executive for final approval. The executive OKs the track and orders the masters. At 5 p.m., the finished master is transmitted from Sterling to manufacturing plants in Los Angeles and Munich.

If the above scenario seems a tad futuristic, it is now possible, with Sterling's new eMastering technology, an Internet-based service that allows clients to send and receive uncompressed, full-resolution digital audio over a secure server. "eMastering is a glimpse into the future of how we're going to be working," says Sterling president Murat Aktar. "It can offer an accessibility that has never existed in the past." For clients in Asia, for example, eMastering can virtually eliminate the lag time that results from shipping masters across international boundaries and time zones. "You could be looking at two to three days to send tapes, with customs clearance, and the same on the return," says Aktar. Not that Sterling is discouraging its clients from attending mastering sessions at its luxurious studios in Manhattan's Chelsea Market.

"We're always very happy to see people," says Aktar. "When our clients travel from Asia, Australia, Europe or other parts of the U.S., we're delighted to host them. But there are many things that can occur in the course of a project. Maybe the client is present at the initial mastering session but, on reflection, decides to use an alternate mix of a certain track. Or maybe there's a label whose artist is booked on an award show, and it could be a commercial windfall if they get a single out in time. For those situations, eMastering is the perfect application."

SECURITY CONCERNS

The service was launched this year in response to clients' inquiries about uploading uncompressed masters to Sterling. "Increasingly, our more computer-savvy clients have been sending and receiving audio files via our FTP [file-transfer-protocol] server, but, for a broad-based service like eMastering, the FTP user interface is too cumbersome," explains Aktar. "Additionally, we've been very concerned about the lack of security with FTP; it's really just password-protected. We've been looking for..."
quite a while for a better solution."

After examining several alternatives, Sterling settled on a customized version of DMOD Workspace, a software application designed for secure digital distribution. "Our biggest concerns with electronic transmission have always been sound quality and security, and DMOD delivered on both counts," says Aktar. "One of the things we like about Workspace is it doesn't use any file compression. That was the first litmus test. It also has sophisticated checks that ensure that the file received is bit-for-bit identical to the one that was sent. Also, Workspace features an integrated player and a simple, intuitive user interface."

**UPLOAD, DOWNLOAD, TRANSMIT**

One of Sterling's first uses of eMastering and DMOD Workspace involved two singles from the TV hit American Idol. The tracks were uploaded to Sterling from studios in London, Los Angeles and Miami. Once they were on the eMastering server, engineer Chris Athens downloaded them, mastered and delivered them to various parties for approval. The finished tracks were transmitted to Broadcast Data Systems (BDS) in Kansas City; DG Systems, a radio-distribution firm in Dallas; and Sonopress, a CD plant in Weaverville, N.C., that manufactured the singles.

"It was the first time we sent production masters via the Internet," says Aktar. "It's amazing to think that, less than 10 years ago, rate sheets from top mastering studios quoted six to eight weeks for delivery of masters."

With eMastering already a reality at Sterling, could real-time, remote mastering sessions be far off in the future? "As connection speeds increase over time, it will all become possible," says Aktar. "Five years from now we will look back at this article and laugh. The high-speed connection of today will be the 14K dial-up of tomorrow."

---

**Haskell Brokerage Corp**

111 John Street
New York, NY 10038
212.227.8800 212.571.2719

Property/Casualty Insurance Brokers
Andrew Bass & Haskell Klaristenfeld

Extremely Proud to Salute
Sterling Sound
on their 33 1/3 year Anniversary

---

**Congratulations to Sterling Sound on 33 1/3 years of excellence.**

Mastering audio is a challenge. We're proud to contribute to your art, craft, and triumphs.

[www.plus24.net](http://www.plus24.net)

---

**Congratulations**

Sterling Sound

on your

33 1/3 Anniversary!

The Partners & Employees of

Citrin Cooperman & Company, LLP
STERLING SOUND

SIDE B
AN UNPRECEDENTED TEAM OF MASTER ENGINEERS
PIONEERING ADVANCES IN THE DELIVERY OF MUSIC

33⅓ RPM
STEREO & SURROUND
ALL GENRES OF MUSIC

CELEBRATING
33 1/3 YEARS!
(YEAH! YEAH! YEAH!)

WWW.AMERICANRADIOHISTORY.COM
Soundtracks A Strong Promotion For The WB Network

Primarily A Promotional Tool

The WB does not have a spotless record with the soundtracks released so far from its shows. The first album for Dawson's Creek peaked at No. 7 in the Billboard 200 and sold 704,000 copies, according to Nielsen SoundScan, but both the show's second installment and the soundtrack for Felicity performed below expectations: According to Nielsen SoundScan, Dawson's Creek 2 sold 206,000 copies, Felicity sold 147,000, and Felicity: Senior Year sold 38,000.

But instead of looking at albums as money-making entities, the WB sees its investment in soundtracks primarily as a publicity tool for its shows.

Goldstein says, "I'd be lying to say that I don't want them to be successful, but money isn't what's driving this. It's about extending our brand. We want to create more awareness for our shows."

WB VP of music Leonard Richardson concedes, "We're not making a lot of money on these albums. But CDs are important, because they are intrinsic to the shows."

Yet signs do point to Smallville bucking the current soundtrack slump. Several of the tracks are already hits, including Five for Fighting's "Superman (It's Not Easy)" and Weezer's "Island in the Sun." And as for including work from baby bands, such as VonRay's "Inside Out" (the first single), the WB has broken acts before through its shows, most notably Remy Zero, whose "Save Me" will also appear on the Smallville album.

Moreover, the show has burgularized into a bonafide ratings success this season—the 9.4 million that watched the series Nov. 5 (according to Nielsen Media Research) is the largest Tuesday-night audience ever for an episode on the WB. The time, then, Elektra VP of A&R soundtracks John Kirkpatrick says, is perfect to release an accompanying soundtrack.

"It's the wave [surf] right now," Kirkpatrick says. "For me, Smallville is a runaway show to do a soundtrack at the moment. The show should be peaking by the time we release it."

In general, the WB has a knack for building soundtracks A Strong Promotion For The WB Network

Readying A Compilation For Its Hit Series 'Smallville,' The Company Hopes To 'Evolve Its Brand Into Music'

Reason to Be Bullish

WB co-president of marketing Lewis Goldstein explains, "The goal is to somehow evolve our brand into music. That's the heart and soul of our existence. At this point, we are still just in the television business, but our brand will help bring us a good housekeeping seal to the record itself."

The main reason the WB continues to be bullish on soundtracks in this current environment, he says, is that the network has a history of treating music almost like another actor on its shows. For instance, title songs to Dawson's Creek (Paula Cole's "I Don't Want to Wait") and Smallville (Remy Zero's "Save Me") have taken on a life of their own away from their TV existence.

Another piece of proof for singing music's praises is that several years ago, the WB was one of the first TV networks to introduce the now ubiquitous sound cards (where a promotional graphic of the music integrated into an episode is displayed onscreen at the end of an episode). Soundtracks aren't doing great right now, Arista executive David Landau admits, pointing out that the blockbuster status of film XXX did not help its soundtrack move more than 400,000 units. "But where music is really used as a vital ingredient essential to the production values of the show that will give you an advantage to sell. The audience may then have a yearning to relate that show."

While Landau does not want to enter the soundtrack business anytime soon, he does recognize the potential. "For use in WB shows—the Santana/Michelle Branch collaboration on Arista's "Game of Love" for Smallville is one such example."

WB shows such as Smallville "call out for music," Landau says. "So the next logical thing is, 'Let's do a soundtrack.'" He adds that Arista might step into the soundtrack arena for something as music-intensive as the HBO upcoming project on hip-hop culture that is being produced by Tracey Edmonds.

Strength Of Holiday Sales Still Up In The Air

However, the growth rates in the last two categories were slower than last year, when DVD and videogame product lines were expanded at Sam Goody stores.

Within Best Buy stores, the company said that "double-digit gains in sales of DVD movies and higher sales of videogaming more than offset continued declines in sales of prerecorded music."

Overall, Best Buy posted quarterly sales of $5.5 billion, up 16% from last year due to the addition of new stores. Comparable-store sales were down 0.3%, because there was one less week in the latest quarter compared with last year. Best Buy vice chairman/CEO Brad Anderson says, "Comparable-store sales on Thanksgiving weekend were strong," thanks to the sale of digital products.

W. Alan McCollough, chairman/president/CEO of rival Circuit City Stores, says his company showed strong sales growth in "traffic-driving entertainment-software products" in its fiscal third quarter, which ended Nov. 30. The Richmond, Va.-based chain did not elaborate, except to note that the entertainment-software category constituted 12% of Circuit City's total sales in the three-month period.

Meanwhile, there is speculation that a shorter holiday season this year vs. last year could drive shoppers online to such retailers as amazon.com and barnesandnoble.com. Neither has released any holiday numbers, but a rival, 3-year-old overstock.com, says it is encouraged by sales since Thanksgiving.

During the Thanksgiving holiday weekend, the Salt Lake City-based firm, which sells a range of closeout merchandise at discounted prices, recorded gross merchandise sales of $2.5 million, a 150% increase over the same three-day period last year.

Overstock.com's media department—which includes books, music, and video—features close to 14,000 CD titles; overstock.com plans to expand that figure to 80,000 next year. It is currently selling about 12,000 CDs per day, and the media department now accounts for about 10% of overstock.com's total sales. Yet CEO Patrick Byrne cautions against reading trends in those numbers: "It's kind of hard to distinguish between how much of that is because of Christmas and how much of that is because we just launched [the media department in October]."

Overstock.com had overall gross sales in the third quarter of $38.3 million, recording revenue of $23.8 million. Overstock.com records a commission on many of its sales: as a result, the actual revenue it records is generally about 40% of gross sales.
Gateway PCs To Include Pressplay
Co-Branded Software Will Include Up To 2,000 Tracks From Multiple Genres

BY BRIAN GARRITY
NEW YORK—Up to 2,000 tracks from digital-subscription service Pressplay will come pre-loaded on Gateway personal computers as part of an agreement between the two companies that was announced Dec. 6.

All Gateway consumer desktop PCs will ship with co-branded Pressplay software, known as the Gateway Music Vault by Pressplay. Users will have the option of signing up for a 90-day free subscription to the Pressplay service, which includes the 2,000 songs from multiple genres pre-loaded onto the computer as tethered downloads, plus credit for 20 free permanent downloads that can be burned to CDs or transferred to a device. Alternatively, they can opt for a 30-day free subscription to the service, including 150 pre-loaded songs from one of seven genres of the consumer’s choice, and credit for 10 free portable downloads. All pre-loaded songs are available for purchase as permanent downloads on an à la carte basis. Beyond the credits in the promotion, Pressplay is offering download packages ranging from $5.95 for five portable downloads to $18.95 for 20.

Gateway plans to feature its Pressplay offering in its national TV advertising, as well as in Web, catalog, and e-mail marketing campaigns. On the Gateway Web site, consumers will be able to choose a Pressplay music pre-load option when configuring a new Gateway PC. The offer will also be promoted in Gateway’s 272 stores.

Pressplay president/CEO Michael Bebel says a key point of the deal is that it enables dial-up Web users—the largest segment of the online consumer base—to experience digital music without a broadband connection. He says, “For the dial-up user, this is really a big leap, because it gives them an instant music collection on their PC that they can then add to on an incremental basis from the overall catalog we make available.”

The companies estimate that for an average PC user with a constant 56-Kbps dial-up connection, it would take more than 60 days to build a collection of 2,000 song downloads.

In a statement, Gateway chairman/CEO Ted Waits called the deal “a great example of the technology and recording industries working together to drive innovation and ultimately serve consumer demand for legitimate digital music.” The deal marks Gateway’s second music-subscription pact. It recently forged a deal with listen.com to carry Rhapsody software on a pre-installed basis (Billboard Bulletin, Nov. 19). No music comes pre-loaded in that arrangement.

Wherehouse TV Spots Push Its CD, DVD Offers

BY BRIAN GARRITY
NEW YORK—Wherehouse Entertainment is running a series of holiday-themed TV commercials through Dec. 31 in Los Angeles, San Francisco, San Diego, and Dallas markets.

The campaign, created by ad firm Colby & Partners, is titled “The Elvis Goes Wild Sale” and features mischievous Elvis invading people’s houses.

The spots are geared primarily toward the retailer’s 18- to 34-year-old male target audience and will air on network and cable TV channels.

“New holiday commercials really play up the great CD and DVD promotions we’ve put in place for the holidays,” Wherehouse VP of marketing Susan Heine said in a statement. “Colby & Partners found a fun way to deliver our sales message and stand out during the busy holiday season.”

The ads promote Wherehouse special offers of a free CD with the purchase of any 3 CDs every Friday, Saturday, and Sunday this month, as well as the offer of buy any three DVDs, get a fourth one free every Friday, Saturday, and Sunday in December.

In the CD spot, a young man discovers something of his chest and hundreds more filling his room. The elf says, “Free CD!” In the DVD spot, a woman screams when she sees hundreds of elves in her yard. One of the elves says, “Free DVD.”

Margarettwo-disc Pavement set, Slow Century to creating the extras for 20th Century Fox’s Ice Age DVD.

The company issued its first DVD title through Ryko in November: Gato! Manhattan, John Palmer and David Weisman’s dark 1972 documentary about Edie Sedgwick; one of the most notorious of Andy Warhol’s ’60s “superstars.” The film had been unavailable on video for 15 years.

Several of the firm’s upcoming releases have strong music hooks. In late March or early April 2003, Plexifilm will drop I Am Trying to Break Your Heart, director Sam Jones’ revealing documentary about the making of Wilco’s Yankee Hotel Fv provoke.

RYKO GETS PLEXI-BLE: In June 2001, Ryko Distribution suddenly found itself out of the DVD distribution business, when parent company Rykodisc split with Chris Black-well’s Palm Pictures. Palm brought a lot of DVD product to the table, from Japanese anime to original music-oriented programming.

But Ryko has re-entered the video distribution side, with a new exclusi-ive U.S. pact with Brooklyn, N.Y.-based Plexifilm. The firm has also established a music line, Plexismusic, that Ryko will also handle.

The 15-month-old company is headed by CEO Gary Hustwit, whose name may be familiar to readers of this column. Before his move to Brooklyn four years ago, Hustwit was a record and shaker on the San Diego music scene: He managed local acts, organized the city’s Inde-pendent Music Seminar, and published several books about releasing independent records.

He says of his new company, “It really is like an independent record label, but for films. And most of the people who work here—we have a staff of nine—have independent music backgrounds.”

Plexifilm started as a production house for DVD; its activities have ranged from producing Madator’s Foxtrot. Plexifilm produced the highly praised feature, which is now ending its national theatrical run.

“There are a lot of additional songs on the DVD,” notes Hustwit, who says the extras will include a wealth of demos, unreleased Wilco studio material, and live recordings. Tracks by Wilco’s precursor Uncle Tupelo will appear, as will unheard material cut at a Wilco gig at the Fillmore in San Francisco. Rolling Stone writer David Fricke, who appears in the film, is writing notes for the package.

On Jan. 21, 2003, Plexifilm will issue Benjamin Smoke, a documen-tary by Jim Cohen and Peter Sillen, whose previous work includes films about Fusazi and Vie Dukt. The new feature, co-produced by Michael Stipe’s produc-tion company C100, focuses on an eccentric Atlanta musician. Hust-wit says, “He’s an outsider charac-ter, but he’s had an influence on other artists.” Extras will include unreleased performances by Ches- naut and Cat Power.

Due in April are Dutch Harbor, a documentary about the Neuland Islands fishing industry that sports a soundtrack by Boxhead Ensemble—a collective of Chicago heavywey gits that includes Doug McCombs, Jim O’Rourke, Jeff Tweedy, and Ken Vandermark—and Style Wars, the long-unseen 1983 documentary about early hip-hop and graffiti artists. Plexifilm also has a deal in the works for a track to feature Human Na-ture April 23.

Both Ryko and Plexifilm see their new relationship as a natural. Ryko Distribution president Jim Cuomo says, “Plexifilm has the exact same philosophy about how product is marketed that we do.” Hustwit says, “What we’re doing in video and what Ryko is doing in music were defi-nitely compatible.”

YEE-HAW: Springfield, Mo.-based New Era Productions, which rep-resents the catalog of the terrific ‘70s-country-rock band the Ozark Mountain Daredevils, has signed a distribution pact with Burnside Distribution in Portland, Ore. New Era was previously handled by Midwest Artists Distribution in Rolling Meadows, Ill. New Era has forged a licensing agreement with Universal Music Group and is releasing the Daredevils’ old titles, originally issued on A&M. This summer, the company reissued The Car Over the Lake Album; in November, New Era released Men From Earth.
Macrovision Forms Music Tech Division

BY BRIAN GARRITY

NEW YORK—Macrovision, a specialist in digital-rights management and CD copy-protection technologies—says it has formed a dedicated music technology division. The move comes in connection with the closing of a previously announced acquisition deal for the assets of copy-protection rival Midbar Technologies.

Macrovision has tapped Mark Belinsky as senior VP/GM of the new music business unit. Belinsky, previously senior VP of corporate strategy, will work out of the company’s headquarters in San Francisco and report to president/CEO Bill Krepick.

In forming the group, Macrovision has also named former Midbar president/CEO Rani Alcay as VP of worldwide sales for music technology. Macrovision executive Adam Sexton as VP of marketing, former Midbar engineering VP Eyal Shavit as senior director of technology strategy, and Macrovision audio product manager Steve Phillippo as director of product management.

Alcay and Phillippo are based in London, while Sexton and Shavit will work out of San Francisco.

All four report to Belinsky.

Macrovision says the new division signals its commitment to the audio space.

Krepick says that the combined entities will shorten the development time required to offer a complete solution to the industry. "Digital-rights management and copy-protection solutions for the worldwide music industry represent one of Macrovision’s most important growth opportunities,” Krepick said in a statement. "By forming this new division under Mark Belinsky, we are poised to turn the combined strengths of the Macrovision and Midbar products and organizations into solutions that address the evolving needs of music labels, artists, and consumers.”

Belinsky calls 2003 “a critical year” for the music business. He said in a statement, “Our customers and partners in the music industry are working overtime to deliver new value to their customers while, at the same time, working to ensure content creators are paid fairly for their creative works and substantial investments in sales, marketing, and distribution.”

The combined research and development teams—using their collective resources, along with assets acquired from copy-protection company TTR Technologies for $5 million in a separate transaction—will work on projects aimed at facilitating controlled CD burning and export of music files to consumer electronic devices.

Launch of the company’s new “best of breed” technology is set for second-quarter 2003. The company hopes to have it in commercial distribution in the U.S. by Christmas 2003.

Are you with the right ONE-STOP? AEC is the place to be

The most experienced sales staff in the industry

Competitive Pricing

Over 245,000 titles on CD alone

Complete selection of DVD and VHS

Largest selection of accessories from any one-stop

Award winning weekly magazines. Jump and Bush!

Electronic orders with our Amo disc and online with AEC

Our Turn-Key Retail Website Solution

New Accounts Call: 800-635-9082
Fax: 954-340-7641 or visit us on the web at: www.aecnt.com

AEC locations: CD One Stop, Bethel, CT • Bassie Distributors, Coral Springs, FL • Abbey Road, IA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks (2) • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodward, CA

www.billboard.com

www.americanradiohistory.com
DMOD GETS DOLLARS: Boston-based DMOD Inc., a manufacturer of private networking technology that allows for online sharing and review of music and other media content while it is in the decision phase, has received $5 million in venture financing.

Participants in the funding round, DMOD’s third, include venture-capital firms Greylock and Pilot House Ventures Group. Funds will be used to accelerate marketing and sales of the company’s software, which is used by such entities as Atlantic Records, RCA Records, Virgin Records America, and Sterling Sound.

DMOD president/CEO Mark Overington said in a statement, “This additional funding will allow us to expedite initiatives aimed at developing new solutions and growing revenue.”

RHAPSODY GIVES EXCLUSIVES: Rhapsody, the subscription service of Musicmatch, is offering its users a remix of the Justin Timberlake track “Like I Love You” by U.K. DJ act Basement Jaxx, as well as an exclusive interview with Timberlake.

Rhapsody, which offers subscription material on a streaming-only basis, recently has begun offering its users content exclusive in which original interviews and playlists are packaged into special album bundles. Those streaming a special version of Timberlake’s Justified (Live) will receive interview segments interspersed between songs.

In other Rhapsody news, the subscription service has quietly bowed a new content-premiere initiative known as Rhapsody Premiere in which tracks are unveiled on Rhapsody ahead of other online outlets. Participants thus far have included Art Garfunkel and Bruce Hornsby.

NEW SONICBLUE PLAYS: SonicBlue has launched a new line of thin CD/MP3 players—the RioVolt SP150 and the RioVolt SP150. The products retail for $179.99 and $99.99, respectively.

DISPUTE OVER MP3 MONEY: A Tennessee songwriter and music publisher has filed a class-action lawsuit against the Harry Fox Agency (HFA) regarding the $30 million copyright infringement suit against mp3.com.

The suit was filed in Los Angeles Superior Court by Robert Morrison and Scarlet Moon Music. It alleges that an undisclosed number of artists and publishers who were not party to the mp3.com settlement—but whose copyrights were co-owned by others who were—are entitled to a percentage of the settlement. In addition, the suit says the settlement did not constitute fair value for the rights granted.

In the 2000 case, mp3.com paid $15 million for the right to use its music on the Internet, but based on “minimum statutory damages,” the figure should have been $750. The suit seeks unspecified damages.

HFA declined to comment.

OOPS: In what was described by a Tower Records spokesperson as a “technical error,” the company’s Web site exposed a database Dec. 4 that contained private customer information, including names, e-mail addresses, and shipping history.

“We were fairly horrified when we found the problem, and we fixed it in a matter of hours,” the spokesperson says, adding that no credit card numbers were exposed. The company does not believe any third parties viewed the information.

BY BRIAN GARRITY

NEW YORK—Kmart has entered into a long-term marketing pact with EMI Latin artist Thalía, in which the discount retailer will offer a collection of branded apparel, accessories, footwear, and lingerie designed and inspired by the singer/actress starring next year. The deal is part of a previously announced strategy by Kmart to attract more African-American and Hispanic shoppers (Billboard, April 6).

Kmart chairman/CEO James Adamson said in a statement, “As the store of the neighborhood, Kmart is committed to reflecting the local culture. We’re thrilled to welcome Thalía to our family and are especially excited to introduce a new, exclusive brand designed to appeal to the Hispanic community.”

The deal also reflects the burgeoning trend of labels and artists looking to nontraditional promotional outlets to build their brands. Thalía, for instance, was featured in a Dr Pepper campaign earlier this year.

The Thalía Collection will be available in Kmart stores in the summer of 2003. At launch, it will include apparel for women and girls, as well as footwear, accessories, and lingerie, with plans to expand the line into additional categories as cosmetics, fragrances, and jewelry.

Thalía said in a statement, “Kmart is incredibly supportive of the Hispanic community, and it is therefore an ideal partner for my exclusive collection.”

Kmart says that Hispanic customers contribute more than 17% of its total sales. It is looking to build further inroads with the fastest-growing segment of the U.S. population, one that represents an estimated total buying power of more than $500 billion. The company says its Thalía line is well-positioned to help woo Spanish-speaking customers. The retailer reports that Thalía—the wife of Sony Music Entertainment chairman/CEO Tommy Mottola—has 62% “total awareness and universal appeal” among Hispanics.

Kmart recently increased its offerings to its Hispanic shoppers by releasing a Spanish version of its weekly advertising circular and by launching “La Vida,” an entertainment and lifestyle supplement that wraps around the Spanish circular. The supplement—containing features and articles aimed at the heritage and cultural nuances of the Hispanic community—featured Thalía on the cover of its October issue.

The Troy, Mich.-based mass merchant—which filed for bankruptcy earlier this year—is attempting to use its relationship with minority consumers as a strategic point of differentiation as it competes against such rivals as Target Stores and Wal-Mart. Back in the spring, Kmart began airing a series of TV and radio commercials featuring Chaka Khan, Bebe Winans, and José Feliciano on networks and cable outlets directly targeting African-American and Hispanic consumers.

Some retail watchers say an attempt by the chain to be more friendly to minorities could open the door to improved future sales in music genres like Latin, rap, and R&B.

More recently, Handleman has gone on record endor- 
sing efforts to better serve diverse consumer segments. In the keynote at last year’s National Assn. of Recording Merchandisers convention, Handleman president/COO Peter Cline cited a lack of attention to specific consumer markets as one reason that music-industry sales are in their current slump (Billboard, March 23).
**RED Learns That Selling Audio Differs From Marketing Video**

BY ANNE SHERER

Independent record distributor RED, the fifth-largest distributor of music videos and the leading independent distributor in that category according to the Billboard 2001 year-end charts, has learned a few lessons about the music-video industry.

Though many industry executives reasoned in the early days of the videocassette that musical acts that sold millions of copies of a new album could count on fans to purchase their video efforts as well, even extremely successful music videos never sold through at the level of a successful new recording. New life has been breathed into the category overall with the advent of DVD, but RED has particularly flourished because of its recognition that music-video concerts are preferred over clip compilations and that marketing to an older demographic can be vital.

RED's recent successes have included Marilyn Manson's Guts, God and History as an audio distributor. Founded in 1979 as Important Record Distributors, RED initially focused on heavy-metal recording artists. It launched in quick succession the Relativity, Combat, and Effect labels, which provided homes for domestic and overseas heavy-metal artists.

At the same time, the distribution arm coalesced into Relativity Entertainment Distribution, or RED, to sell product from its own and outside labels. The company now distributes a wide range of audio projects from such acts as multi-platinum-selling bands Slipknot, Nickelback, and Train; Three 6 Mafia; Azmarie Mali; Baha Men; Jane Monheit; Dishwalla; Ike & Tina Turn- on: Mark McGuinn; Josh Joplin Group; Steve Earle; and Kittle.

RED's video distribution is not limited to music titles. It recently signed an exclusive deal with video production/management company J&N Media to release Jackson personality Steve-O's The Steve-O Video Vol. 2: The Tour Video (Dec. 10). Other Jack- ass-related titles are expected in 2003. The company also distributes such action and extreme-sports titles as Tricks & Tips projects from pro-skateboarder Tony Hawk, biker Dave Mirra, and snowboarder Tom Zimmerman.

RED's video business currently includes about 400 video titles, a growing sector of which is the music-video category.

**STRENGTH OF CONCERT TITLES**

Antonelli attributes the increasing sales of RED's music-video titles today to some hard-won wisdom gleaned from its audio distribution and its willingness to research what appeals to consumers.

He says that record labels interest in growing their video-music business have to take an "everything-you-know-is-wrong" approach to music-video sales. For instance, the company realized that clip compilations or scrapbooks of videos singles that a band has created for play on music TV hold very little consumer appeal. Consequently, RED's labels no longer give a separate video release to every clip made for rotation on MTV.

"There's not much consumer demand for that style of music video," notes John Thrasher, VP of video for the West Sacramento, Calif.-based Tower Records chain. "Efforts are much more focused on exclusive video releases to their favorite artists in performance set- tings. The Up in Smoke Tour, for example, documents the critically acclaimed and controversial tour featuring Dr. Dre, Snoopy Dogg, Ice Cube, and Eminem. Behind-the-scenes footage offers fans a rare glimpse into the day-to-day life of the kings of West Coast hip-hop."

The uproar surrounding the tour's content actually gave video sales a boost, Antonelli adds. "It wasn't a very long tour, and the show itself had some ratings issues. A lot of people didn't get to see that show. They were motivated to buy the DVD."

Additionally, the music from The Up in Smoke tour is only available on the video; there is no companion CD.

Even though The Up in Smoke Tour mainly appeals to a young demographic, Antonelli believes that music videos are not just for teenagers anymore and that companies that ignore baby boomers when drawing up their music-video release schedules do so at their own risk. He says that there are a variety of ways in which record companies and retailers can reach those non-traditional music-video consumers.

Older-skewing titles, such as RED's Bee Gees project This Is Where I Came In (June 19, 2001), give a consumer who does not necessarily want to go to that show an opportunity to see his or her favorite artist in concert. Recent music videos that RED VP of sales Dean Tabacoi says skew older and have been successful for the company include Genesis The Genesis Songbook (Jan. 1, 2001), which features the band playing its favorite catalog songs, and Tina Turner's One Last Time. Live in Con- cert (Feb. 6, 2001), which documents her final stadium tour.

"We're not marketing [music video] well enough to get to that person in the upper demographics, both in age and income," Antonelli says. "We should be advertising in the AARP magazine. That audience is perfect."

Thrasher agrees, saying that the affordability of home-theater systems during the past several years is also keeping more people in this demo- graphic at home. He says, "If you have surround sound and a decent monitor, it can feel like you're at a concert for 20 bucks as opposed to shelling out $200 for Rolling Stones tickets."
Asian Music: The U.K.'s Lost Market?

As The British Music Industry Grapples With The Enormity Of The Issue, Pirates Steal 40% Of Multimillion-Pound Sales

BY ADAM HOWORTH

LONDON—Each year, sales of music from the Indian sub-continent rack up an estimated £20 million ($31.34 million) at retail in the U.K. Yet a staggering 40% of that—£8 million ($12.54 m)is being lost to piracy in a battle the British record industry as yet shows no sign of winning.

Those figures—from labels body the British Phonographic Industry (BPI)—are corroborated by the Indian Music Industry. Both organizations place the blame squarely on India's northern neighbor, Pakistan, and the eight unregulated CD manufacturing plants operating there, which have a manufacturing capacity of 150 million units per year, according to the International Federation of the Phonographic Industry (IFPI). Legitimate CD-album sales in Pakistan, based on the IFPI's shipment figures, totaled 300,000 units in 2001; the recorded music market in India and Pakistan are both hugely dominated by cassette sales.

"It is a massive problem, and it's linked with organized crime," London-based BPI director of anti-piracy David Martin explains. "Certain Asian mafia gangs in Pakistan, India, and the U.K., who are involved in such crimes as drugs, are now pirating music because it's perceived to be a high-profit/low-risk crime. The worrying factor is its association with protection rackets and 'furf wars' in London and Manchester [England], which is why the police are becoming more involved."

The police are acting in conjunction with the BPI, the local government Trading Standards officers, and the U.K.'s Customs & Excise service, which together face the uphill task of intercepting counterfeit product and shutting down illegal vendors. "At the BPI, we are registered with Customs & Excise on behalf of our members as intellectual-property rights holders," Martin continues. "Shipments come in from Pakistan, and there've been a number of successes preventing stuff from hitting the streets. We want to wipe the middle men out—the distributors and importers—rather than hitting the [liquor stores] with maybe 10 counterfeit CDs behind the counter: You can't hit every little shop in the U.K.

"We've knocked some importers and distributors out," Martin adds, "but somebody always comes along and takes their place."

THEFT AND THREATS

Praful Gohil is managing director of the Nuff Music label in Southall, West London—the heart of the capital's Asian community—which licenses Indian music in the U.K. from Universal Music India. The piracy level is getting toward 50%," he claims. "You can buy a CD [from pirate manufacturers] for 24 rupees [$0.50]. It's finishing the industry. They make 50,000 of each title and flood the U.K. market."

Gohil says he has assisted the BPI in seizing more than 300,000 counterfeit CDs this year. To try and compete with pirated CDs that can offer a 200% profit at a selling price of merely £1 ($1.57), Gohil has been forced to sell his licensed CDs to genuine retailers for £2 ($3.14). But it's no longer only counterfeit CDs that are saturating the Asian market here; the pirates have now turned to DVDs, which they sell to retailers for between £7.50 and £11 ($10.79-$15.75). And it's not only Bollywood-type Indian feature films that are affected. "You can come to Southall and buy any English title on DVD," Gohil says. "The New James Bond movie. Die Another Day. You can pick up for £5 [$7.85] here."

A legitimate top-of-the-line movie on DVD retails at around £15.99 ($25) in the U.K. "In Europe—Holland, Germany—it's a similar situation," Gohil says. "Somebody has to stop it. It's ruining the industry."

Gohil suggests that local U.K. police forces are unwilling to devote the necessary time and resources to arresting street traders dealing in pirate product. "There are so many traders, the police get fed up [if a complaint is made] and say, You are calling us everyday," says Gohil, who has personally been threatened by a gang at his Southall warehouse. He declines to have his photograph published in Billboard for fear of reprisals.

POLITICAL ISSUES

The BPI has succeeded, Martin claims, in reducing the piracy level for Western international material in the U.K. to 5%, but has only recently realized the extent of the problem facing Asian repertoire. "We've been doing anti-piracy since 1972, but it was only when [Pakistan president] Gohil became aware there was such a massive problem," he admits. To help combat the pirates, the BPI recruited an Asian investigator in 2001 on a "loan" basis from Birmingham City Trading Standards. Martin says he is "doing a terrific job, but a great deal more work needs to be done. That need is even more pressing, he adds, as the Asian pirates have begun manufacturing Western international product.

"Anywhere there are Asian shops, pirated product is endemic," Martin continues. "It's also affecting India, where their music industry is in disarray, but it's difficult for India to say to Pakistan, 'Please clean up your [act]—after all, the countries were nearly at war recently."

The solution, then, would seem to lie at government level, "IFPI has taken up the cause, but the U.K. government is not on board yet," Martin says. Pakistan has no effective legislation on copyright or on the regulation of optical-disc manufacturing. "It's a very serious situation," he adds, "and it's also affecting the film industry, games, and business software. The government of Pakistan needs to sign the [World Intellectual Property Organization] treaty—without legislation. It's very difficult to do anything about it."

"We've tried to get the Pakistani and Gulf, Arab world music industry to sign the treaty," Martin says. "We've been told they're still discussing it, and we're not going to wait another year for it to be signed."

By the end of 2001, if the U.K.1s music industry can't see an improvement in its sales figures, Martin says, "then we'll have to do something ourselves."

HMV Adds In-Store Radio Down Under

BY CHRISTIE ELIEZER

SYDNEY—HMV has launched its in-store radio operation in Australia, coinciding with the chain opening two new stores Down Under to bring its total to 32.

The two new stores are at the Westfield Shopping Centre in Miranda, New South Wales, and Surfers Paradise on Queensland's Gold Coast; they opened Dec. 2 and Dec. 15, respectively. They each stock 15,000 titles split 60%/40% between CD and DVD. HMV Australia GM Stuart Fraser estimates they will increase the chain's total annual sales by some 2%, HMV claims a 9% market share of music retail sales here. According to Fraser, in the first half of 2002, the chain registered double-digit sales growth in a music market where industry estimates suggest overall sales were down by around 8% compared with the first half of 2001.

The opening of the Westfield Shopping Centre outlet marked the official introduction of HMV Radio, broadcasting music and in-store live performances to all the chain's Australian stores from Sydney. Programming is provided by Tokyo-based FM America, which launched a similar service in HMV's Hong Kong stores in May 1997. Before taking his current role heading up HMV Australia in May this year, Fraser was the music merchant's Hong Kong-based commercial director for the Greater China and Southeast Asia region. By launching the Australian radio station this month, HMV was able to get ahead of its market-leading rival here, Sanity Music, which has plans to introduce its own in-store system in early 2003.

Suppliers are taking a positive view of HMV Radio's launch, saying that it reinforces the chain's reputation for supporting local and new artists. BMG Australasia managing director Ed St. John says, "There's no doubt they're utterly committed to breaking new music. What sets them apart is their commitment and passion for the music. We have the utmost respect and admiration for them." St. John points out that HMV continues to promote The Evolution of Irwin Thomas (Gotham/BMG)—the debut album by local band Irwin Thomas—in-store, despite its lack of major airplay since its Australian release in September.

Sony Music Entertainment Australia GM of marketing and promotions John Parker adds, "[HMV] comes to you with ideas for partnerships, which is rare in retail, and they deliver what they promise." Parker credits HMV with generating large sales for current platinum releases by Sony Australia signings Something for Kate (an alternative-rock trio) and male R&B singer Scehyn and for Californian singer/songwriter John Mayer.

Suppliers say that since Fraser's arrival, the chain now stocks more varied musical genres and has become more appealing to female shoppers and baby boomers. "The generation gap doesn't exist," Fraser says. "The people buying Linkin Park are also buying Andrea Bocelli."
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
</table>

**SINGLES**

1. **Der Steuersong (Las Kanzlerin)**
   - Germany
   - 1

2. **The Cheeky Song (Touch My Bum)**
   - Germany
   - 1

3. **Dirry**
   - Germany
   - 10

4. **The Last Goodbye/Be With You**
   - Germany
   - 1

5. **We've Got Tonight**
   - Germany
   - 1

6. **Asereje/The Ketchup Song**
   - Germany
   - 10

7. **Dilemma**
   - Germany
   - 1

8. **Skin on Skin**
   - Germany
   - 1

9. **Dreamer/Get's Me Through**
   - Germany
   - 1

10. **Jenny From The Block**
    - Germany
    - 1

11. **Mundian To Bach Ke**
    - Germany
    - 1

12. **Rock My Life**
    - Germany
    - 1

13. **He Ain't No Good**
    - Germany
    - 1

14. **A Dream**
    - Germany
    - 1

15. **It's A Rainbow**
    - Germany
    - 1

16. **Put Him Out**
    - Germany
    - 1

17. **Girl Talk**
    - Germany
    - 1

18. **U Shine On**
    - Germany
    - 1

19. **Make Me The Woman I Used To Be**
    - Germany
    - 1

20. **Together Again**
    - Germany
    - 1

**HOT MOVIE SINGLES**

1. **All I Cried**
   - Germany
   - 1

2. **Lonely**
   - Germany
   - 1

3. **Idol**
   - Germany
   - 1

4. **Mene**
   - Germany
   - 1

5. **Contact Me**
   - Germany
   - 1

6. **The Last Goodbye**
   - Germany
   - 1

7. **Somebody's Watching Me**
   - Germany
   - 1

8. **I've Got A Secret**
   - Germany
   - 1

9. **When You Say Nothing At All**
   - Germany
   - 1

10. **My Name**
    - Germany
    - 1

11. **I'm Sorry**
    - Germany
    - 1

12. **I Will Remember You**
    - Germany
    - 1

13. **I Want To Be**
    - Germany
    - 1

14. **I Can't Believe**
    - Germany
    - 1

15. **I Miss You**
    - Germany
    - 1

16. **I Can't Help**
    - Germany
    - 1

17. **I Can't Let You Go**
    - Germany
    - 1

18. **I Can't Stop Thinking About You**
    - Germany
    - 1

19. **I Can't Help Myself**
    - Germany
    - 1

20. **I Can't Hide My Love**
    - Germany
    - 1

**ALBUMS**

1. **Big Shiny Tunes**
   - Germany
   - 1

2. **Sophisticated Lilt**
   - Germany
   - 1

3. **Destiny**
   - Germany
   - 1

4. **The Very Best Of**
   - Germany
   - 1

5. **The Essential**
   - Germany
   - 1

6. **The Brilliant Green**
   - Germany
   - 1

7. **The Best Of**
   - Germany
   - 1

8. **The Next Big Thing**
   - Germany
   - 1

9. **The Best Of**
   - Germany
   - 1

10. **The Very Best Of**
    - Germany
    - 1

11. **The Very Best Of**
    - Germany
    - 1

12. **The Very Best Of**
    - Germany
    - 1

13. **The Very Best Of**
    - Germany
    - 1

14. **The Very Best Of**
    - Germany
    - 1

15. **The Very Best Of**
    - Germany
    - 1

16. **The Very Best Of**
    - Germany
    - 1

17. **The Very Best Of**
    - Germany
    - 1

18. **The Very Best Of**
    - Germany
    - 1

19. **The Very Best Of**
    - Germany
    - 1

20. **The Very Best Of**
    - Germany
    - 1
**Eurocharts**

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

**COMMON CURRENCY**

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

**ARTIST** | USA | JPN | UK | GER | FRA | CAN | SPAIN | ITALY | AUSTRIA | NETHERLANDS | BELGIUM/FLANDERS
---|---|---|---|---|---|---|---|---|---|---|---

**PHIL COLLINS**

**JENNIFER LOPEZ**

**ELVIS PRESLEY**

**SOUNDTRACK**

**SHAKIRA**

**THE BALLAD OF ROXETTE**

Last month, Roxette released The Ballad Hits—a 15-track retrospective—worldwide, excluding English-speaking territories. It comes on the heels of the October release of a newly recorded single, “A Thing About You,” which went top 10 in a number of European territories. On Dec. 1, Stockholm-based Premium Publishing released Robert Thorselius’ The Look for Roxette, a 600-page document that includes a four-track bonus EP featuring previously unreleased material. "Many new people have said, 'Oh, is this the end of the band now, because you are releasing your history?'” the band’s Per Gessle says. The illness of singer Marie Fredriksson has added to that speculation. But Gessle adds, “Those thoughts have never crossed our minds. There will definitely be more Roxette records and more Roxette tours, as long as Marie is OK with it.” The Ballad Hits is set to be released in the U.K. Australia, and—pending the closing of a deal with Capitol—the U.S., to coincide with Valentine’s Day.

**SYNDICALISM:** During the reign of Slobodan Milosevic, rock musicians in Serbia led an oppositional stance. After the regime change, most musicians turned away from politics, with relief. But this stance has been shattered by Belgrade Syndicate. The rap collective consists of at least 15 students, who made their debut with the album ‘Goveda’—which talked about the weakness of the new government, corruption, state-sponsored contraband, and the connection between politics and the Mafia—as a CD-single in advance of the Serbian presidential elections in September. The record divided public opinion, and many TV stations avoided the video. Yet judging by the band’s recent sellout gig at the Belgrade SRC, its ardent teenage fan base is strongly drawn to such radicalism. The CD is selling well, and offers for gigs are coming in from all major cities in Serbia, making the band one of the most sought-after acts in the country.

**LESLEY’S MATES:** It comes as no surprise that musician/producer Leslie Mandoki has gathered a lineup of luminaries for his current album. After all, he has worked with the best, producing Phil Collins, Lionel Richie, and the massively successful German Pop Idol stars, No Angels. Soudmates, released on Mandoki’s own Parlophone label (distributed by Sony Music) is his latest project in collaboration with such legends as Ian Anderson, Jack Bruce, David Clayton Thomas, Al DiMeola, The Brecker Brothers and German rock star Peter Maffay. Produced by Mandoki and partner Lasslo Benker at his own Park Studios in Tutzing near Munich, the album was recorded strictly in analog and is also available on vinyl.

**BACK TO THE FUTURE:** Electronic music is not strong in Spain, but in producer/remix master Carlos Jean, it has a guru whose music is utterly international. Jean burst onto the scene in 1998 with No Blood, recorded with singer/actress Najma Namri, as the duo Nadrajean. Now he has written and produced for the album of BMI Hispano. Jean sings and plays guitar on the record, which he describes as a collection of “10 songs and all of them singles.” BMI in the U.K., Germany, Italy, the Netherlands, and Mexico will release the album in 2003. It is a delightful cluster of samba, hip-hop, and Latin beats, with contributions from some of the most interesting Latin artists in Europe.

**NOT SO SILENT:** Russia’s biggest post-Soviet superstar, Zemfira, looks likely to have the best-selling album of the year there with 14 Nadel Fising (14 Weeks of Silence). According to her record company, Real Records. Zemfira’s third album has sold more than 1 million copies in Russia, plus more than 500,000 in the neighboring Ukraine since its April release. The album was the first installment in the local branch of the International Federation of the Phonographic Industry’s anti-piracy program that tracks sales and the legitimacy of product through special stickerings, but the estimated piracy level is still 65%, suggesting that even greater levels of activity for the song. Zemfira, 26, roared to success with her debut 1999 AIDS-themed single and eponymous album, and her extraordinarily popularity and complex lyrics have kept her in the media spotlight ever since. The new album has also produced the chart-topping singles “Traffic,” “Infinity,” and “Macho.”
Wilkinson Returns To Pop/Soul Roots
Dublin-Born Musicals Star Releases 'Some Of My Best Friends Are Songs'

BY LARRY LEBLANC

TORONTO—Few would have expected Dublin-born tenor Colm Wilkinson to record mostly classic soul and pop for his new album, Some Of My Best Friends Are Songs. After all, Toronto-based Wilkinson is internationally celebrated for such music-theater roles as Jean Valjean in Les Misérables in London and on Broadway, Judas Iscariot in Jesus Christ Superstar in London and Dublin, and the lead in Toronto's production of The Phantom of the Opera.

But in the '70s, Wilkinson performed around Ireland with one of the best Irish soul bands of the era, the Action, as well as with the jazz-styled Jim Doherty Quartet and such showbands as the Chris Lambe Showband and the Witnesses.

"People will probably be surprised, but I wanted to do this," the performer says. "With the showbands, we were human jukeboxes, imitating Elvis Presley and whatever was on the chart at the time. With the Action, I did James Brown, Mose Allison, and a lot of blues."

Available since Nov. 7 in select music-retail stores in New York and Toronto and via his Web site, the self-financed album, released through his own DC Jass Music Group, is Wilkinson's first solo set since Stage Heroes (RCA) in 1989. He is now negotiating to have it more widely distributed.

The record includes Wilkinson's take on such standards as "Red Sails in the Sunset," "Funny How Time Slips Away," and "A Song for You," plus three superb originals and a spiritual performed by his singer/songwriter/actor son, Aaron. The combination of Wilkinson's perceptive vocals and the production of Danny Greenspoon sets the recording apart, but the album also features brilliantly conceived covers of Cat Stevens' "Father and Son," Clifford T. Ward's "Home Thoughts From Abroad," and U2's "MLK." "I Still Haven't Found What I'm Looking For."

The cover art features a photo of Wilkinson outside his parent's house in Dublin at age 13, and the recording is dedicated to his parents. "They were the catalyst for the album," Wilkinson says. "My dad was playing 'Red Sails in the Sunset' on the piano when he met my mom. Aaron and I used to perform 'Father and Son' at concerts."

Wilkinson says tackling U2 repertoire was daunting. "I had two ideas for the track, so I went to see Bono. I said, 'This is the way I'm going to do this, and it is another, gospel, version. What do you think?' He suggested I do it the way that really brings out the lyrics."

Music has been part of Wilkinson's life since growing up in Dublin in a household of 10 children. "I used to steal my father's banjo and play it," he recalls. Wilkinson joined the Witnesses in 1968, he began working abroad; he met Presley in 1969 while playing the lounge at the Paradise Island Hotel in Nassau. "Elvis sat four tables from the stage," he recalls. "I told 'I'll Take You Home Again, Kathleen,' and I could hear him saying, 'Oh yeah, man.' He recorded the song later (on the 1973 RCA album Elvis)."

In 1972, Wilkinson took on the role of Jesus Christ Superstar in the London production of Jesus Christ Superstar. After six months, he took the same part in the London production, staying for two years. "My mother wouldn't talk to me for six months after I took the part," he recalls. "She said, 'Do you really not realize what a man did to our Lord? She eventually came to see the show and loved it.'"


Evita co-writer (with Andrew Lloyd Webber) Tim Rice says, "We were impressed with him in the London production of Superstar, we thought, 'We must give him a go.' He has a sensational voice."

During this time, Wilkinson also played cabaret/pub dates throughout Ireland, billed as "Colm C.T. Wilkinson." He recalls that Les Misérables co-director Trevor Nunn once asked him where he learned to perform in Ireland, and Wilkinson, used to working pubs in Ireland with guys with five pints wrapped around themselves, screaming at the top of their lungs. In 1977, Wilkinson had several releases including "There Was a Dream" and "First of May," both the release label. He issued the album Colm C.T. Wilkinson on the Solo label in Ireland. A year later, he represented his home country in the Eurovision Song Contest. It was Rice who, in 1985, suggested Wilkinson he be brought in to play Valjean in the London production of Les Misérables. Rice recalls, "They were having trouble finding someone, and I said, 'Surely you've tried Colm Wilkinson?' They hadn't. He got the role, and the rest is history: I brought him on to debut the role on Broadway in 1987 and performed it last summer in Shanghai."

In 1989, Wilkinson came to Toronto to take on the lead role in The Phantom of the Opera. Initially contracted for six months, he stayed in the wildly successful production for five years and then moved to the city. "We brought 22 suitcases with us," he recalls. "I liked Toronto very much. It's a hard city to replace, because it has so much going for it."


The U.K. government’s Department of Culture, Media and Sport (DCMS) has issued a statement urging consumers to be aware of the difference between legitimate and illegal product during the peak Christmas sales period. In the statement, culture minister Kim Howells says, "The general public has a key role to play at this time of year. They should ensure they don't get captured by the pirates this Christmas." Howells plans to meet with music industry leaders early in the new year for talks on driving piracy. Counterfeiting of intellectual property costs the U.K. an estimated £2.5 billion ($3.139 billion) in 2001, according to the Alliance Against Counterfeiting and Piracy.

LARS BRANDLE

The second MTV Asia Awards, scheduled to take place Jan. 24, 2003, at the Singapore Indoor Stadium, will be co-hosted by Shaggy and Hong Kong-born Mandopop singer CoCo Lee. The event will feature guest performances from British pop groups Atomic Kitten and Blue, Joe Hahn and Mike Shinoda from U.S. rock band LFNK Park, British alternative rock act Suede, Avril Lavigne, Missy Elliott, and Nick Carter. A total of 19 awards—decided by public votes—will be presented during the event. The inaugural MTV Asia Awards were hosted by Ronan Keating and Mandy Moore at the same venue in February.

CLARENCE TSUI

Swedish independent Music Network Records Group (MNW) has reported a pretax loss of 5.6 million kronor ($622,000), an operating loss of 4.2 million kronor ($460,000), and sales of 113 million kronor ($12.5 million) for the first nine months of 2002. 2001 figures for the same period showed a pretax loss of 15.6 million kronor ($1.73 million), an operating loss of 11.6 million kronor ($1.2 million), and sales of 133 million kronor. MNW forecasts positive results for fourth-quarter 2002.

JEFFREY DE HART

Bon Jovi's "Everyday," (Universal Music K.K.) which was chosen as record of the year at the annual Japan Radio Popular Disc Awards Dec. 9 in Tokyo, which honors non-Japanese acts, was sponsored by the Japan Radio Hit Research Committee, which represents 31 private AM radio stations in Japan. Station representatives decided the winners. Eminem was named best male vocalist for the second consecutive year. Honors for best female vocalist were shared by Britney Spears and Sheryl Crow. Red Hot Chili Peppers won best vocal duo or group honors. For the third consecutive year, Universal Music K.K. was awarded the best promotion prize, for its promotional campaigns on behalf of major music companies.

STEVE MCCURIE

Copenhagen-based A&R, production/publishing firm Capella Music has signed a five-year "cooperation" pact with Oslo-based indie Tribe Records. Capella owner and president KjeldWennick says the deal will help prepare for the release of Tribe products outside Norway. "I've been keen about several indie groups, including rock'n'roll band Loco and dance act 2FM," Wennick says. "We're in the process of doing a number of tracks and expect to have several releases out in the first half of next year." Capella inked a worldwide publishing deal with Universal Music Publishing Group in June (Billboard Bulletin, June 26).

CHARLES FERRO

European indie PIAS Group has restructured its German affiliate following the exit of Peter Cadera, co-director of the Hamburg-based company. Brussels-based PIAS co-president Kenny Gates will now remain as sole director of the German affiliate. Cadera joined PIAS in early 1997, after the German affiliate of record/video company Castle Communications—where he was managing director—shuttered. Joergen Sauer has been appointed from head of label management to GM of the German affiliate; Hans Seelennuey continues as head of sales. Both report to Gates.

LARS BRANDLE


ExecutiveTurntable

RECORD COMPANIES: Fergal Gara is promoted to European regional VP of anti-piracy for EMI Recorded Music in London. He was new-media director of EMI Records Ireland. Marcus Seal is promoted to director of marketing at BMI Australia, based in Sydney. He was marketing manager.

Cable Smith is promoted to director of international and creative management for BMI Australia. She was marketing manager.

Danny van Emden is named new-media director of EMI Recorded Music U.K. & Ireland in London. She was new-media director of Virgin U.K.

Lindsay Brown has been appointed director of international sales and marketing for London-based Eagle Vision. He retains his role as managing director of Eagle Records Worldwide. Brown will continue in his role as managing director of Eagle Records Worldwide.

Lia Mansola is named creative consultant for Athens-based independent label Heaven Music. She was GM at BMG Greece.


Fewer Japanese Releases Hit The 1-Million Mark In 2002

BY STEVE MCCURIE

TOKYO—Reflecting the depressed state of the world's second-largest music market, only one single—a female vocalist Ayumi Hamasaki's "I Will Never Let You Forget Me"—shipped more than 1 million copies in the period between Feb. 1 and Nov. 30, according to the Recording Industry Assn. of Japan (RIAJ).

In all, the corresponding period last year, there were five 1 million-selling singles in Japan, the RIAJ noted in a statement released Dec. 9. Similarly, 11 albums—all by domestic artists—shipped more than 1 million copies each during the February-November period, compared with 21 last year. They included Utada Hikaru's Deep River (Toshiba EMII), Kazumasa Oda's Jiko Best (BMG Funhouse), and RIP Slyme's Tokyo Classic ( Warner Music Japan).

Two artists—male vocalist Keisuke Kudo (KwavoEntertainment) and female singer Misia (BMG Funhouse/Axe)—each shipped 2 million units of their current releases. "The Japanese labels are hoping that strong year-end sales and several releases by major acts early in the new year will boost their results before March 31, 2003, the end of the business year for most record companies here.
NZ Music To Benefit From World Series Exposure

BY JOHN FERGUSON

AUCKLAND, New Zealand—The bases are loaded with talent—but can New Zealand music take the next step up to the major league? That was the key question posed by a unique industry initiative, the Down Under Series, in which the New Zealand government spent $400,000 New Zealand ($201,000) to fly in international music-industry executives for showcases by 30 Kiwi acts during one week in November.

The World Series (Nov. 18-23) was a joint project organized by the Australasian Performing Rights Assn., the New Zealand Music Industry Commis- sion, the Recording Industry Assn., and New Zealand On Air and funded by the government’s investment and trade departments.

The response from many of the 16 international attendees was that New Zealand music is, indeed, ready to move onto a world stage, and several projects have been proposed as a direct result of the World Series initiative. Donald Tarlton, chair- man/CEO of Montreal-based Le Groupe APRO—which includes the Aquarius Records and Taccia Musique labels—has begun collaborating with fellow World Series attendees David Sirota (head of Canadian music TV channel Much Music) and Sav- age Garden mentor John Woodrow (CEO of the JWM label/publisher of Rough Cut Music). The trio is compiling an album featuring up-and-coming acts from New Zealand, Australia, and Canada; the package will be released in all three territories.

Arnold Frolows, director of Canadian-Greenberg—Rich—Arnold Frolows, music director at Australian-government-run youth-radio network Triple J, points out: “Having the opportunity to showcase New Zealand talent is what drew all these heavies from around the world. When you get a letter from the New Zealand prime minister inviting you to come over, you take it seriously.”

“I didn’t hear the total smash hit that is going to change the world,” Frolows admits. “But I think New Zealand is about to be besieged by talent scouts coming from everywhere, saying, ‘I’m going to find something no one else has.’”

Ben Howie, head of Auckland-based indie label Arch Hill (and member of Arch Hill act Fang), says, “The big positive spin-off will be that it will help develop New Zealand music. New Zealand is some sort of cultural backwater. It’s shown there is a whole lot of talent here in the U.S., but it’s never been mined before, and that’s very exciting.”

Initial indications from government circles suggest that the World Series will be held again.

IFPI Awards For Williams, Twain

November Platinum Europe Recognition Focuses On Quality, Not Quantity

BY PAUL SEXTON

LONDON—The message from November’s International Federation of the Phonographic Industry (IFPI) Platinum Europe certification was: “Never mind the quantity—feel the (musical and geographical) width.”

The IFPI recognized eight albums at month’s end for European shipments of 1 million or more. That’s a far cry from the corresponding periods of the past two years, when 22 titles were certified in November 2000 and 23 were certified one year later. But half of the new awards were for multi-platinum sellers, and the eight artists represent no fewer than six countries: France, the U.S., England, Canada, Germany, and Ireland. Several albums have positively sped toward platinum status, including Robbie Williams’ Escapology (EMI), which hit 2 million European shipments within two weeks of release. U.K. sales in that period totaled 451,000; the album has also topped the charts in Germany, Norway, Switzerland, Austria, Ireland, and Sweden.

(Mensch (Persson), by his EMI sta- blemate, German rock staple Herbert Grönemeyer, and U2’s The Best of 1990-2000 (Universal-Island) have also reached double platinum in double quick time. Other new releases arriving at their first European million were Nirvana’s epony- mous, 14-track retrospective (Geffen/Polydor) and Shania Twain’s Greatest (Mercury), which had an initial shipment across the region of 950,000.

“Up” is an album of great depth, with lots of strong singles,” Mercury U.K. senior product manager Duncan Scott says, “so Christmas 2002 is just the start of a very long-term campaign.” “I’m Not in the Mood (To Say No)” is the second single from U2’s, due in the new year.

Twain claims that after shattering records with 34 mil- lion shipments of her 1997 release Come On Over, her new goals now are largely noncommercial. “I haven’t left myself much to achieve as far as music career goals, but musically there’s always something new to discover,” she says. “I still don’t feel like I’ve written a classic yet, but I feel like we’re recognizing new artists, which is the goal that will never end.”

In France, local legend Johnny Hallyday is proving that age cannot wither his extraordinary durability. At 59, some 42 years since he debuted on Vogue with Lais- sez Les Filles (Give the Girls a Break), Hal- lyday’s La Vie, La Mort! (Here’s to Life, Here’s to Death) on Mercury registered the highest initial shipments figure—800,000 units in three days—in French industry history.

Finally, two U.K. veterans with cur- rent albums see their catalogs working hard on their behalf. Rod Stew- art’s 2001 compilation The Story So Far—The Very Best Of (Warner Brothers) reaches its first 1 million shipments, and Phil Collins’ 1998 set Hits, on Virgin in the U.K. and Warner Music International (WMI) elsewhere, hits 3 million.

At WMI, which has all of Collins’ solo catalog for the U.K. and “The Near Men” (IFPI) senior VP of marketing for U.K. Ara- gan says the company is currently engaging Collins and manager Tony Smith in discussions about releasing “most or all” of that catalog on the DVD-Audio format. Further Platinum Europe data can be seen at ifpi.org.

BMG’s Regional Approach Fires Foos’ Success

BY CHRISTIE ELIEZER

SYDNEY—Early groundwork and a regional—rather than a territory-by-territory—approach to launching the latest Foo Fighters album has been the key to success for the group’s fourth album, One by One. BMG Asia-Pacific, with the success of the U.S. rock act’s One by One (RCA) hailed as a milestone by local label chiefs.

In the week following its Oct. 21 release in the region, One by One debuted at No. 1 in Japan and Australia. The album has shipped gold (100,000 units) in Japan and has already pas- sed the plati- nium mark (70,000 units) in Australia. Both markets were strong for the band’s 1999 album, There’s Nothing Left to Lose, which to date has shipped more than 100,000 units in each. But the new album has easily outstripped its predecessor’s performance by ship- ping gold in Singapore (more than 7,500 units), Indonesia (more than 25,000 units), and Thailand (more than 25,000); the figures for There’s Nothing Left to Lose in those regions varied between 3,000 and 10,000.

“This album is a turning point in this region for the Foo Fighters,” says BMG Asia-Pacific Regional Office (APRO) senior VP Tony Prescott. “It’s the first time BMG expects the album to shift 1 million units across the Asia-Pacific.

Sydney-based Prescott says the success of the album proves the valid- ity of BMG’s current tactic of attempting to break albums by interna- tional acts across the region, instead of targeting individual terri- tories. He explains, “We tie together successful campaigns and promo tours to give real impact and get bet- ter value for our marketing dollar.”

Rock bands face two problems in the region. APRO senior director of marketing John Fleckenstein notes. He points out that their releases do not automatically fit into Asia’s largely pop- oriented radio formats. In addition, the representatives of local media and retailers generally want to see an act live before committing, and few West- ern acts provide that access.

To counter the latter, when Foo Fighters leader Dave Grohl appeared as guest drummer with Universal act Queens of the Stone Age at Japan’s Fuji Rock festival in late July, BMG seized the opportunity. It gave away promotional T-shirts at the festival announc- ing the imminent arrival of the Foo Fighters album and set up ad- vance media listening sessions and interviews with music magazines.

RCA in the U.S. and the act’s man- agement organized for the Foo Fight- ers’ six-city tour of the States for week-long promo tours in Sep- tember. Fleckenstein says that club shows at Tokyo’s Liquid Room and Sydney’s The Metro “created an amaz- ing buzz about the band and allowed the planets to fall into line while set- ting the record up.”

The Liquid Room show was integral to the campaign, according to Yoshikazu Terashima, Tokyo-based director of international marketing at BMG Japan, who says, “It’s impor- tant for a band like Foo Fighters that our media gets the chance to see them perform.” The show also aired on MTV Asia. Terashima says that the three-month marketing lead enabled press and radio support to kick in simultaneously upon the album’s release.

Foo Fighters return to Australia to headline the Big Day Out touring fes- tival through January 2003. BMG is looking to a Japanese tour immedi- ately after the tour finishes. Dates are currently being finalized—to help bring shipments there up to the 200,000 mark. Prescott says the act may also play its first live shows in Southeast Asia since 1995.
BY JIM BESSMAN
NEW YORK—Others may await their partridge in a pear tree, but Stanley Mills is already enjoying his Christmas Chicken.

Year-end polls have named favorite “The Chicken Dance,” which Mills' September Music Corp. acquired as U.S. and Canada sub-publisher back in 1972, has become bigger than ever, buoyed by numerous audio-toy licenses, most notably Fisher-Price’s current Sesame Street best-seller, Chicken Dance Elmo.

“I take zero credit,” Mills says. “I started getting requests three years ago to use ‘Chicken Dance’ in plush toys. Now there have been approximately 25 synch and product licenses, not to mention 80 mechanical tunes on the song.

One toy licensee, DanDee, has already renewed for another toy next year, says Mills, who secured the “Chicken Dance” copyright as “Tchip-Tchip”—at the MIDEM trade fair from its Belgian publisher, Eurovox Music. Written in the late 1950s by Swiss accordionist Werner Thomas, “Tchip-Tchip” was reportedly motivated listeners to flap their arms and move their lower bodies to mimic bird movements—and Thomas to name it to approximate bird sound.

A few years after he obtained “Tchip-Tchip”—and after his attempt to promote the master in the U.S. “died a death”—Mills was again at MIDEM and witnessed a parade of birdlike figures on stilts marching on the Croisette to a song closely resembling “Tchip-Tchip.”

“I asked what it was and was told it was ‘The Birdie Song’ and found that the publisher in Belgium had added in bird sounds and it was a whole new song,” Mills recalls. “It was also a huge hit in Europe, and I knew I couldn’t be a hit there and not here.”

Mills changed the title to “Dance Little Bird” in an effort to make the tune more commercially appealing domestically. While he did get some of the covers under that title—most notably by organist Bob Kames—“Dance Little Bird” also fell to catch on.

But in the ‘80s, Mills notes, the song had begun to filter into ethnic communities in Milwaukee, Cleveland, Chicago, Austin, and Scranton, Pa. “It was a big song at weddings, bar mitzvahs, sweet 16 parties,” he says, “and then I got a phone call from Turn Up the Music, a dance-music company, that wanted to sell ‘The Chicken Dance’ at party stores—but I didn’t know what ‘The Chicken Dance’ was!”

Recognizing that the writer of the come so successful, in fact, that Mills has to add, “I do have other songs. My second-biggest is the 80’s disco hit ‘Hands Up (Give Me Your Heart),’ which is known to many as ‘The Club Med Song’ because it became popular by being played constantly at the various resorts,” Mills says. “I just can’t use ‘The Chicken Dance’ as part of the title on recordings and sheet music!”

Mills also represents such varied songs as Latin classic “Paloma Blanca,” ’70s pop group First Class’ “Beach Baby,” Jay & the Americans’ “Cara Mia,” the Jim Reeves country hit “Foolin’ for Billy Walls,” teen idol Bobby Sherman’s “Julie, Do Ya Love Me,” and pop standards “What a Difference a Day Makes,” “The End of the World,” and “It Was a Very Good Year.”

Much of Mills’ publishing activities involve getting these songs into compilations, special products, direct mail campaigns, as well as making foreign sub-publishing deals. While September Music is an ASCAP company, he also has BMI affiliate Galahad Music.

“One of my writers calls it ‘Blood From a Stone Music,’ because I never give up,” says Mills, whose father, Jack Mills, founded Mills Music and was with the likes of Duke Ellington and Lero Anderson.

“He gave me a lot of advice that I never paid attention to until recently,” says Mills, who worked for his father’s company until it was sold, then started his own companies in 1968. “He said, ‘Go with a song that goes counter to what’s current.’”

“Incredibly, however, ‘The Chicken Dance’ is now about fifty years old—and half a century after it was written. ‘It appeals to people of all ages,’ Mills explains, “but you have to be pretty limber to actually do ‘The Chicken Dance’; I find it hard to get back up after bending down that low.”

But Mills adds that when he first acquired “The Chicken Dance,” “I gave little thought to how big it would be. But in the last couple years, everything happened at once. It was on Nickolodeon’s Dona the Explorer, last year’s Jimmy Neutron and Rachael Ray, and a variety of CDs and TV commercials. And then Elmo took off so big this fall that instead of going to the record store to see how my record’s selling, I go to the toy store to see how the toy’s selling.”

BOBBY HAWKES & SZPILMAN: Just in time for the U.S. premiere of Roman Polanski’s award-winning film The Pianist—which is about the extraordinary experience of the late Wladyslaw Szpilman (see Classical Score, page 12 and Billboard, Nov. 23)—Booey & Hawkes has signed an agreement to publish the music of the famed Polish classical pianist/composer whose catalog includes several previously unpublished orchestral works, solo piano pieces, and some 500 pop songs.

Twelve of the songs came out last month on the Hip-O CD Wendy Lands Sings the Music of the Pianist Wladyslaw Szpilman, B&B’s first Szpilman publication, slated for early 2003 release, will be a print-music-companion album of the same 12 songs, complete with the new English-language lyrics.

“Listening to Szpilman’s songs and orchestra pieces of the ‘30s and ‘40s, you’d never guess that they were written under the most harrowing conditions imaginable,” says B&B’s Steven Swartz, speaking, of course, of the several times that Szpilman—a Jew living in Warsaw—narrowly escaped deportation to the Nazi death camps. “The life-affirming spirit that helped him to survive gave vividly to his art as well. His music is charming, effervescent, and strikingly American in style, with echoes of jazz and a rhythmic verve that’s positively Gershwin-esque. And like Gershwin’s music, it moves easily from cabaret to concert hall.”

BELWIN ISSUES ‘INCHON’: Warner Bros. Publications’ Belwin division has released “Inchon,” a new composition by prolific composer/arranger/educator Robert W. Smith that honors his father—a Korean and Vietnam War veteran in whose memory the piece is dedicated—and other Korean War heroes.

Released as a concert-band arrangement with CD, “Inchon” offers a stirring musical interpretation of the Korean War’s pivotal 1950 Inchon-Seoul campaign.

“It embodies so many moving and important themes, such as the price that we must sometimes pay for freedom, the quality of courage in the defense of a great cause, and the love and respect of a son for his father,” Warner Bros. Publications president/COO Fred S. Anton says. “This is a musical work that will stand the test of time.”

VP of education Bob Dingley adds, “There have been many great musical works celebrating the defense of freedom, and [Robert W.] Smith’s ‘Inchon’ continues this tradition.”

The composition is included on the CD Inchon: The Music of Robert W. Smith—Volume 2, performed by the Houston Symphonic Band under the direction of Robert McElroy. As well as “Inchon,” which employs a variety of instruments to capture the drama and intensity of the battle (including the simulation of a helicopter landing), this title offers an appealing sampling of other Smith compositions.

The CD alone is $19.95, or $75 with the “Inchon” concert-band arrangement, which, in addition to the CD, also involves a video of the complete performance of Inchon, and an MP3 file of the complete performance of Inchon, and an MP3 file of the complete performance of Inchon.

CQK CONTEST: CQK Records & Music’s infotainment-radio talk show I Write the Songs is moving from its Webcast home at the Lyrical Line songwriter-resource Web site to its own site, iwrightesthesongs.com. To celebrate the launch of its new site, the Dallas-based record label and music-publishing company—which focuses on songs having positive content—will be hosting with Lyrical Line the 2002–2003 I Write the Songs Country Music Songwriting Contest.

Joining CQK and Lyrical Line in presenting the competition are I Write the Songs sponsors ASCAP; Virtual Studio Systems’ songwriter’s word processor, Lyricist; Brook Mays Music Group; Sibelius Music Notation Software; the Songwriters’ Studio; and Outboard Mus. c. For an entry fee of $10 per song, songwriters are in the running to win a prize package worth more than $1,000.

CQK president and I Write the Songs co-host Mary Dawson says that future songwriting contests via the site will target gospel, pop, jazz, and urban-music songwriters. The radio Webcast and broadcast programs over the site, and the business of songwriting and have presented interviews with the likes of Paul Williams, Richard Carpenter, Carole Bayer Sager, Willie Nelson, and Janis Ian, whose print articles have also been featured on the site.
CONNECTING RADIO WITH THE MUSIC INDUSTRY AT THE FIRST MAJOR EVENT OF THE YEAR!

Billboard Monitor Radio 2003 Seminar
February 6-8 * Miami Beach

Panel Topics
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.

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 rhythmic, they're increasingly the beat of mainstream top 40 as well. How does rhythmic differentiate itself?

PLUS MANY OTHER CUTTING-EDGE PANELS YOU CAN'T AFFORD TO MISS!

Programming Highlights
ARTIST PANEL
Harddrive producer Roxy Myza does what she does best: Gathering rock artists and making them available to radio. This is your chance to discuss the business of music with the talent that makes up your playlist.

JERRY LEMBO PRESENTS AC RADIO TODAY...
Panelists will discuss a wide range of topics including the emotional bond between your air's and audience, how hard it is to hard for new music, and the all Christmas music format.

PLUS . . . OTHER HIGHLIGHTS
› NETWORKING OPPORTUNITIES
› COCKTAIL RECEPTIONS
› LIVE MUSIC & SHOWCASES

Questions
Michele Jacangelo, 646.654.4660
bbsevents@billboard.com

SPONSORSHIPS
Cebele Rodriguez, 646.654.4643
cRodriguez@billboard.com

REGISTRATION & GROUP DISCOUNTS
Phyllis Demo, 646.654.4643
pdemo@billboard.com

Hotel
Eden Roc Resort 305.531.0000
Make your reservations before 1/13 to receive discounted room rate of $239!

For seminar updates www.billboardevents.com
Music & Showbiz

by Carla Hay

TV RATINGS SCOREBOARD: A number of music artists recently had high-profile prime-time network TV specials, many of which aired during the crucial November sweeps month. In addition to serving as vehicles to promote the stars' latest albums, most of the shows performed well in the ratings.

ABC news anchor Diane Sawyer scored one-hour interview specials with Whitney Houston and Jennifer Lopez on the Primetime series. Houston’s Dec. 4 interview was the most-watched program of the night and the largest audience of all the prime-time music-related specials airing so far this quarter. According to Nielsen Media Research, the show earned a 13.7 rating/21 share, or 14.7 million U.S. households. The Lopez interview, telecast Nov. 13, got a 10.5 rating/17 share, or about 11 million U.S. households.

Except for the Houston interview, none of the specials earned high enough ratings to become the most-watched programs in their respective time slots. They were ranked by such shows as CSI:Survivor:Thailand and CSI: Crime Scene Investigation and NBC’s The West Wing and Law and Order.

In other ratings news, The Osbournes, now in its second season, continues to be MTV’s most-watched series, with an average of 6 million viewers per episode premiere. At the VH1 Big in 2002 Awards, the Osbourne family topped the winners’ list with two prizes: the Strange but True Award (for best reality show) and the You Kiss Your Mother With That Mouth? Award (best use of curse words). The award show, taped Dec. 4 in Los Angeles, premieres Sunday (day 15) on VH1. A complete list of winners can be found at vh1.com.

---

NEWSLINE...

Clear Channel Radio (CCR) has promoted Bill Michaels to operations manager for the company’s Toledo, Ohio, market. He was PD of top 40 WVKR Toledo. In related news, Danny Fletcher, Clear Channel VP/marketing manager of McAllen, Texas, adds similar duties for Corpus Christi, Texas. Cory Hall has been named PD of oldies WQMY Columbus, Ohio. Hall was Clear Channel director of programming in Toledo, Ohio — Sister stations WMJO (R&B oldies) and WIKS (adult R&B) — name Kevin Gardner operations manager/PD. Gardner was PD/music director of Tallahassee, Fla., stations WHBT, WHBX, and WWLD.

Compiled by Carla Hay.

---

DECEMBER 21, 2002

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS

"New Gins" are reported by the networks (not by Nielsen BDS) for the week ended DECEMBER 8, 2002

For week ending DECEMBER 8, 2002
**BMG Unites Four Divisions**

*New Entity Called BMG Strategic Marketing Group*

BY BRIAN GARRITY

NEW YORK—BMG has created a new corporate umbrella for BMG Special Products, BMG Heritage, Strategic Marketing, and Direct Response TV. The division, BMG Strategic Marketing Group, will also house such support services as business affairs, finance, and music licensing.

Joe DiMuro, who was BMG's senior VP of strategic marketing, has been named executive VP of the New York-based unit. He reports to BMG COO Michael Smellie.

In a statement, Smellie said, “This synergistic approach will help expand the ‘life cycle’ and reach of a whole range of BMG programs through every exploitation channel while creating new efficiencies.”

DiMuro tells Billboard, “If you think about it, these [business units] could have been separate entities. You could have a piece of content—whether it’s Elvis Presley or Sam Cook or Dave Matthews or Christina Aguilera—and there are certain exploitative channels for each of them. We’re working with corporate sponsors or looking at back-catalog promotions to enhance not only the catalog but also a front-line release.”

As part of the reorganization, catalog exploitation will be centralized under former special-products chief Gary Newman in the role of executive VP of BMG Special Products/BMG Heritage. The move had been expected Billboard Bulletin, Oct. 23.

Senior VP Marty Olmick will continue to oversee the music licensing group. Both report to DiMuro.

Alex Miller, the former BMG heritage head, has been named senior VP of marketing/creative. He will oversee all marketing, creative, and media activities and report to Newman.

A new team will be named shortly to oversee Direct Response TV. VP of strategic marketing Kenetta Bailey will continue to oversee corporate marketing opportunities and strategic alliances.

Kieve Huffman retains the role of senior director of online strategic marketing and reports to Bailey.

Rachel Van Winkle, who heads the company’s legal and business-affairs vet who most recently served as a coordinator of various projects for Smellie—has been named senior director of business affairs.

Larry Parra, formerly VP of finance and administration for BMG Special Products, takes the expanded role of VP of finance and administration for the new overall.

BMG Boss Looks Beyond The Hits

*Continued from page 1*

which Bertelsmann paid $2.74 billion.

In an exclusive interview with Billboard, Schmidt-Holtz says he believes the time is now for the record business to find a better way of predicting revenue while also improving its business practices. “We need reliable calculations of returns which are not dependent solely on current hits,” he says. “Instead, the hits should be the icing on the cake. We have to get rid of the lottery mentality in this business in order to avoid putting even more jobs on the line.”

He also contends that record companies need to expand beyond the traditional music rights they secure and that to survive difficult economic times, they should not only sell music but also become involved in merchandising, organizing for it, and many other revenue streams related to music.

On a related subject, Schmidt-Holtz reveals his next project is to scrutinize BMG’s artist contracts and devise a contractual model that permits a closer partnership with artists. He says, “We want to share the business risk with artists at the beginning of the release and then give them a larger share of the earnings in the event of a major success.”

Last year, according to Billboard, Schmidt-Holtz points to one project in particular to highlight Bertelsmann’s strengths in exploiting its music repertoire. While the group had success with such young stars as 18-year-old Avril Lavigne, arguably its biggest hit for the year was Elvis 30 #1 Hits. Initially budgeted for 6 million units, the record is on track to deliver global sales of 9 million this year. BMG sources claim. The set hit No. 1 on album charts in 15 countries, thanks to a massive global marketing campaign that Schmidt-Holtz is particularly pleased with.

As an early advocate of linking product from Bertelsmann’s various divisions to BMG’s music releases, Schmidt-Holtz notes that BMG has marked the first time that such Bertelsmann affiliates as Random House, Gruner + Jahr, Arvato, and TV broadcaster RTL worked together. “There was a lot of skepticism when I discoured the plans,” Schmidt-Holtz recalls. “But really, for the first time ever, all Bertelsmann divisions worked together on a joint project with great success.

And he adds that the achievement of the Presley project now has BMG managers anticipating when they can again tap into Bertelsmann’s group-wide strengths.

BMG’s resurgence began earlier this year with No. 1 records from country music star Alan Jackson and several Grammy Awards and strong record sales for R&B singer Alicia Keys. “But by the fourth quarter, BMG’s momentum had grown even stronger,” says Schmidt-Holtz, citing releases such as Santana’s Shamen, Foo Fighters’ One by One, Rod Stewart’s It Had to Be You, So... The Great American Songbook, and Love’s Left Go.

Schmidt-Holtz admits to having pushed his managers but says they delivered under the mounting industry pressure of shrinking music sales. “I am grateful they are all here and willing to work hard all around the world for meeting my high expectations with such enthusiasm,” he says. “The target of aggressive performance has been achieved almost everywhere.”

Schmidt-Holtz expects at least another two years of hardship before a recovery emerges for worldwide music sales. “We want to remain committed to our artists in good times and in bad. But we can only expand and survive in the risk over more shoulders. A happy-go-lucky mentality is no longer compatible with the record business in the 21st century. People with that approach are better off in a casino.”

**OBITUARIES**

Noel Regney, 80, of a long illness, Nov. 24 in Danbury, Conn. Moved by the Cuban missile crisis, the songwriter/pianist penned the holiday classic made famous by Bing Crosby and Perry Como, “Do You Hear What I Hear?” in 1962 as a plea for peace. It was eventually recorded by more than 120 artists. Regney is survived by his wife, three children, one stepchild, two siblings, and two grandchildren.

Dave “Snake” Ray, 59, of lung cancer, Nov. 28 in Minneapolis. A folk/blue singer/guitarist who was an early influence on such performers as Bob Dylan and Neil Young, Ray founded the trio Koerner, Ray & Glover with “Spider” John Koerner and Tony “Little Sun” Glover, recording several popular albums in the 60’s for Elektra. Renowned for his 12-string guitar work, Ray also recorded as a soloist for Elektra, Monument, and Tinni/Kerr.

Mal Waldron, 77, of cancer, Dec. 2 in Brussels. Though Waldron appeared on more than 40 albums for Prestige Records as a pianist/arranger, he is best-known for his composition of the jazz ballad “Soul Eyes,” made famous by John Coltrane in 1962. Throughout a career that spanned more than four decades, Waldron also created themes for jazz mainstays Gene Ammons, Jackie McLean, and Eric Dolphy. He is survived by seven children and two grandchildren.

Mary Hansen, 26, of injuries sustained after being hit by a car Dec. 9 in London. Hansen was singer/guitarist and a key member of U.K. experimental rock/indie pop band Stereolab. Originally from Australia, Hansen joined Stereolab in 1992. The group is signed to its own independent label Duophonic internationally and to Elektra in the U.S. It has released eight full-length albums in the past decade; its most recent, Sound-dust, debuted at No. 11 on the Billboard Heatseekers chart in September 2001.

**Epic Signs AC/DC; Deal Includes Catalog Rerelease**

BY CHUCK TAYLOR

NEW YORK—AC/DC’s fortunes are certainly back in black. The 25-year-old Aussie rock band has signed a multi-album contract with Sony Music’s Epic Records that includes the rerelease of its rich catalog of more than two dozen hits.

The opening riff will be heard in the third week of February 2003 with the reissue of classic sets Black in Back, Live!, High Voltage, Dirty Deeds Done Dirt Cheap, and Highway to Hell. All will feature restored art, new photos and liner notes, and Sony’s proprietary ConnectEd technology, which allows access to exclusive Web content.

Four more titles will follow in late March: For Those About to Rock We Salute You, Let There Be Rock (previously an import-only album), Powerage, and The Razors Edge.

**Muxxic Latina Restructures Miami Office**

BY LEILA COBO

MIAMI—Following changes at Spanish parent company Gran Via Musical (GVM) (Billboard, Nov. 30), Miami-based Muxxic’s professional series of restructuring moves designed to maximize its efficiency in both the U.S. and Latin America and bolster the company’s Mexican operations.

Muxxic’s Latin American operations are in the elimination of Muxxic’s marketing department, which was headed by Izel Diaz, and the appointment of Alberto Acosta—formerly with indie label Universal—to head Muxxic’s Mexican office. Muxxic’s marketing and production operations in the U.S. will now be taken over by Universal Music Group, which owns 25% of the company and already distributes Muxxic’s product.

In Mexico, Muxxic is in charge of its own marketing and promotion, in keeping with the company’s plan. “We are committed to fulfilling Mexico’s potential,” Rubi says.

“Muxxic’s project is Mexico.”

Even as Muxxic in Miami has downsized its operation and reshuffled its heads of press and A&R to other GVM departments, the Mexican operation is expected to expand.

Rubi will continue to oversee that operation from Miami, where he remains with his head of finance affairs. He will also act as a liaison between Spanish Latin American offices while GVM’s new director general, Pedro Danés, tells Billboard that Mexico will serve as a launching pad into the U.S. and Latin America for Muxxic.

Muxxic’s rock band has served as a major supplier of talent and as a place where artists can be more easily promoted, thanks to GVM’s ownership of network radio.

Muxxic’s media alliances throughout Latin America will facilitate that territory the promotion of its artists, which include Yuri and Martha Sánchez.

Rubí says, “Muxxic’s situation is one of coherence and necessity: given the conditions of the market.”
been a recurring theme in his young career. In the *Billboard* dated Nov. 30, Groban's first album got a 4 1/2 out of 5 after he appeared on ABC's low-rated Concert for World Children's Day, a special that only netted 4.7 million viewers. A PBS special that began airing Nov. 23 delivered increases in subsequent weeks, and, in the wake of NBC's Christmas in Rockefeller Center and a visit to Live With Regis and Kelly, his first album swells by 11% (72-12). At the same time, Groban's new CD/DVD combo, *In Concert*, makes a splash, entering this week's unpublished Top Music Videos at No. 1 and the big chart at No. 35 (58,300 units). Combined, Groban's two collections sell 189,000, a sum that would be good for No. 6 on this week's chart.

Also making merry in the wake of NBC's Rockefeller special are Michelle Branch (83-54, up 23%) and Christmas albums by Barry Manilow (78-55, up 17%) and Brian Wilson (entering at No. 158, up 69%). Speaking of young Branch, did you realize that the only titles with longer tenures on The Billboard 200 than her 69 chart weeks are soundtracks? Shrek has charted for 82 weeks; Moulin Rouge for 74.

Changing channels, appearances on CNN shows of Paula Zahn and Connie Chung and on Caroline Rhea's syndicated show bring Andrea Bocelli a 9% gain (41-31), while the first two cablecasts of A&E's latest In Concert enlist Rod Stewart with a 13% increase (31-22). TV is a big part of Stewart's December strategy, as appearances on Fox's Billboard Music Awards and The Wayne Brady Show might help him higher on next issue's chart, followed by appearances on Late Show With David Letterman on Tuesday (17), Good Morning America on Wednesday (18), and a slot on Dick Clark's New Year's Eve special on ABC.

TV's impact is especially visible on this issue's charts, which reflect the inevitable downsift in album volume that takes place the week after Thanksgiving's bustling traffic halt. Witness Norah Jones, who made an end-of-the-week stop on Saturday Night Live yet manages to garner a 5% gain with only one day left in the tracking week—good for a 26-17 ride on the new chart.

The list's Pacescarter award comes courtesy of home-video exposure, as the soundtrack to Disney's Lilo & Stitch almost triples (161-56, up 169%).

**SINGLES MINDED**

**TEN TO ONE:** Toby Keith rounds his collection of No.1 singles to an even 10, as "Who's Your Daddy" gains 309 detections and replaces Rascal Flatts' "These Days" atop Hot Country Singles & Tracks. Of the nine Keith tracks that DreamWorks has sent to radio since he moved to the label from Mercury in September, seven have gone to No. 1, including the last six straight. Of those nine songs, only "When Love Fades" and "Country Comes to Town" failed to ring the top bell. "Faded" was issued as Keith's debut single for DreamWorks, but the label shelved it after only a few weeks when many country stations began playing "How Do You Like Me Now?!", which eventually spent five weeks at No. 1. "Town" peaked at No. 4 in the Aug. 30, 2000, issue. The last artist to hit No. 1 with six straight radio releases was Tim McGraw, who did so from December 2000 with "Grown Men Don't Cry" to this past September's "Unbroken." McGraw's current "Red Rag Top" is attempting to stretch his No. 1 streak to seven, including 6-5 on the chart.

RIVER DANCE: Justin Timberlake's second single from Justified, "Cry Me a River," earns Hot Shot Debut honors at No. 44 on The Billboard Hot 100, with 29.6 million audience impressions. The first track from that album, "Like I Love You," was also the chart's highest new entry when it entered the Sept. 7 edition at No. 67; it eventually peaked at No. 11. Only three songs from Timberlake's group, 'N Sync, debuted higher than "River": "I Want You Back" (No. 25 in 1998), "Pop" (No. 29, 2001), and "Bye Bye Bye" (No. 42, 2000).

Atof the Hot 100 for the seventh straight week is Eminem's "Lose Yourself," which re-bullets after having its first decline in points on last issue's chart. "Lose" is up 25 million audience impressions to 155.7 million listeners, although the new total is still shy of the 159.1 million that the track posted two weeks ago. With a gain in 12-inch vinyl sales of 450 units, "Lose" earns Greatest Gainer/Sales honors for the first time and moves 55-21 on Hot 100 Singles Sales.

**DYNAMIC DUO:** Ja Rule pairs up with Ashanti once again on "Mesmerize." They are off to another successful start, with the Hot Shot Debut at No. 38 on Hot R&B/Hip-Hop Singles & Tracks. It ties Brandy's "Pull Money" for the second-highest debut this year on that list, following the current No. 1, "Work It" by Missy "Misdemeanor" Elliott, which entered at No. 36. The other two times these two artists teamed up, a top 10 single was the result. Their first union, "Always on Time," spent eight weeks at No. 1, while "Down for You," which also featured Charli "Chuck" Baltimore, peaked at No. 3.

Just one position above "Mesmerize," Ben- zino's "Rock the Party" earns the Greatest Gainer/Sales nod. This comes despite slipping nine positions on the Singles & Tracks chart, as the 146-unit sales increase does not offset the 250,000-audience impression decline. Meanwhile, with eight top 10 singles under its belt, Dru Hill primes itself for yet another, as "I Should Be..." earns the Greatest Gainer/ Airplay nod, advancing 18-11. Although the group hit No. 3 as a featured artist on Wil Smith's "Wild West," the previous top hit was its own last occurred in January 1999, when "These Are the Times" peaked at No. 5.

**ALRIGHT ALREADY:** Alan Jackson swaps the Hot Shot Debut crown of Hot Country Singles & Tracks for the second consecutive week, as "That'd Be Alright" bows at No. 53—the exact same debut position he occupied last issue with "Let It Be Christmas." The latter track remains the only holiday title to impact the country radio chart so far this season (53-46), despite a host of new holiday-album titles on the market. A pair of tracks from Brooks & Dunn's new It Won't Be Christmas Without You come mighty close to chart territory: "Hangin' Round the Mistletoe" and the album's title track claim 114 and 109 detections, respectively. It took 117 spins to crack the 60-position radio chart this issue.

Other new Christmas albums that could still spout chart entries include Jo Dee Messina's A Joyful Noise, Lee Ann Womack's The Season for Romance, Patty Loveless' Bluegrass & White Snow, and Clay Walker's Christmas. Comedic packages Chris Farley's Greatest Hits and Cedric K. Judd and White Trash Christmas by Bob Rivers are also candidates for radio play, as more often new seasonal sets from the Bellamy Brothers, the Oak Ridge Boys, the Charlie Daniels Band, the Tractors, and Bill Anderson. Aside from album releases, Epic is fielding Tammy Cochran's new cover of the Carpenters' "Merry Christmas Darling" to country stations.
<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL</th>
<th>WEEK 2 CDI</th>
<th>WEEK 7 CDI</th>
<th>BRACKET</th>
<th>WEEK 2 CDI</th>
<th>WEEK 7 CDI</th>
<th>TITLE</th>
<th>WEEK 2 CDI</th>
<th>WEEK 7 CDI</th>
</tr>
</thead>
</table>
The chart tracks the best-selling albums in the UK. The symbol indicates an album's multi-platinum level.

1. THE WHITE STRIPES - The White Stripes Revisited (6× Platinum)  
2. THE VINES - Highly Evolved (1× Platinum)  
3. SOUNDRACK - 8 Mile: More Music From 8 Mile (2 × Platinum)  
4. ERICK SERMON - Reck (2 × Platinum)  
5. BECK - Sea Change (2 × Platinum)  
6. LIL' FLIP - Underdog Legend (1 × Platinum)  
7. THE BRIAN SETZER ORCHESTRA - Boogie Woogie Christmas (3 × Platinum)  
8. JEREMY - Radio Disney Jams: Vol. 5 (2 × Platinum)  
9. VARIOUS ARTISTS - Disneymania: Superstar Disney ...Their Songs Remixed (2 × Platinum)  
10. TALIB KWELI - Quality (2 × Platinum)  

The chart includes albums from various labels such as Warner Bros., Roadrunner, Columbia, Dreamworks, Star Trak, Curb, Atlantic, Soundtrack, Drive-Thru, Walt Disney, Various, Reunion, RCA, Columbia, American, Jive, Interscope, Queens of the Stone Age, Jack Johnson, Shaggy, BMI 2370', 7VT 11398/1798, SHERYL CROW, BURT BACHARACH, BILLY JOEL, and others.
<table>
<thead>
<tr>
<th>DECEMBER 21, 2002</th>
<th>BILLBOARD 200</th>
<th>HEATSEEKERS</th>
<th>TOP INDEPENDENT ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Artist</strong></td>
<td><strong>Title</strong></td>
<td><strong>Label</strong></td>
<td><strong>Artist</strong></td>
</tr>
<tr>
<td>VARIOUS ARTISTS A</td>
<td>Now That I Call Christmas!</td>
<td>SoundScan</td>
<td>KELLY OSBOURNE</td>
</tr>
<tr>
<td>MANNHEIM STEAMROLLER</td>
<td>Christmas Extravaganza</td>
<td>SoundScan</td>
<td>HILARY DUFF</td>
</tr>
<tr>
<td>S GREATEST GAINER</td>
<td>Christmas Eve And Other Stories</td>
<td>SoundScan</td>
<td>SIMPLE PLAN</td>
</tr>
<tr>
<td>TRANSIBERIAN ORCHESTRA</td>
<td>Christmas Eve And Other Stories</td>
<td>SoundScan</td>
<td>SYLEENA JOHNSON</td>
</tr>
<tr>
<td>BARBRA STREISAND</td>
<td>Christmas Memories</td>
<td>SoundScan</td>
<td>THE USED</td>
</tr>
<tr>
<td>CELINE DION A</td>
<td>These Are Special Times</td>
<td>SoundScan</td>
<td>ROYCE DA 5’9”</td>
</tr>
<tr>
<td>ELVIS PRESLEY</td>
<td>It’s Christmas Time</td>
<td>SoundScan</td>
<td>RICARDO ARJONA</td>
</tr>
<tr>
<td>HARRY CONNICK JR.</td>
<td>When My Heart Finds Christmas</td>
<td>SoundScan</td>
<td>NICKEL AND DIME</td>
</tr>
<tr>
<td>HENRY CROCKETT</td>
<td>Faith! A Holiday Album</td>
<td>SoundScan</td>
<td>JOE NICHOLS</td>
</tr>
<tr>
<td>CHARLOTTE CHURCH</td>
<td>Dream A Dream</td>
<td>SoundScan</td>
<td>THE DONNAS</td>
</tr>
<tr>
<td><strong>HOT SHOT DEBUT</strong></td>
<td><strong>SOUNDTRACK</strong> A</td>
<td>O Brother, Where Art Thou?</td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td>TRANSIBERIAN ORCHESTRA</td>
<td>The Christmas Attic</td>
<td>SoundScan</td>
<td>CLINT EASTWOOD</td>
</tr>
<tr>
<td>BING CROSBY</td>
<td>White Christmas</td>
<td>SoundScan</td>
<td>NICOLE NORDeman</td>
</tr>
<tr>
<td>VINCEN GUARDALDI</td>
<td>A Charlie Brown Christmas</td>
<td>SoundScan</td>
<td>MARCO FRANCOGIL</td>
</tr>
<tr>
<td>MARIANNE CAREY</td>
<td>Merry Christmas</td>
<td>SoundScan</td>
<td>SUGAR CULT</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Holiday Happy Holidays</td>
<td>SoundScan</td>
<td>SELAH</td>
</tr>
<tr>
<td>TIM MCGRAW</td>
<td>The Greatest Hits</td>
<td>SoundScan</td>
<td>SO SAVAGE</td>
</tr>
<tr>
<td>ELVIS PRESLEY</td>
<td>White Christmas</td>
<td>SoundScan</td>
<td>OK GO</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Time-Life Treasury Of Christmas</td>
<td>SoundScan</td>
<td>STEVE TYRELL</td>
</tr>
<tr>
<td>ANNE MURRAY</td>
<td>What A Wonderful Christmas</td>
<td>SoundScan</td>
<td>ZOE GIRL</td>
</tr>
<tr>
<td>THE BEATLES</td>
<td>A Hard Day’s Night</td>
<td>SoundScan</td>
<td><strong>HOT SHOT DEBUT</strong></td>
</tr>
<tr>
<td>DIXIE CHICKS</td>
<td>Wide Open Spaces</td>
<td>SoundScan</td>
<td><strong>JUANES</strong></td>
</tr>
<tr>
<td>MARTINA McBride</td>
<td>White Christmas</td>
<td>SoundScan</td>
<td>SMILEY &amp; SOUTHSTAR</td>
</tr>
<tr>
<td>MANNHEIM STEAMROLLER</td>
<td>A Fresh Aire Christmas</td>
<td>SoundScan</td>
<td>BREAKING BENJAMIN</td>
</tr>
<tr>
<td>BURL IVES</td>
<td>Rudolph The Red-Nosed Reindeer</td>
<td>SoundScan</td>
<td>JOHN P. KEE &amp; NEW LIFE</td>
</tr>
<tr>
<td>THE CARPENTERS</td>
<td>Christmas Portrait</td>
<td>SoundScan</td>
<td>VICENTE FERNANDEZ</td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Marshall Mathers LP</td>
<td>SoundScan</td>
<td>ZOE GIRL</td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>(Hybrid Theory)</td>
<td>SoundScan</td>
<td>RELIANCE</td>
</tr>
<tr>
<td>RASCAL FLATTS</td>
<td>Rascal Flats</td>
<td>SoundScan</td>
<td>TORYMAN</td>
</tr>
<tr>
<td>NAT KING COLE</td>
<td>Christmas Favorites</td>
<td>SoundScan</td>
<td>NO SECRETS</td>
</tr>
<tr>
<td>DIXIE CHICKS</td>
<td>Fly</td>
<td>SoundScan</td>
<td>DASHBOARD CONFESIONAL</td>
</tr>
<tr>
<td>SHANIA TWAIN A</td>
<td>Come On Over</td>
<td>SoundScan</td>
<td>JOY WILLIAMS</td>
</tr>
<tr>
<td>MANNHEIM STEAMROLLER</td>
<td>Christmas Live</td>
<td>SoundScan</td>
<td>LIMITE</td>
</tr>
<tr>
<td>CARRASCO/DIAZ/NAVARRO/MECHID</td>
<td>The Three Kings Christmas</td>
<td>SoundScan</td>
<td>LIMITE</td>
</tr>
<tr>
<td>CREED</td>
<td>Human Clay</td>
<td>SoundScan</td>
<td>LIMITE</td>
</tr>
<tr>
<td>KENNY G</td>
<td>Miracles – The Holiday Album</td>
<td>SoundScan</td>
<td>LIMITE</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>The Christmas Music Of Johnny Cash, A Personal Collection</td>
<td>SoundScan</td>
<td>LIMITE</td>
</tr>
<tr>
<td>DESTINY’S CHILD</td>
<td>8 Days Of Christmas</td>
<td>SoundScan</td>
<td>LIMITE</td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>All-Time Greatest Christmas Songs</td>
<td>SoundScan</td>
<td>LIMITE</td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Ultimate Christmas</td>
<td>SoundScan</td>
<td>LIMITE</td>
</tr>
<tr>
<td>KENNY CHESSY</td>
<td>Greatest Hits</td>
<td>SoundScan</td>
<td>KENNY CHESSY</td>
</tr>
<tr>
<td>NAT KING COLE</td>
<td>The Christmas Song</td>
<td>SoundScan</td>
<td>NAT KING COLE</td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>A Very Special Christmas</td>
<td>SoundScan</td>
<td><strong>VARIOUS ARTISTS</strong></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Christmas Collection</td>
<td>SoundScan</td>
<td><strong>VARIOUS ARTISTS</strong></td>
</tr>
<tr>
<td>JAMES TAYLOR</td>
<td>Greatest Hits</td>
<td>SoundScan</td>
<td>JAMES TAYLOR</td>
</tr>
<tr>
<td>TONY BENNETT</td>
<td>Snowfall – The Christmas Album</td>
<td>SoundScan</td>
<td>TONY BENNETT</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>The Christmas Album</td>
<td>SoundScan</td>
<td>NEIL DIAMOND</td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td>Christmas Island</td>
<td>SoundScan</td>
<td>JIMMY BUFFETT</td>
</tr>
<tr>
<td>.spy</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Billboard**

**THE TOP NATIONAL SAMPLE SONGS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lose Yourself</td>
<td>James Blunt/Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>Work It</td>
<td>Missy Elliot/Def Jam</td>
</tr>
<tr>
<td>3</td>
<td>Feed Me</td>
<td>Bruno Mars/Motown</td>
</tr>
<tr>
<td>4</td>
<td>All My Life (No Oe To Hi-Hop)</td>
<td>Nicki Minaj/Atlantic</td>
</tr>
<tr>
<td>5</td>
<td>Celebrate</td>
<td>Metallica/Interscope</td>
</tr>
<tr>
<td>6</td>
<td>Birds, Bumps, Bump Bumps</td>
<td>The Old 97's/Epic</td>
</tr>
</tbody>
</table>

**THE HOT 100 AIRPLAY**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don't Worry Bout It</td>
<td>T.I./Interscope</td>
</tr>
<tr>
<td>2</td>
<td>I'm Your Angel</td>
<td>Faith Evans/RCA</td>
</tr>
<tr>
<td>3</td>
<td>Art Of Love</td>
<td>Shaggy/Universal</td>
</tr>
<tr>
<td>4</td>
<td>Rollin'</td>
<td>West Coast/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>You Are The One</td>
<td>Jessica Simpson/Capitol</td>
</tr>
</tbody>
</table>

**THE HOT 100 SINGLES SALES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Umbrella</td>
<td>Rihanna/RCA</td>
</tr>
<tr>
<td>2</td>
<td>Real Love</td>
<td>Michael Jackson/SonyBMG</td>
</tr>
<tr>
<td>3</td>
<td>Wasted On You</td>
<td>Beyoncé/Epic</td>
</tr>
<tr>
<td>4</td>
<td>Rollie</td>
<td>Flo Rida/Epic</td>
</tr>
<tr>
<td>5</td>
<td>Born Again</td>
<td>Elton John/RCA</td>
</tr>
</tbody>
</table>

*Disclaimer: The data presented in this image is a snapshot of the Billboard charts and rankings as of December 21, 2002, and is for entertainment purposes only. The information is subject to change and should be verified through official sources.*

**Order the Talent & Touring International Guide**

www.orderbillboard.com

**Over 17,000 International Listings:**
- Singers
- Concert Promoters
- Agents & Managers
- Sound & Lighting Services
- Venues & Clubs
- Equipment Rentals
- Staging & Special Effects
- Security Services
- Charter Transportation
- Merchandisers
- Insurance Companies

**A one-stop reference for anyone who buys talent or touring services**

**Call 1-800-745-8922 • International: 815-734-1216**

**Fax:** 740.382.5866 • By Mail: Send payment for $15 plus $7 S&H ($15 for international orders) to: Billboard Publications, PO Box 110, Marion, OH 43307. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final. Also available on diskette and mailing labels - for information, email jamin@billboard.com

**www.billboard.com**
Are New Rockers Earning The Buzz?
Continued from page 1

from Sweden, and the Vines from Australia.

But while the music sizzle generated by these bands has set the majors on a quest to sign similar-sounding acts, none of the vanguard performers’ breakthrough albums has yet sold in excess of 1 million units.

To date, the Strokes’ RCA debut, Is This It, released Sept. 25, 2001, has sold 800,000 units, according to Nielsen SoundScan. The White Stripes’ third album, White Blood Cells—initially issued June 26, 2001, by indie Sympathy for the Record Industry—has sold 548,000 units. The Hives’ Veni, Vidi, Vicious, first released by indie Epitaph Records Sept. 12, 2000, and subsequently picked up by Sire/Warner Bros., has sold 335,000 units. The Vines’ 2002 Capitol debut, Highly Evolved, has sold 527,000 units.

At the bands’ modern-rock home base, their crisp, stripped-down sound is still an anomaly on playlists heavily laden with new-metal and aggro-alternative tracks, and none has yet spawned a bona fide crossover pop-radio hit.

Albert Hammond Jr., guitarist for the Strokes, candidly notes, “People say, ‘You really broke through.’ Yeah, I guess we kind of broke through, but we didn’t go and demolish anything. We’re a little more there, that’s all. We have to make a great second record.”

Despite the fact that the jury is still out on the commercial fortunes of these bands, their boosters maintain that the groundwork has been laid for solid careers.

BOOSTERS PREDICT SUCCESS
V2 Records president Andy Gershon, whose label picked up White Blood Cells in January, says, “I think that ultimately, all these bands will be platinum and multi-platinum bands. . . . These bands are going to be tremendously successful and at the same time develop a really valuable catalog. At the end of the day, that’s what you want to have.”

But Bill Gamble, PD at Chicago modern-rock outlet WZZN (the Zone), counters that the new-look acts still have not proved themselves where it counts—at the cash registers.

“If you’re a promo person for any of the labels, you as a sales person feed on fear,” Gamble says. “Don’t miss it! Look what the critics are saying! Look at the buzz here! This is the next big thing! You don’t want to miss it! Your job is to be on top of that stuff! And it does create interest, it does create curiosity. . . . But then it’s like, ‘Let’s see if it’s genuine. Let’s see if it holds up. Let’s see if people are buying it.’”

At the most successful of the Spins magazine’s successor bands, each of whose new albums has sold in excess of 200,000 in its first week, the band’s current hit single, “Somebody Told Me,” has been at the top of the Modern Rock charts for a month, and the group’s debut album, The White Stripes (V2), has sold 140,000 copies.

“We’re not out to make money,” Gamble says. “This is all about generating buzz and creating a buzz-train that will keep going and go to the next album. It’s a 24-hour deal.”

On The White Stripes’ second album, the band’s lead vocalist, Jack White,.expand
Big Winners, Big Tributes Light Up Billboard Awards

Continued from page 1

adds, “I find in general that all these awards shows help boost sales, and I would say it benefits the winners the most. I know Ashanti won a bunch of awards, and I’ve definitely seen an increase in her sales.”

Ashanti, who entered the Billboard chart record books when her eponymous debut in April earned the biggest first-week sales for a debut female solo act topped off her banner year by claiming multiple awards in the R&B/hip-hop category—artist of the year, female artist of the year, single of the year (Foolish”), singles artist of the year, and new artist of the year—plus Hot 100 singles artist of the year, top new pop artist of the year, and female artist of the year.

“It’s definitely an honor,” the Murder Inc./Island Def Jam singer said of winning so many trophies. “It took me so long to get where I am, and this year has been a whirlwind. I’m really blessed and really thankful. I want to keep on doing what I’m doing and keep the people happy.”

Artist of the year Nelly also earned honors as male artist of the year, R&B/hip-hop male artist of the year, Hot 100 singles male artist of the year, rap artist of the year, and rap track of the year for “Hot in Herre.”

The Fo’ Reel/Universal rapper said, “When you have that much radio support and that much support from the fans that you win six awards at any awards show, it’s real mean.”

The members of multiple honoree Creed were taken back by their win for group/duo of the year. “It’s surprising we won, because this year seemed to be bad for us. So for us to win group of the year is strange,” guitarist Mark Tremonti said. “But then I realized that the economy and the whole music business is down so much that everybody has been struggling. The number of record sales and touring numbers haven’t been the same for anybody. So record sales success, I don’t know how to explain it,” he said.

The album has sold 6 million units. Also winning four awards were Roadrunner act Nickelback (Hot 100 singles group/duo of the year, Hot 100 singles of the year, top 40 track of the year, and Hot 100 airplay single of the year for “How You Remind Me”) and Flawless/Geffen/Interscope’s Puddle of Mudd (rock artist of the year and modern rock artist of the year, as well as rock track of the year and modern rock track of the year for “Blurry”). With the four wins, Puddle of Mudd also earned the distinction of being the first act to sweep all four rock awards since U2 claimed the feat in 1992.

The awards show’s first major trophies won by Nickelback. “It’s awesome,” lead singer Chad Kroeger said. “Anytime you’re getting recognized like this, it validates Nickelback. We’re not just out there messin’ around. People are taking notice of what we’re doing.”

Other multiple winners were Eminem (whose Web/Aftermath/Interscope label’s Eminem Show was named album of the year and R&B/hip-hop album of the year) and V2 artist Moby (electronic album of the year for 18 and electronic albums album of the year for V2; his 2001 album 18).

Toby Keith, who was named country singles artist of the year, said a Billboard award stands out from the others (trophies on his shelf). “This award is a results thing,” the DreamWorks artist said. “It’s not completely political. If you’ve had a big year on the album charts and a big year on the singles charts, it all cumulates to how hard you work and not necessarily that way in our industry all the time. Billboard is a big magazine, and everybody respects it. So to win this award is something I’ll treasure for a long time.”

Taking home its first Billboard Music Award was Epic’s R&B for R&B/hip-hop single (sales) of the year for “U. Huh.”

Among other highlights were special presentations to Annie Lennox and Cher. Lennox was given Billboard’s highest accolade, the Centurion Award, by Moby. In London working on her new album, Lennox expressed her gratitude via a videotaped message. (For the text of Moby’s introduction and Lennox’s acceptance speech, see story, left.)

Cher provided a special audience moment during a moving acceptance speech for the Billboard Artist Achievement Award. Introduced by Aerosmith frontman Steven Tyler, the Grammy Award, Academy Award, and Golden Globe-winning artist/actress said she was “lucky to be able to do so many things” and later thanked her former music partner and husband, the late Sonny Bono. Cher also brought the house down when she decried critics who repeatedly predicted her demise over the years. “Fuck ’em,” she said to thunderous applause. “I still have a job, and you don’t.”

Live via satellite from his Neverland ranch, Michael Jackson received a special Billboard award for his 1982 Epic album Thriller, which spent 37 weeks at No. 1, the longest span of time that any album has logged in the history of the Billboard 200. On hand at the ranch to present the award to Jackson was comedian/writer Chris Tucker.

Additional show highlights included Nelly and the St. Lunatics dancing out of a giant oven door to perform the crossover hit “Hot in Herre” before a dancing-in-their-seats audience, while Creed repeated its der- ring-do approach to rock by perform- ing under the Las Vegas sky atop the towering Stratosphere Hotel.

There were other high-octane performances from Avril Lavigne, Faith Hill, Puddle of Mudd, and Justin Timberlake. But by far the most energetic—and moving—segment was the special tribute to pioneering rap trio Run-D.M.C., whose members Joseph “Run” Simmons and Darryl “DMC” McDaniels recently announced their retirement following the murder of colleague Jam Master Jay (aka Jason Mizell). Underscoring the unifying force of music, Nelly, Ja Rule, Busta Rhymes, Queen Latifah, Aerosmith’s Steven Tyler and Joe Perry, and others (see story, above) had the audience on its feet and a sea of arms waving and pumping in the air.

“Thank you. This is great!” rival music awards show host and comedian Cedric the Entertainer said. “People were sincere.” Host of his own nightly Fox TV series, Cedric set the tone with a humorous videotaped spoof of Eminem’s hit song 8 Mile.

According to Nielsen Media Research, the show drew 9.3 million total viewers, earning a 5.6 rating and an 8 share. Bob Bain served as the show’s executive producer. Producers were Paul Flattery and Michael Levitt. The show’s director was Bruce Gowers.

The Billboard Music Awards are based on the Billboard year-end charts, which will appear in the Dec. 28 issue. For a complete list of winners, visit billboard.com/awards.

Additional reporting by Melanie Newman and Rashawn Hall in Las Vegas and Margo Waitimine in Los Angeles.
Backstage At The Billboard Music Awards

Compiled by Melinda Neuman, Gail Mitchell, and Rushahun Hall from Las Vegas.

AFTER SNARLING EIGHT AWARDS, Ashanti is already looking at crossing over into a different media: movies. "Currently, Irv Gotti and Joel Schumacher are putting Sparkle together, Joe [Ruff] and I and a whole bunch of other industry people will hopefully be doing that," she told Billboard. "Sparkle is about three females who are trying to put together a group, and they have their boyfriends managing them."

ARTIST ACHIEVEMENT AWARD recipient Cher said her greatest achievement is "just staying in the business. Truthfully. That's the biggest achievement. It's really hard to do it, you know. I'm trying to think of women that started the same time that I did, and who are still here. I think that's the hardest thing in any facet of our business, because people eat you up and then are tired of [you] and God knows, I've had people be really tired of [me] a lot of times. And people always [say], 'What made you keep going when you were completely washed up?' and blah, blah, blah, but you just keep going because that's what you do."

FOR AEROSMITH'S STEVEN TYLER, who presented Cher with her artist achievement award, there was no question what her greatest feat was: "It's how she straddled that cannon [in the 'If I Could Turn Back Time'] video. It put me to shame for the rest of my life. Just that image of her," he said. "That, and, really, the image of being a kid and growing up and seeing The Sonny and Cher Show." Bandmate Joe Perry simply called Cher "an amazing woman."

SIX-TIME WINNER NELLY said one of the highlights of this year was his tour in support of Nellyville. "That was a big thing for us, because it was the first time we ever headlined [a tour]. People say we could have done it last year, but we wanted to learn a little more about touring before we just jumped out there thinking we were big and bad," he said. "I think it made it better for this tour, because we were fully in control. We knew the ins and outs a little bit more. Coming off that tour was crazy. We were all the way out in Boise, Idaho. Who does shows in Boise? It was real big."

NICK CARTER, who introduced the finalists for artist of the year, says believes he and the other Backstreet Boys will "work things out" in the breach-of-contract suit the group recently filed against Jive Records (Billboard, Dec. 7). "I've already talked with [Jive's] president, and the boys have talked to the president. I can't specify anything, because I wasn't into [the suit] solely; there are four other guys in the group, but the fact is we're going to work it out. We want to do another record as the Backstreet Boys, and I want to do another [solo] record."

CEDRIC THE ENTERTAINER marked his first solo stint as a major-awards-show host with the Dec. 9 Fox telecast. Twice co-host of the annual BET Awards with comedian Steve Harvey, Cedric stepped into the host shoes worn last year by fellow Fox personality Bernie Mac. "I just graduated from awards-show host pilot school," the comedian said. "Now it's 'top gun.'" The St. Louis-born comedian is a fan of Marvin Gaye, Maze, Jay-Z and Linkin Park, can be heard doing the interludes on both Nelly albums. "I've known him and the St. Lunatics for years," Cedric said, "having introduced them at talent shows in St. Louis. Is he entertaining the notion of recording his own album? 'I've got some things I'd like to do,' he admitted, 'mixing some comedy with serious music." In the meantime, he plans to continue inviting musical guests onto his weekly Fox series Cedric the Entertainer Presents, which thus far has welcomed Ice Cube and Xzibit.

CREED GUITARIST MARK TREMONTI said he can often size up an audience before the band even hits the stage. "Sometimes, if you watch the bands that play before you, you can tell how they're going to be, but sometimes the audience just doesn't like that band or whatever," he said. "But I think into the second song, if you haven't won them over by then, you know it's going to be rough. Usually our crowds are great right off the bat. There's maybe one out of 20 shows where the crowd could have been better." The winners of four awards, including group/duo of the year, will spend Dec. 31 playing a gig in Philadelphia. "I love playing New Year's Eve," he said. "Everyone's out to have fun that night, so you know the concert is going to go off. You bring all your friends [to town with you], and you party there."

JUSTIN TIMBERLAKE, who performed "Cry Me a River" at the awards show, knows people want to find out if the song is about his breakup with Britney Spears, but he's not saying. "I think I knew when I wrote the song that people were going to speculate [on] what it's about. It's about of everybody's unusual and interesting fascination with my personal life," he said with a laugh. "It's very strange. I'm not going to go out on a limb and say it's about anything in particular. If you want to know where the truth is, it's about me." Although delighted with the success of his solo debut, Justified, he says he thinks people are still getting used to the album's R&B flavor. "It's tough to sell an R&B album, especially coming from a group where people perceive it as a pop-oriented thing. It's not even a different genre, to come from what people perceive as a whole fad, and to switch up your whole game and to try it out, I really didn't think about it too much, but it was kind of brave of kind of go for it that way."

ASK PERFORMER FAITH HILL how she felt when her new album, Cry, came in at No. 1 on The Billboard 200 and she'll tell you how excited she was, but ask her about husband Tim McGraw and she'll say more than 600,000 copies in its first week, and she really bumbles. "With Cry, I don't know what to say, but when you ask me about him, it gets cut off right away," she said. "Because he's just so easy to talk about. It's a phenomenal album, first of all. It's the first time he's ever been released in the Christmas time period, and he was just worried about barely making it. We all knew he was going to be great. We were all very, very excited. He deserves it." McGraw, who served as a presenter at the show, said the first-week success of Tim McGraw and the Dancehall Doctors was "awesome. I was real proud of my band. You know, those guys put a lot of work into that record. You just try to make the best music you can make and see what happens."

PUDDLE OF MUDD rocketed four awards, including rock and modern rock artist of the year, and performed "She Hates Me" on the show. With tongue firmly planted in cheek, lead singer Wes Scantlin said he thinks he knows why the song has been so successful: "I'm not going to say who that's about, actually, but I think the reason every single teen likes that song so much is that I figured out women: They hate men. I've been hated on by women for a long time. All you women out there, I know what's up. You don't mess with me. I got your number in my back pocket." Conversely, he finds it "amusing" that he's been categorized as a rock band. "I think it's really cool in my heart."

MOBY, winner of electronic album of the year, introduced the segment honoring Billboard Century Award recipient Annie Lennox. He told Billboard that even though he's never met Lennox, he respects her tremendously. "First and foremost, what I love about Annie Lennox is her voice. I also have a lot of admiration for her strength, her strength, her intelligence, unconvincational musician because, unfortunately, there are so many male and female artists who seem like product. She has so much personality, and her strength comes across in everything she does. She seems strong and uncompromising in a world where musicians are so quick to compromise."

ALTHOUGH HE HAS PERFORMED "How You Remind Me" hundreds of times, Nickelback lead vocalist Chad Kroeger said he still loves singing it, because "every night when we sing it, first off, we know it's the end of the show, so we know we're getting off work five minutes later. And we love the reaction we get: Everyone's singing along, and it's a great time." The tune, which was named Hot 100 single of year, "seems to be able to affect 4-year-olds, 40-year-olds, 84-year-olds. It doesn't seem to matter whether you can speak English. If the only language you can speak is Japanese, humming along doesn't seem to be a problem," Kroeger continued. "We're very lucky, and I think we're all very grateful to that song. I think it's sort of our 'Hotel California.'"

AVRIL LAVIGNE opened the show with a medley of her two hits "Complicated" and "Sk8er Boi," but the latter is her favorite of the two. "It's not as pop; it's more rock. I wrote it about how people were that I saw in high school and how they treat each other," she said. "There's kind of a message in there to be true to yourself, because the girl doesn't go with the guy cause she's worried about what her friends will think, and then she kind of misses out in the end. Then it turns into like a little bit of a fantasy: I end up with the rock star in the end. I used to be totally obsessed with skaters. I used to be a skater, and those were the kind of guys I was really into. And I'm also into rock stars. Those are the kind of guys I like. So I got a bit girly on that song."

B2K IS ON A ROLL. In addition to walking away with the R&B/hip-hop singles (sales) of the year award for '13 Hitz,' the Epic Records outfit was making more chart history. Lead single "Bump, Bump, Bump" with P.Diddy is B2K's top 10 R&B single and thus far its highest-charting Hot 100 single. "It feels good being noticed for all the hard work we've done in the last two years," said group member Raz-B, who along with Omarion, Lil Fizz, and J-Boog appeared as presenters on the awards telecast. "We didn't expect things to go this far," Omarion added. "It's been a very long year, but we're very appreciative." Pandemonium, the group's follow-up to its 2002 eponymous debut, debuted Dec. 10. B2K plans to hit the tour circuit again in June.

THINGS HAVE DEFINITELY CHANGED for presenter and Nickelodeon/ive artist Nick Cannon, who also stars in new movie Dramline. "The first awards show I ever attended was the Billboard Music Awards back in either '95 or '96," he said. "I was a seat-filler, and I drove all the way from San Diego to Vegas. I had my three-piece white suit on with my black hat. I remember I got to sit next to Tinni Braxton, and they didn't move me the whole time. I was sitting there the whole time. And then I knew that is what I wanted to do. Now, to be a part of this, legitimately, is just a blessing. It's way crazy to see how things can change up in a few years."

TEN ALBUMS INTO HIS CAREER, Toby Keith, who rapped honors for country singles artist of the year, said he's glad he's managed to stay "slowly" instead of meteorically. "I know when I first came out, I [could] name 25 guys who had multi-million albums, and they don't even have record deals today," he said. "They're out of the business. Just to grow steadily and just continue to evolve and get to play your music everyday, it's just a gift from God."
The 13th annual Billboard Music Awards, held Dec. 9 at the Grand Garden Arena of the MGM Grand Hotel in Las Vegas, were highlighted by highly charged performances by Avril Lavigne, Nelly, Justin Timberlake, Puddle of Mudd, and Faith Hill. The show also featured a star-studded tribute to Run-D.M.C.

The ceremony was preceded Dec. 8 by the Billboard Bash at Studio 54 in the MGM Grand, hosted by Ryan Seacrest of American Idol. Several non-televised awards were presented at the bash. Billboard also hosted a private party at Olio! in the MGM Grand before the awards ceremony. (Photos: Chris Farina)

Ashanti, the year's big winner with eight awards, takes the stage to receive her honor as R&B/hip-hop artist of the year.

Faith Hill belts out her most recent single, "Cry."

From left, Nelly, Aerosmith's Steven Tyler, and Busta Rhymes bust some serious moves on "Walk This Way" during the Run-D.M.C. tribute.

Moby accepts his award for electronic album of the year for 18—one of two Billboard Music Awards he received this year—at the Billboard Bash.

Nelly roars through "Hot in Herre," honored as rap track of the year.

Nivea blazes with her hit "Don't Mess With My Man" at the Billboard Bash.

Puddle of Mudd's Wesley Scantlin—whose band swept all four rock categories in 2002—shakes the rafters with "She Hates Me."

Backed by a string section and a 20-member choir, Justin Timberlake pours it on with "Cry Me a River."

Sharing a moment at the pre-awards party, from left, are VNU Business Media president/CEO Michael Marchesano, VNU Business Media COO/Billboard Music Group president Howard Lander, Arista recording artist Blu Cantrell, and American Urban Radio Networks president Jay Williams.

Enjoying the Billboard Bash, from left, are Billboard associate publisher worldwide Irwin Kornfeld, Parallel Entertainment manager Maggie Houlihan, Virgin Entertainment marketing manager Ann Egelhoff, WEA VP of country sales Neal Spielberg, and British Consulate General vice consul Scott Campbell.

Cher caps five decades in the music business with her Artist Achievement Award.

Moby accepts his award for electronic album of the year for 18—one of two Billboard Music Awards he received this year—at the Billboard Bash.

Nelly roars through "Hot in Herre," honored as rap track of the year.

Nivea blazes with her hit "Don't Mess With My Man" at the Billboard Bash.
Anticipating the awards ceremony at the pre-show party, from left, are Garnier marketing manager Roseann Fernandez, Garnier promotions manager Patty DiMucci, Billboard sponsorship coordinator Ceele Rodriguez, Publicis S&L promotion supervisor Raquel Sandoval, and Publicis S&L marketing director Jose Gonzalez.

Gathered after the Billboard Bash celebrating Nickelback's four Billboard Music Awards in the MGM Grand casino, from left, are Billboard East Coast account executive Joe Maimone; Nickelback's Mike Kroeger, Ryan Vikesal, Ryan Peake, and Chad Kroeger; Roadrunner Records president Jonas Nachsin; Billboard associate publisher worldwide Irwin Kornfeld; and Bryan Coleman of Union Entertainment.

Taking in the pre-show party, from left, are Concrete Marketing president Bob Chiappardi, JVC Disc America VP of sales and marketing Sean Smith, Smith's stepdaughter Sally Abrams, and Billboard associate publisher worldwide Irwin Kornfeld.

From left, Terri Mizell, widow of R.E.M.'s DJ Jam Master Jay, and the rap unit's Darryl "DMC" McDaniels react to the award show's climactic tribute to the group.

Avril Lavigne kicks off the awards show with a rocking rendition of "Complicated."

From left, Mark Tremonti, Scott Stapp, and Scott Phillips of Creed collect their trophies for group of the year.

Hooking up at the pre-show party, from left, are Baker & Taylor VP of music Steve Harkins, Baker & Taylor music product manager Jennifer Wink, Billboard East Coast account executive Joe Maimone, the Gary Group senior account executive Dana Glassburn, and Glassburn's husband, Mark Bassett.

Billboard senior writer Chris Morris, left, welcomes Alliance Entertainment Corp. executive VP of corporate marketing David Schlang to the pre-awards party.

From left, Mark Tremonti, Scott Stapp, and Scott Phillips of Creed collect their trophies for group of the year.
of dollars in advertising expenses by using artist and venue Web sites to announce concert news. Jim Gerin-
ut, partner in Rebel Waltz Mana-
ding, says he holds on to 70%-
80% of the money he would
ormally spend on tour marketing
for many recent Beck and No Doubt
dates. The Web also provides an
instant way to communicate with
an audience: For example, Beck set
earlier start times for many of his
weekly concerts after young fans
e-mailed to tell him that curfews
would keep them from attending.

**GOLD MINE FOR ARTISTS**

Such features boost the sites
themselves and can put money into
artist pockets. Such revenue is
snapping up as much as $30,000
per year by charging $25.95 annu-
ally to join her site. Although the
site offers a number of free features,
paying members enjoy such benefits
as meet-and-greet opportunities
with the singer and access to pre-
ferrered concert tickets before the
general-public-on-sale date.

"It’s like hitting the gold mine," Ethridge
says. "This Web site is a way to immedi-
ately fire up a complete fan base about
something. You can post something" and
get an immediate response.

The site "plays a big part in my
career," she says. "My live shows sell
as much as ever. I’m sustaining at
this level without a massive radio
hit. So I have a lot of it to thank," she
said. "We can market ourselves and get
the info out through the Internet."

Tim McQuaid, president of Fan
Asylum—which manages Eth-
ridge—also points to the
Matching Twenty and Whitney
Huston—says that not every act
has the $250,000 it typically
takes to develop a site as elaborate as
Ethridge’s. But he says artists both
big and small can benefit from
Internet exposure. Just posting a
simple site with basic tour infor-
maton, something that is virtually
free, can work wonders.

Wilco heavily relied on its
Web site to sell out a number of dates
on its tour during the past year. Those
who register at the free site—about
25,000 people who are currently signed
up—can buy tickets to shows before
public on-sales.

For an Oct. 17 concert at New-
York’s Roseland Ballroom, "we sent
out e-mails a few days in advance
of the early on-sale and sold out
the show within two days. And we did
no advertising," Wilco manager
Tony Margheriti says. "There have been
shows where we’ve saved as
much as $10,000."

The potential for saving money
on advertising is great. A full-page
ad in the Sunday New York Times,
for example, can run as high as
$80,000; a quarter-page can cost
as much as $25,000.

"We deal with a lot of people
that are under the radar," says Jim Flem-
ing of the Fleming & Associates
agency, which books such artists as
Ani DiFranco. "[Their sites] put
them on a level playing field. They
may not be as sophisticated as oth-
er, but it gives them out the info. It’s
empowering for indie artists."

DiFranco’s site lists all of her tour
dates and provides purchase links.
Another Fleming-booked act, Dan
Bern, recruits street teams through
his site. Members print out one-
sheet ads from their computers and
tape them up around town, in exchange
for free admission to Bern’s shows.

"The Internet is a great equalizer.
It makes me and my DLS line
very bit as impressive as IBM," Goo
Goo Dolls’ Robby Takac says. "The
Internet certainly seems to be help-
ing with the shows."

Within a year, Goo Goo Dolls plan
to bow their own dial-up server
(similar to AOL), where users can
get premier concert tickets, e-mail,
and other extras for about $29
a month. Currently, Goo Goo fans get
a password for a presale option
when they pop the band’s latest CD,
$50.

"They are a very surprising
does a task that is effective, they
are going to do it.

Clear Channel Entertainment
(CCE) launched its GetAccess
membersh-p program in 2001. For a $60
annual fee, members get first crack
at tickets for select concerts, sport-
ing events, and other live happen-
ings in their area; the program is
available in 37 cities. CCE teams
with such partners as Sam Goody and
Entertainment Weekly maga-
ze to promote GetAccess (Bill-
board, May 25).

As Chris Hearne, president of
CCE’s Access Group, told Billboard
earlier this year, "We produce so
many shows in so many markets,
and it’s all about how to improve
the customer experience, not unlike
the airlines and their frequent-flyer
[programs]." Among the acts whose
tickets have been offered are the
Rolling Stones and Shakira.

Internet ticket sales at the 18
North American venues managed
by House of Blues (HOB) Concerts have
doubled during the past two years.

"We now see tangible evidence
of people going to the Internet," says
HOB executive VP of concerts Alex
Hodges, who points out that speed-
er online transactions beat half-
hour long in-person waits and
endure when ordering tickets
over the phone. "I think if there’s less
pain involved, more people will step
up and buy. This is a phenomenon.

He also notes that according to
in-house surveys, 12% of people hear
about concerts from the Inter-
net, just behind 14% of people who
learn about them on the radio.

This past spring, HOB’s Universal
Amphitheatre and Nederlander’s
Greek Theatre—which regularly
cross-promote shows—announced
a three-week advance purchase
opportunity for 65 summer events
at the two Los Angeles venues. The
program, called the Premiere-Mar-
quee Club, was offered to both
venue operators’ Web mailing lists
via e-mail blasts.

"We had great results," Hodges
says, noting that 66% of the people
bought Premier tickets. The 2003 Pre-
miere Club will kick off in March.

**PRINT IT YOURSELF**

Venues also are bullish on ad-
anced-ticketing technology. Many
facility executives are cheering
Ticketmaster’s print-at-home fea-
ture—introduced in 2000—which
enables customers to print out bar-
coded tickets on standard com-
puter printer paper.

HOB rolled out print-at-home
tickets at San Diego’s Coors
Amphitheatre in August. Hodges
says he was worried about con-
sumer resistance, but 12,000 tick-
et were sold this way for only six
shows. He says, "Printing at home,
you can quickly make your transac-
tion, print it, and have it in your
hand. That enhances sales."

Venues’ speedy adoption of print-
at-home ticketing is leading to
improvements from Ticketmaster.

On deck are tickets that will be sent
to consumers’ cell phones, with digi-
tal bar codes on the phone screens
that can be scanned at venues. To
further encourage online ticket pur-
chases, many venues—including
Philadelphia’s First Union Center—
are adding 3D functionality to their
Web sites that will display the exact
view of the stage from each seat.

**HOW IT ALL WORKS**

Generally, artist and venue sites
operate their presales by giving reg-
istered fans a password before link-
ing them to Ticketmaster. That
password is typed in during the pur-
chase and activates the exclusive
sale. Purchases are generally limit-
ed to four tickets. As with phone
sales, Internet buyers can pick up
tickets at the venue, print them out
at home, or have the tick-
et mailed to them.

Depending on the size of the
venue, as much as half the house
may be put up presale—Wilco’s
Roseland Ballroom setup was typ-
ical—with tickets generally offered
a few days before general-public
sales. Those select crowds tend to
snag the best seats, but typical Tick-
etmaster fees still apply.

But Ticketmaster—which has
exclusive contracts with many
buildings—does allow a select
number of tickets online for a
smaller fee or without a service
charge through Musicoday, an
online commerce site founded by
Conor Capshaw manager of Dave
Matthews Band (DMB).

In addition to DMB, such acts as
Wilco; Medeski, Martin & Wood;
Shania Twain; Shakira; and Marc
Anthony have offered tickets
through Musicoday on their Web
sites. The artists pay Musicoday a
total percentage to sell up to 10% of
their available concert tickets
with Ticketmaster’s blessing.

Barnes says, "We try to accom-
modate the bands’ desire for unlim-
it fan clubs and want to provide a
limited amount [of tickets] to die-
hard fans."

Capshaw says, "We’re not trying
in Ticketmaster. We’re working
alongside them. We’re just pulling a
portion of the tickets... and hoping [the pre-
sales] will help sell more tickets for
everybody overall."

On the other hand, this June’s
Bonnaroo Festival, which hosted
such jam bands as String Cheese
Incident and Widespread Panic, sold
tickets to the festival online through
its own Web site without Ticket-
master participation. Event organ-
izers originally intended to make
tickets available via traditional Tick-
etmaster outlets, but the quick sell-
out rendered that plan irrelevant.

Not surprisngly, Barnes says the
Ticketmaster presales will con-
tinue to constitute only a fraction of
the online sales because that is the
investment required in a site that can
handle its own ticketing.

**PROMOTERS’ ROLE CHANGING**

The rise in Web ticketing is alter-
ing the role of the promoter, but
there is still plenty of work for the
show presenter to do, says CCE’s
Sam Kinken, a New York-based pro-
moter who has helped launch the Wilco’s
Roseland Ballroom date.

Placing acts is "just one aspect
of their whole responsibilities.
You are the eyes and ears of that
show," he says. "You can’t think of
Ticketmaster's role in the business."

As Guerinot notes, there have been occasions when Web sales have
not met expectations. "The response to the Tony Hawk show in Boston
was not as great [as some other cities]," he says of Boom Boom
Booms' recent tour. The shakedown of concert
web sites on that tour proved to be an
"it's getting of great places to play
the band; you’re working with
their manager."
JANUARY
Jan. 9-11, First Annual International Stadium Management Conference, presented by the International Assn. of Assembly Managers (IAAM), Hyatt Regency, Phoenix, 972-338-1013.
Jan. 11-9, Noorderslag Music Seminar, De Oosterpoort, Groningen, Netherlands noorderslag.nl.
Jan. 11, Stellar Gospel Music Awards taping, Atlanta Civic Center.
FEBRUARY
Feb. 4-6, Digital Content Delivery Expo (DCD Expo), San Jose Convention Center. San Jose, Calif. 978-474-1900.
Feb. 7-8, 15th Annual Frank Sinatra Celebrity Golf Tournament, presented by the Barbara Sinatra Children’s Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.
MARCH
March 1-2, Global Entertainment and Media Summit, Le Bar Bat, New York. 973-228-1450.
March 4-8, 2003 Million Dollar College Radio & Music Conference, Radisson Hotel Atlanta South, Atlanta. 404-761-4000.
March 10, Fourth Annual Best Celars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.
March 12-16, South by Southwest (SXSW) 2003 Music Conference and Festival.

Submit items for Lifelines, Good Works, and Events Calendar to this issue.

Girl, Sara Kaitlyn, to Philip and Susan Olivia, Dec. 5 in Nashville. Father is a visiting music analyst for Sony/ATV Publishing.

Boy, Timothy Connor Murray, to Kim Wiggins Murray and Brad Murray, Dec. 3 in Nashville. Mother is former creative manager for Acuff Rose Music.

MARRIAGES
Sarena Angeleline Comeux to Brian Philips, Nov. 28 in Detroit. Groom is senior VPGNM of CMT.


BIRTHS
Girl, Hannah Olivia, to Andrea and James Lopez, Dec. 3 in New Jersey. Father is VP of urban marketing for Atlantic Records.

Twin girls, Anna Elisabeth and Abigail Grace, to Angela and Todd Smith, Dec. 2 in Nashville. Father is a manager of the trio Selah.

BOOK OF THE WEEK
Pop Hits Singles & Albums
A comprehensive chronicle of pop music’s early years, Pop Hits Singles & Albums 1940-1954 provides an in-depth look at the biggest hits and artists of the golden era of pre-rock popular music.

Pop Hits was compiled by renowned chart archivist Joel Whitburn and actually combines several books in one, covering all aspects of the multiple singles and albums charts that were published by Billboard in the years 1940-1954. (This was the period before the introduction of the definitive Hot 100 Singles and Top Pop Albums charts.) Whitburn’s listings of singles include all artists and recordings that appeared on Billboard’s various pop singles charts for the period. A year-by-year ranking shows the peak position of every charted pop single for the years 1940 to 1954. The book also has a full history of early pop albums, with information on the artists and recordings that appeared on Billboard’s multiple album charts from 1945-1954. Finally, a bonus section chronicles week-by-week the top 10 of every Billboard “Best Sellers” singles chart from 1940 to 1954.


UPCOMING EVENTS
BILLYGRAM AIRPLAY MONITOR RADIO SEMINAR & AWARDS
Feb. 6-8, The Eden Roc Resort • Miami Beach
BILLYGRAM MUSIC & MONEY SYMPOSIUM
March 6-7, The St. Regis Hotel • New York City
BILLYGRAM LATIN MUSIC CONFERENCE & AWARDS
May 5-6, The Eden Roc Resort • Miami Beach

For more information: Michele Jacangelo 646-654-4600 • billyevents@billboard.com

BILLYGRAM has set the date for its next Music & Money Symposium. The one-day networking event, which brings investment firms together with top music industry executives and entrepreneurs, will be held March 6 at the St. Regis Hotel in New York.

Participants in the event will include senior executives from artist management companies, record labels, music publishers, touring and promotion companies, new-media companies, law firms and accountants, financial services and consulting firms, venture capitalists, and other equity providers.

Among the planned topics for the March symposium: “New Economics of the Music Business,” in which industry leaders will examine how revenue erosion and tighter margins are changing the music business; “Finding the Funding that Fits,” a look at the ways that funding partnerships are formed; and “ValuNG Music Assets,” which will focus on the current market view of music and publishing companies. Additional topics, speakers, and panel participants will be announced in the coming months.

For general information about the event, contact Michele Jacangelo at 646-654-4600 or visit www.billboardevents.com. For panel and speaking opportunities, email kischla@billboard.com. For registration information and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648.
Aficionados

The ninth annual T.J. Martell Wine and Music Aficionado Dinner raised more than $133,000 last month at the Hamild Pratt House in New York. Pictured at the event, from left, are auctioneers Joe Smith and Ann Colgin, foundation chairman Tony Martell, and event hosts Daniele and Terry Ellis.

The Hendrix Experience

Sky Church in Seattle hosted a tribute show Nov. 24. The date was Jimi Hendrix's birthday. Joining the original band of Gypsys bassist Billy Cox and drummer Buddy Miles were guitarist Eric Gales, Kid Rock guitarist Kenny Olson, Native American blues rocker Indigenous, and former Earth, Wind & Fire guitarist Leon Reynolds. Headlining the event was Buddy Guy, pictured left, with Janie Hendrix, president/CEO of Experience Hendrix LLC.

The BackBeat

Jon Nardachone: Signed, Sealed & Delivered

Atlantic Records' national rock director Jon Nardachone certainly isn't the first music biz guy to be in a band. But he does have one novel distinction. His is actually signed to a label deal.

Founded in 1997 as a "defiant, middle-finger-in-your-face punk rock band," today, the five-piece Murder 1 has melted into a thrashing heavy rock act, along the lines of Deep Purple or Black Sabbath. "We are truly living, breathing, and passing sex, drugs, and rock 'n' roll," Nardachone says with a growl.

The band hits the stage around New York at least once a week, along with some regional touring. "We don't need to make profits in the band," he says. "That's not really the point. This is our way to keep it alive and well and to meet new people." Those shows have helped fund three albums, including the previous American Junkie, which sold more than 5,000 copies. Its latest, Orion, is due Feb. 11 on New York indie label the Music Cartel.

So what happens if the disc explodes and Murder 1 becomes the musical soup of the day? "Everyone has those dreams, but we decided to chase them a different way—three of us in the band work in the entertainment business," Nardachone says. "I think all of us secretly want to be rock stars, and if we had the chance to do this on a more full-time basis, we would. But we will cross that bridge when we get to it.

Aside from the personal rush, Nardachone—who has worked with Atlantic's Rush, Audiovent, Taproot, and Kid Rock this year alone—says being bassist in a band allows him the opportunity to see the music industry from both sides: "I see how sometimes we treat acts like a name and number, unfortunately. Some 18-year-old kid gets signed and thinks he's the shit, but he's really just a social security number.

Nardachone also knows that today's corporate marketplace isn't likely to foster a slot for his band on a major label, either. "I've tried to sign sex, drugs, and rock 'n' roll here before, and I've beennegated every time. This is meant to be an indie-rock thing. It's fun that way. You set your own pace, you write your own songs. I wouldn't have it any other way."

CHUCK TAYLOR

Aficionados

Petty Ready

Hanging out backstage to make faces at one another before a sold-out show Dec. 3 at Philadelphia's First Union Spectrum are, from left, Tom Petty and Comisar-Spectator promotion manager Lou D'Angell.

WE FIVE

Access

1 Shot from
2 Mike Tyson
3 Aces of Europe
4 With 47 across
5 They had five no. 1
6 Hits in a row from
7 1977-79
8 Surfer with legal
9 1951 Top Ten Hit
10 "Waltz"
11 One-night stop
12 They had five no. 1
13 Hits in a row from
14 1964-65
15 Last letter
16 of the alphabet
17 to Shana Twain
18 or Paul Snuffer
19 Lup (around)
20 U.S. on the
21 Antarctic
22 Hawaial beginning
23 She had five no. 1
24 Hits in a row from
25 1985-87
26 Rising Stones
27 "Wailing"
28 _ Friend"
29 Piece of cake quite
30 "But you don't
31 know the..."
32 _ Var (Monica line)
33 Healthy snacks
34 "The_" Jacksons
35 "You..."
36 My Lady"
37 Freddie Jackson's
38 "Du" (mmmm)
39 music
40 "Jermay_"
41 "World"
42 Holiday mentioned
43 in an Adam
44 San Antonio
45 song
46 Half men, half-goats
47 See 11 across
48 Johnny_ (Civil
49 War fighter)
50 He had five no 1
51 Hits in a row from
52 1987-88
53 Needs to give props to
54 57 "E. I."
55 Put (down), as
56 phat beats
57 "Zero, in soccer
58 She had five no 1
59 Hits in a row from
60 1990-91
61 Madonna's
62 "Remember"
63 Rocked the vote,
64 maybe
65 7061
66 Band that gave
67 Oliva Newton-
68 John an assist
69 on "Xanadu"
70 D.C. big shot

Drum
1 She won rock
2 Put on...
3 (new the
crowd)
4 His fifth is famous
5 The "Simpsons"
6 character Disco
7 Pressure to play as
8 a custard
9 America's had
10 no name
11 Band (manu-
12 curo instrument)
13 1981 Paul McCart-
14 ney album that fea-
15 tured "Uncle
16 Albert/Bad Nina
17 Hayes"
18 Complea div
19 Port of JBG
20 "Carmen" composer
21 First month of
22 the year,
in Mexico
23 Finch with, as a
24 high note
25 River mentioned in
26 "The Blue" of
27 John & Yoko"

The solution to this week's puzzle can be found on page 73.

RIM SHOTS by Mark Parisi

RELEVANT EXPERIENCES
WELL, I USED TO DESIGN COOKIE CUTTERS...

Program Director
Wanted

BILLOBOARD DECEMBER 21, 2002

www.americanradiohistory.com

74
**First Things First.**

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

Billboard Bulletin gives you the latest details on label deals, executive moves, artist signings, retail activity, digital music companies, e-commerce and tour plans. Your subscription includes access to the Bulletin website, breaking-news emails, and the Bulletin archives.

**Free Trial Offer!**

For your four-week FREE trial, call: 646-654-5865 or email: mhazzard@billboard.com

www.billboardbulletin.com