Nashville Artists Revive Their Independent Spirit

BY DEBORAH EVANS PRICE

NASHVILLE—Major country-label cutbacks, combined with the burgeoning success of independent acts on the country charts, have many artists re-evaluating whether a major label is the best home for their creative endeavors.

An increasing number of artists—both veterans and newcomers—are opting to record and release their own projects. Some are doing it as a long-term business model; others view their independent status as a transitional phase while they look for another major-label opportunity. Among the slate of new do-it-yourself releases are Billy Yates’ If I Could Go Back, Wayne Warner’s eponymous disc, and 12 Course Dinner by Let’s Eat, a duo comprising Fred Knobloch and Thom Schuyler.

Knobloch and Schuyler are veteran singer-songwriters who enjoyed success in the mid-’80s on the MTM label as part of the trio Schuyler, Knobloch, and Overstreet (which later became Schuyler, Knobloch, and Bickhardt). 12 Course Dinner marks their first recorded collaboration in more than a decade.

Recorded at Knobloch’s home studio, the collection mixes his signature style and influence with Schuyler’s fusion of countrypop and recent soul. As a result, they’ve found a mixture that suits their fans and the current market.

“Since the late ’80s, both Fred and Thom have been actively releasing material as solo artists,” says Schuyler. “And we’ve always intended to record together, but life has a way of getting in the way sometimes.”

U.S. Music Sales Hit A Wall

Albums Down, Singles Lowest Since Inception

BY ED CHRISTMAN

NEW YORK—After an almost decade-long run of album growth, the U.S. music industry hit a brick wall and fell backward last year, as sales declined 2.85% to 762.8 million units—down from the 785.1 million units the industry moved in 2000, according to SoundScan.

Many attribute the album-sales decline to the growing popularity of CD burning, but no hard data exists to back up that claim. Others attribute the decline to the label-led deliberate annihilation of the singles configuration. Last year, singles sales totaled 31.3 million units, down 40.9% from the 53 million units sold in 2000. The former figure likely represents the lowest sales total since the late 1940s, when the 45 rpm vinyl single first launched and was still getting off the ground—although again, there is no hard data that confirms that speculation.

Nonetheless, retailers argue that singles are an essential tool for encouraging young consumers to buy music.
Digital Copyright Network Expands

BY GORDON MASSON
LONDON—The coalition of major-market copyright societies built to share and advance their technological data processing has new recruits—and a new name.

The Digital Copyright Network (DCN), founded in 2000 and formerly known as FastTrack, is the technical alliance between the United States’ BMI, Germany’s GEMA, France’s SACEM, Spain’s SGAE, and Italy’s SIAE. Together, these societies are said to represent approximately 38% of the world’s global collections for musical works, or more than $1.5 billion annually. DCN’s headquarters are located in Paris under managing director Chris van Houten.

Austria’s AKM and Austro-Mechana, Belgium’s SABAM, and Switzerland’s SUISA have become the organization’s newest members. SUISA chief exec Peter Meyer says he is pleased with the opportunity for such medium-size collective-administration societies as his to align “on reasonable terms” with DCN.

The goal of contributing to cross-success in attracting these new members follows news that a similar coalition among international rights groups, the International Music Joint Venture (IMJ), has shuttered its operations because it appears DCN’s new members are scheduled to meet Sunday (20) in Cannes, during the MIDEM conference. This will be a follow-up to the group’s winter board convene last December in Paris, which FastTrack hasn’t yet attended. DCN will be SAMB managing director Jacques Lion, AKM GM Manfred Brunner, and Austro-Mechana GM Helmut Steinmetz.

The motivation behind both DCN and IMJ is to encourage cross-success in the sharing of technological expertise and development costs, using their “best practice” assets and systems. In particular, both were designed to take advantage of the Internet in identifying musical works to ensure the proper compensation of rights owners.

DCN officials say it has completed development work on two key technical milestones: phase one of the Global Documenting and Distribution Network (GDDN) and the digital system for Online Works Registration (OWR). These goals were articulated during the 42nd World Congress of International copyright body IFAB (June 7, 2000), and it is certain that they will be reviewed and analyzed during its 43rd conference in London later this year.

Phase one of the GDDN implements the works information network for domestic and international repertoire, which now includes 3.5 million works from the five founding societies. The OWR tool will permit author and publisher members of alliance societies to conveniently register new works through a secure Internet connection.

Alliance chairman Mauro Masi, special commissioner for SIAE, says, “We are very pleased with the GDDN and OWR. They will produce efficiency benefits in each member society and have been accomplished without a single addition to staff or the need to acquire additional computing hardware.” Masi notes that several additional societies have expressed strong interest in aligning their activities with DCN.

SABAM was the first society outside the founding members to join the alliance, confirming its membership last June. Re- attracting the interest for new societies to join the alliance, Lion calls it a unique collaborative project that permits participants to maintain their national identity: “The globalization of our profession makes such international initiatives a priority and a significant step forward.”

John H. Park, CEO of Britain’s MCPS-PRS Alliance—which was a founding member of the IMV—welcomes the progress made by DCN. “We’ve been very positive about FastTrack,” he tells Billboard. “Any initiative that actually gets copyright societies working together and saving some costs together has got to be welcomed. Also, to a certain extent, there was a sort of competitive spirit between the FastTrack people and the IMV when things first started up, and that got things moving—which has to be positive.”

What FastTrack has developed is a perfectly useful tool, but it needs putting in context, has its limitations,” Hutchison continues. “For example, if we had an unidentified performance or an unidentified work, you just can’t find out who it is: You have to have an idea first, before you can find the data.”

Hutchison reveals that he would be more than happy to use the DCN system if the conditions were right. Noting that CISAC is buying tools such as FastTrack and MCPS, he also cites ASCAP’s Works Information Database as a signpost mechanism whereby you can find out where a work is. That’s the other cog in this particular thing—it’s the missing thing that is.

Hutchison continues, “All of these tools fit into a set, and CISAC is buying those tools. My only concern is that it comes within the rule book framework. I do believe that there will be some transfers and data sharing and original data, you need to have a set of rules. We will end up probably using this tool, either under a CISAC net heading or through bilateral arrangements with these people.”

Strat To Headline Arenas On 2002 Tour

After Leading Multi-Artist Stadium Treks, MCA Nashville Performer Returns To Solo Shows

BY RAY WADDELL
NASHVILLE—After headlining four consecutive multi-artist stadium stunts, Strat has switched a combined gross of about $100 million, George Strait will return to headlining arenas in 2002.

Arena dates helped Strait gross more than $158 million in the 1990s as one of that decade’s top-grossing artist. The arena circuit churned a combined gross of about $100 million, George Strait will return to headlining arenas in 2002.

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Early interest is heavy. “Our show has never been officially announced and we’re already getting a lot of phone calls,” says Alan Freeman, GM of the Pyramid. “Based on that alone, we think it’s going to be very strong.”

Such stadium concerts will be promoted primarily on country radio, “dealing with everybody we possibly can that has the proper bearing on a show,” Farrell says. “George has a good relationship with all of country radio, and we intend to deal with country radio exactly as we always have his entire career.”

Last year, Strait grossed an estimated $24 million to $25 million from the fourth run of his multi-artist stadium treks. Strait said he was anxious to get back on the road and on the road and on the road. “My latest concert was at an arena,” he says. “I want to be back in front of the audience.”

The 2002 dates have been announced and the dates have been announced and the dates have been announced and the dates have been announced and the dates have been announced and the dates have been announced and the

Staff is managed by Erv Woolsey and booked in-house by Danny O’Brien of the Erv Woolsey Agency.
trisha yearwood

"Inside Out is the kind of recording God created Nashville for."
Rolling Stone

"Inside Out... nicely varied with the usual monster vocal performances."
The Tennessean

"...one of country music's most resonant voices and passionate ambassadors."
- Billboard

"Bottom Line: Amazing Grace!"
"The best female country singer... warms up wonderfully to an aptly chosen array of Nashville tunes."
People

"One of country's most gifted singers"
USA Today

"...thrilling soprano..."
Entertainment Weekly

"(Yearwood) is as comfortable at Carnegie Hall as she is at the Grand Ole Opry."
- Boston Globe

"...an emotive, full-throttle voice... incapable of making a bad record."
Dallas Morning News

"Yearwood deserves to be considered not simply the best singer in country music but also one of the best in any genre."
- Miami Herald

Trisha Yearwood, "Inside Out": Those who contend that all commercial country music is merely glossy drivel should spend time with this disc. Slick? Yes. Generic? Absolutely not. Chicago Sun-Times

CONGRATULATIONS TRISHA ON YOUR 3 GRAMMY NOMINATIONS

Best Country Album - "Inside Out"  Best Female Country Vocal Performance - "I Would've Loved You Anyway"
Best Country Collaboration With Vocals - "Inside Out" with Don Henley
JANUARY 26, 2002 • VOLUME 114, No. 4

Top Albums

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<td>DANNY BOYLE'S</td>
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<td>JONETTE &amp; METHOD MAN</td>
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<td>PUDDLE OF MUD</td>
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<td>NICKELBACK</td>
<td>I'm a Survivor</td>
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ARTISTS & MUSIC

1. Executive Turntable: Ronnie Johnson is promoted to senior VP/GM of the urban division for Atlantic Records.
2. Louise Goffin launches her "real" solo album on DreamWorks.
3. The Beat: Shakespeare gets set to music on EMI Classics.
4. "More Than a Woman" goes to No. 1 on the U.K. singles chart.
5. Global Music Pulse: Danish legend Kim Larsen returns to the top of the charts.
6. "My Head" is already experienced on the adult-audience market.
7. "Get You My Love" is poised to grow.
9. The Billboard BackBeat

Top Singles

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<th>TITLE</th>
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<td>U Got It Bad</td>
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<td>ENRICO IGLESIAS</td>
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<td>THE CALLING</td>
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<td>ALAN JACKSON</td>
<td>Where You Were the World's Best Toy</td>
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<td>PINK</td>
<td>Get the Party Started (Remix)</td>
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<td>DANCY/MAXI/SONGS</td>
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<td>ALEJANDRO FERNANDEZ</td>
<td>Chica</td>
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<td>R. KELLY</td>
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<td>JONETTE &amp; METHOD MAN</td>
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<td>CREED</td>
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<td>ROCK/MAINSTREAM</td>
<td>Puddles of Silt</td>
<td>71</td>
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<tr>
<td>NICKELBACK</td>
<td>You You You Rend Me</td>
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WELCOME BACK: If absence really does make the heart grow fonder, there's a lot of love for two women who return to The Billboard Hot 100 after varying gaps of time. Hot Shot Debut honors go to Brandy, who opens at No. 42 with "What About Us?" (Atlantic). It's her first chart appearance of the 21st century, as well as her first since "U Don't Know Me (Like I Used To)" peaked at No. 19 on October 1999. "What About Us?" is already Brandy's highest-charting song since "Almost Doesn't Count!" went to No. 16 in June 1999.

NEWS: The second-highest new entry on the Hot 100 is a female artist who's been away much longer than Brandy. Aussie pop queen Michelle Minogue has already experienced international success with "Can't Get You Out of My Head," which is finally released in the U.S. on Capitol. The single opens at No. 64 and marks Minogue's first chart appearance since "It's No Secret" peaked at No. 37 in February 1998.

"Can't Get You Out of My Head" is only the fourth Minogue single to chart on the Hot 100. She made her U.S. debut in July 1988 with "I Should Be So Lucky," her first collaboration with producers Mike Stock, Matt Aitken, and Peter Waterman. The follow-up remains her most successful American hit to date. Her remake of the Carole King and Gerry Goffin chestnut "The Loco-Motion" was a No. 3 hit in November 1988.

Despite her absence from the U.S. charts, Minogue has not been inactive, as her U.K. chart history can attest. "Can't Get You Out of My Head" was her sixth No. 1 hit in Britain and her 21st top 10 hit. From 1990 to 2001—her "missing" years in the U.S.—she remained a force in the U.K. with songs like "Better the Devil You Know," "Give Me Just a Little More Time," and "On a Night Like This." Most of her material wasn't even released in the U.S., whether it was her work through 1992 with Stock/Aitken/Waterman or her dip into more adult pop when she signed with the Deconstruction label in 1994. That work did produce a No. 2 single in the U.K., "Confide In Me," but then she failed to make the top 10 with six consecutive singles. She returned to her pop roots in 2000 and signed to EMI's Parlophone label. The single "Spanning Around" returned her to pole position. The parent album, Light Years, never saw the light of day in the U.S., but Fever, the album that contains Minogue's latest single, will be issued in March.

"WEATHERED' MEN: Creed remains in place atop The Billboard 200 for the eighth week in a row with Weathered (Wind-up). That's the longest consecutive reign since the summer of 2000, when Eminem's The Marshall Mathers LP had an eight-week run at the top. N Sync had an eight-week stay at No. 1 earlier that year with No Strings Attached.

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BETTY BUCKLEY
Best Traditional Pop Vocal Album
Stars and the Moon: Live at the Donmar
Concord Records

ROSEMARY CLOONEY
Best Traditional Pop Vocal Album
Sentimental Journey—The Girl Singer and Her New Big Band
Lifetime Achievement Award
Concord Records

MICHAEL FEINSTEIN
Best Traditional Pop Vocal Album
Romance on Film, Romance on Broadway
Concord Jazz

KEELY SMITH
Best Traditional Pop Vocal Album
Keely Sings Sinatra
Concord Jazz

KARRIN ALLYSON
Best Jazz Vocal Album
Ballads—Remembering John Coltrane
Concord Jazz

JOSIAH GLUCK
Best Engineered Album, Non-Classical
Engineer for Ballads—Remembering John Coltrane
Concord Jazz

GARY BURTON
Best Jazz Instrumental Solo
"Move" from For Hamp, Red, Bags, and Cal
Concord Jazz

JOHN PATITUCCI
Best Jazz Instrumental Composition
"Communion" from Communion
Concord Jazz

REGINA BELLE
Best Traditional R&B Vocal Album
This is Regina
Peak Records

MIKI HOWARD
Best Traditional R&B Vocal Album
Three Wishes
Peak Records

PATRICK WILLIAMS
Best Jazz Instrumental Composition
"Theme from 'Blonde'" from Blonde—Soundtrack
Playboy Jazz

THE CONCORD RECORDS FAMILY OF LABELS CELEBRATES ELEVEN GRAMMY® NOMINATIONS!
MTV2 CLASS OF 2002

Here at MTV2, we love freshman. All the fresh faces and bright new talent remind us that the best is yet to come. And it really is. Our eye for potential, combined with a curriculum of rigorous airplay, gives these young men and women the opportunity to go on to be just as successful as many of our esteemed alumni. So keep an eye on the future of MTV2. Because no matter what happens, there will always be freshmen.

OUR STUDENT BODY ROCKS.
andrew wk
"most likely to party hard"

...and you will know us by the trail of dead
"best name"

apex theory
"inseparable friends"

g.dep
"class bad boy"

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glenn lewis
"sexiest"

lostprophets
"all eyes on the future"

john mayer
"maybe the next..."

n.e.r.d
"most versatile"

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n.o.r.e
"most likely to kick yo' ass"

phantom planet
"most likely to rock"

remy shand
"best looking"

saves the day
"most likely to save the day"

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starsailor
"most likely to surprise you"

angie stone
"most likely to become valedictorian"

the strokes
"class troublemakers"

the white stripes
"most likely to keep it in the family"

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We'll Always Have "Last Nite"
RCA Victor Looks To Adult Audiences
New Executives, New Signings Point To Increased Attention To Older Listeners

BY MATTHEW BENZ
NEW YORK—In an effort to better fulfill its mission as "BMG's adult music division," RCA Victor Group (RVG) executive VP/CFO David Weyner tells Billboard he has recently added six senior executives and inked multi-album deals with artists Ziggy Marley and smooth-jazz act Fourplay.

Weyner, who has headed the group since July 2001, says he witnessed the industry's awakening to adult-audience buying power in 1990, when he helped introduce the Three Tenors while he was an executive at PolyGram. In recent months, he says, the battle cry "Don't forget the adults" has been renewed.

Wherehouse Entertainment buyer Bob Bell notes that adults "are a tremendous demographic to tap into," and RVG is well-positioned to reach this demographic.

BMG North America president/CEO Bob Janisiek bid farewell to the adult market when he left the company Jan. 12. He says there is a history of such adult-friendly artists as Yanni and Prince, but until recently, "they hadn't been categorized in a group. Tom Zutaut was the A&R person for Enya—who also signed Guns N' Roses." Jamieson believes adding experienced music executives to the RVG team will result in "focused attention for these artists, and that's where I think it's good."

Since late last year, Weyner has been rounding out the New York City-based executive team and filling holes left by Alex Miller—who was recently tapped to head BMG's new Heritage catalog division (Billboard, Nov. 24, 2001)—and former Verve Group director of marketing Stuart Pressman is now vp of product development and marketing services. Former BMG VP for corporate development Stacey Barn is vp of finance and administration, where Schlosser is vp for publicity. She previously headed her own agency.

In the News

• Wally "Bill" Wardlow, former associate publisher and director of charts for Billboard, died Dec. 29, 2001, in Los Angeles at age 80. Known as the "father of disco," Wardlow worked in the music industry for 55 years, including stints at Columbia and Capitol Records.

• BMI president/CEO Frances W. Preston, who assumed her current post in 1986, renewed her contract with the performing rights organization this month extending her tenure through 2004. She also currently serves as president of the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research. The primary research building of the Vanderbilt Ingram Cancer Center, partially underwritten by the Martell Foundation, was dedicated in her name last year.

• The Recording Industry Assn. of America laid off 15 execs and staffers Jan. 8. Included in the layoffs were Karen Allen, Internet evangelist; Alex Walsh, vp of market research; and Susan Jerskins, senior vp of marketing.

• Actor Bruce Willis has launched his own record label, Utopia Entertainment. Its first release is Saturday Morning Music (Jan. 14) by Joan Neville (son of R&B/African-American music pioneer), a solo set featuring performances by Keith Richards and Bonnie Raitt. Willis and his band, the Accelerators, will join Neville and his ensemble for a 13-city tour.

New Verve CEO May Trim Roster, Catalog Sales

BY STEVE GRAYBOW
NEW YORK—The Verve Music Group has promoted Ron Goldstein, its president since December 1998, to president/CEO, retroactive to Jan. 1.

Speaking exclusively to Billboard, Goldstein says he is determined to capture a larger audience for his label by trimming the roster of artists and trimming the catalog, "to make sense both ways."

In the case of veteran artist Peter Hargrove—who has either recorded or performed with contemporary soul artists Erykah Badu, the Roots, and D'Angelo—this will involve inviting these performers to participate on Hargrove's next recording, which will "build upon roy's considerable abilities as a player, his age, and his good looks, along with the potential crossover that his connections can offer."

Goldstein also plans to increase his label's focus on vocal jazz projects, which he says is both Verve Music Group chairman Tommy LiPuma's forte and "the direction the scale is currently weighing in terms of sales in the current jazz marketplace." Recent signings in this arena include Natalie Cole and 21-year-old vocalist Liz Wright, who is currently being developed by LiPuma.

Although no artists have been specifically targeted, Goldstein says he will concentrate his efforts on "nurturing our artists' careers to a higher level." Similarly, he says Goldstein plans on reducing the number of catalog items being released by the Verve Group "because retail has already been saturated with jazz catalog."

Goldstein now reports directly to Universal Music Group president/COO Zach Horowitz. Prior to becoming Verve president, Goldstein served as president of the GRP Recording Co. Before that, he spent 11 years at the Private Music label, where he rose to the position of president/CEO.

LiPuma, who has worked with Goldstein throughout his tenure at Verve, now plans to concentrate his efforts on retail production and A&R.

The Verve Music Group includes the Verve, GRP, Impulse!, and Blue Thumb imprints.

Ball Leads Nominations For Handy Awards

BY CHRIS MORRIS
LOS ANGELES—Singer/pianist Marcia Ball leads the field for this year's W.C. Handy Awards, drawing five nominations.

The awards for excellence in the blues genre will be announced annually by the nonprofit Blues Foundation, will be handed out May 23 at the Orpheum Theatre in Memphis. Hart's wife, singer/songwriter Rod Piazza, and members of his band The Mighty Flyers tallied a total of six nominations, including three solo nods for Piazza. Singer/guitarist Ian Turner, harp player Kim Wilson, guitarist Kid Ramos, and vocalist Otis Taylor drew four nods. 1993 Billboard Century Award honoree Buddy Guy was tagged in three categories, including contemporary blues album of the year (for Sweet Tea [Billboard, April 28, 2001]).

Blues entertainer of the year nominees include Ball, Turner, Piazza, B.B. King, Bobby Rush, and Memphis Slim & the Teardrops are competing for blues band of the year honors.

Nominated in the blues album of the year category were Ball's Preserved Innocent (Alligator), Taylor's White African (Northern Blues Music), Ramos' Greasy Kid Stuff (Evidence), John Hammond's Wicked Grit (Virgin), and Wilson's Smokin' Joint (M.C.).

Market Watch
A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

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<tr>
<th>Year</th>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES

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<td>2002</td>
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ALBUM SALES

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SINGLES SALES

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TOTAL YTD ALBUM SALES BY GEOGRAPHIC REGION

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<td>3,989,000</td>
<td>3,415,000</td>
<td>13.7%</td>
</tr>
<tr>
<td>East Central</td>
<td>4,065,000</td>
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<tr>
<td>South Central</td>
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<td>Pacific</td>
<td>1,963,000</td>
<td>1,824,000</td>
<td>7.1%</td>
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Note: Data is compiled from a national sample of retail stores and sales reports collected, compiled, and provided by Nielsen SoundScan.

Complied from a national sample of retail stores and sales reports collected, compiled, and provided by Nielsen SoundScan.

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Produced by Randy Scruggs

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Planning Music Acquisitions, Saban Eyes Indie Labels

BY BRIAN GARRITY

NEW YORK—Kids’ entertainment mogul Haim Saban is planning to go on a shopping spree for music companies in the coming year, following the recent sale of his half of TV network Fox Family Worldwide to Walt Disney for more than $1.5 billion.

An executive familiar with the situation says a Saban holding company has set aside $250 million specifically for targeting acquisitions in the music industry as it attempts to build a larger entertainment company in 2002.

Ron Kenan—most recently the head of Fox Family Music and now president of the newly created Saban Music Group—says the company has its sights set on a roll-up of independent record labels. In addition, the company is also looking at a series of other strategic moves in the music business, ranging from a separate roll-up of independent artist management and booking companies to purchases in the music publishing sector and acquiring distribution businesses.

FOCUS ON U.S. ASSETS

“What we’re looking to do is find those areas where we can buy, consolidate, and put together those pieces that might not have had the ability to be as strong as they could have been on their own,” Kenan says. “But together we can bring some strengths—the market, our money—and those individual plays will end up being part of our overall media investment.”

Kenan says the focus will be on U.S. assets, and the first deals in the Saban acquisition strategy could come as soon as late in the first quarter. But the company is not in advanced talks to acquire any company at present. Kenan says that Saban is concluding an “exploratory” review of opportunities in the industry.

Kenan cautions that Saban is not looking to be the operator of these businesses. “We’re looking for top entrepreneurial executives,” he says. “I’ll be more involved on a board level as opposed to hands-on running these operations.”

How much integration will occur between Saban-controlled music assets has yet to be decided. Kenan says that while the goal is to create operating synergies between individual business units—an effort better facilitated by a single executive who can marshal resources and strategy—companies can operate individually as long as strategy is overseen on the board level.

Saban is no stranger to the music business, in the mid-90s, he now-defunct Saban Records—a unit of Saban Entertainment and home to the Power Rangers releases—was distributed through WEA.

Kenan says, “We’ve kept active in the record business throughout the years. It was always on a careful basis; it was always on the strength of our television properties. So with the Power Rangers, we went in, sold our million-plus records, and got out.”

Saban also still controls a publishing catalog of music from several thousand episodes of kids shows including the series Dennis The Menace, X-Men, and Inspector Gadget. Over the years, Saban has released cartoon-themed compilations in the U.S. and overseas.

Kenan says Saban’s existing publishing business represents a “relatively minor part” of the new Saban music strategy. “This basic one-step is more aggressive. And music publishing is an arena we plan on being very aggressive in. But I don’t look at the existing music publishing assets as the center of what we’re about to do.”

Nippon Columbia Opens U.S. Operation

BY BRIAN GARRITY

NEW YORK—With an eye on expanding its reach outside the Japanese market, Nippon Columbia—Japan’s oldest record label—is establishing operations in the U.S. under the revived Savoy banner. It has tapped two former BMG Entertainment executives to head the effort.

The company has formed the Savoy Label Group—a new U.S.-based jazz and classical division featuring the catalogs of Savoy and Denon—and named former Windham Hill/Group topper Steve Vining, who is leaving Nippon Columbia’s parent company, as Savoy’s new president.

Vining, who reports to Nippon Columbia president/CEO Jack Matsumoto, will be based in New York City. The entire Savoy Label Group is expected to initially comprise a staff of five or six.

This is a small entity, not a multi-million dollar operation, but it does reflect our appetite at Nippon Columbia to become a worldwide company,” Nippon Columbia chairman Stuart Zelnick says. “I’ve been talking about this firm for years, but it’s been dormant for the past two years.

Vining, who reports to Nippon Columbia president/CEO Jack Matsumoto, will be based in New York City. The entire Savoy Label Group is expected to initially comprise a staff of five or six.

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As for Savoy’s acquisition strategy, Vining says the company is already in “very aggressive conversations” with potential targets. No specific names have been mentioned.

Still, such positioning is a far cry from previous Nippon Columbia handling of the Savoy label. Vining says that while he has no grand plans, “we believe the catalog is very strong, but the real growth is going to come out of the opportunity with new artists.”

The catalog is very strong, but the real growth is going to come out of the opportunity with new artists.”

—STEVE VINING,
PRESIDENT, SAVOY LABEL GROUP

RECORD COMPANIES: Ronnie Johnson is promoted to senior VP/GM of the urban division for Atlantic Records in New York City. He was senior VP of urban promotion.

Barbara Belan is named GM of Ark 21 Records in Sherman Oaks, Calif. She was VP of marketing at Beyond Records.

PUBLISHERS: Margaret Johnson is promoted to executive VP of finance at Famous Music Publishing in New York City. She was senior VP of finance and administration.

Brentwood-Benson Music Publishing promotes Joan Miller to director of marketing in Franklin, Tenn. Brentwood-Benson Music Publishing also names Jeremy Johnson choral inbound sales repre- sentative, Grant Howard choral outbound sales representative, Barry Weeks part-time studio engineer, and Jamie Kunzmann choral marketing coordinator in Los Angeles. They were, respectively, senior partner at Manatt, Phelps & Phillips; an associate at Manatt, Phelps & Phillips; and an associate at Manatt, Phelps & Phillips.

Stacie Vining is named publicist for the Resource Agency in Nashville. She was publicist for Sparrow Records.

Launched beyond resurrecting existing assets, Vining is also operating under a mandate to sign new acts and even acquire new labels in a range of genres including jazz, classical, new age, blues, and world.

“We’re going to use [Savoy] as a launching pad for new signings and a broader company approach,” Vining says. “What we want to create is a specialist marketing force for all the adult formats.”

LAUNCHING

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The catalog. The company, via Denon, previously administered the catalog as a joint venture agreement with a U.S.-based company called Savoy Entertainment Group (SEG). SEG oversaw the marketing and promotion of Savoy titles in North America, and distribution was handled through Atlantic.

Denon decided to unwind the SEG venture in the wake of Nippon Columbia-Savoy’s acquisition of Nippon Columbia last year. The Atlantic distribution agreement had already expired at that time.

Nippon Columbia executives say its new strategy, beyond marking a toe-hold in the U.S., enables the company to pursue opportunities in niche genres at a time when major labels are running away from such product areas as part of cost-cutting efforts.

Vining says, “Obviously, we believe that the catalog is very strong, but the real growth is going to come out of the opportunity with new artists.”

Still, the first job will be catalog revival, as the company waits for its acquisition deals and artist-signing efforts to play out. Savoy—which expects to reveal a new U.S. distribution agreement in the coming weeks—intends to release upwards of 60 catalog titles between April and December.

Vining says select titles could be available before Christmas but more likely won’t be seen until 2003.

Vining was president of BMG Entertainment’s Windham Hill Group from 1996 to 2000. Recently, he served as the CEO of Silicon Valley-based Euphonix, a manufacturer of high-resolution digital-audio recording and mixing technology.

Baker—who has previously worked with the jazz divisions of A&M and Universal (where it oversaw the 1970s), Impulse, and RCA Records—most recently ran an independent A&R consulting firm.
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Joe Maimone 646.654.4694 • jmaimone@billboard.com
BY CARLA HAY
NEW YORK—Move over, Russell Watson. Josh Groban is the latest singer to find commercial success with a blend of pop and operatic music. Groban’s eponymous debut album on 143/Warner Bros. Records is catching on with the American public, due in large part to recent TV appearances made by the Los Angeles native.

His big break came when Grammy Award-winning songwriter/producer David Foster (Celine Dion) heard Groban’s demo and invited the singer to fill in for Andrea Bocelli at the 1999 Grammy rehearsals. Soon afterward, Groban was signed to Foster’s 143 label. “Here I was, a guy from college studying theater,” 20-year-old Groban says. “When someone like David Foster calls you up and says, ‘Let’s make a CD; you’re not going to say no.’”

Groban, who was accepted into Carnegie Mellon University’s musical theater program, had to put his college plans on hold when the music business came calling. The singer considers Foster to be his mentor. “I was shy in the recording studio at first,” he says. “But I would watch David do his thing, and I learned so much.”

Released last November, Josh Groban entered the Heatseekers chart at No. 18 in the Dec. 8, 2001, issue. The album rose to No. 1 on the chart in the Jan. 12 issue. It reached Heatseekers Impact and Greatest Gainer status in the Jan. 19 issue, when it rocketed from No. 103 to No. 41 on The Billboard 200. It has also been a top five hit on the Top Internet Album Sales chart.

The album includes tracks sung in Italian and guest appearances by Charlotte Church, Lili Hadzen, and the Corrs. “I have really eclectic taste in music, and I wanted to show that on this CD,” says Groban, who is managed by Brian Aumet of Aumet Management in L.A.

Even before his album was released, Groban guest-starred in the 2001 season finale of Ally McBeal, in which he played an awkward young man and sang album track “You’ve Got Me” at the end of the episode. Groban was invited to appear on the series after Ally McBeal executive producer David E. Kelley and other members of the show heard Groban sing at a charity concert. The results of the cameo were immediate: As Groban remembers, “I woke up the day after that episode aired, and my manager called and said I had to do three interviews, I’d never done an interview in my life.”

Warner Bros. creative director Jeff Ayeroff says, “Groban has a natural gift that inspires people. ‘People are coming in specifically for [the album],’ reports Darren Halliwell, pop/rock buyer at Tower Records’ Clark Street location in Chicago. ‘The comment I hear most is, ‘I just love his voice.’”

Epic’s ‘Shekinah’ Celebrates Women
13 Berklee Artists Showcased In Joint Release With College’s Label

BY CARLA HAY
NEW YORK—Berklee College of Music is making a bold statement: The music business is not only a man’s world. Women are making a powerful impact, and now is the time to celebrate it.

The prestigious Boston college is making this statement through Shekinah: 13 Artists, an album of music from 13-up-and-coming female artists and former Berklee students. Due Feb. 5, the album is the result of a partnership between Berklee’s student-run record label, Heavy Rotation Records, and Epic Records.

Even though men have always made up the majority of the student population at Berklee, many alumni who experience the most commercial success and critical acclaim in recent years have been women—from Melissa Etheridge to Dixie Chicks and Diana Krall. Berklee’s alumnae also include Paula Cole, Cindy Blackman (Lenny Kravitz’s drummer), Tracy Bonham, Patty Larkin, Lalal Hathaway, Melissa Ferrick, Juliana Hatfield, Susan Tedeschi, and Gillian Welch. (Larkin and Ferrick were part of the widely praised Respond compilation, which benefited the Respond charity organized that aids victims of domestic violence [Billboard, Jan. 23, 1999].)

To have that kind of success from female alumni when the men outnumber the women has been nothing short of phenomenal,” says Jeff Dorenfeld, associate professor of Berklee’s music business/management department.

“When the idea came up for a Berkeley compilation album,” Dorenfeld continues, “someone suggested we do a ‘best of Berklee’ theme. But I thought we could take it one step further and do something that could [gain] attention for our female artists who haven’t been discovered yet, considering we’ve had so much success with female singer/songwriters from this college.”

The result is Shekinah (pronounced “shuh-keenah”), a collection of songs from the following acts: Clare Muldau, Rhea Polina, Mancain, Cami, Anne Chamberlin, Kristin Ferrick, Adrianne, Valerie Brinker, Tyler, Anje Zumbansen, One Elle, and Amanda Williams. The music ranges from mellow folk-rock (Adri-anne’s “Feel You Breathing”) to heavy metal (Mancain’s “Please the Devil”) and dance/pop (Rhea’s “With or Without You”). For singer/songwriter Cifelli, being part of Shekinah was more than just a chance to get exposure for her music—it also represented her pride in the alumnae of Berklee. “I like that it’s a very diverse album,” Cifelli explains. “People will hear that Berklee has a bunch of different styles.”

Cifelli, who contributed the song “Martyr” to the album, is now a voice instructor at Berklee. She fondly recalls, “What first turned me on to Berklee was that they had songwriting classes that taught [the business side of] the music industry. A lot of people who say they want to be musicians get off-track, but being at Berklee just strengthened my goals to do music for a living.”

Once all the music had been submitted for the album, a committee of Berklee students decided who would make the final cut. It also chose the title Shekinah, a word with its ancient origins in the Kabalah that means “she who dwells within.”

The compilation has been a crucial project for Dorenfeld’s class, which operates Heavy Rotation Records. The class is designed to give students real-world music-business experience in A&R, marketing, sales, and publicity. Accordingly, the students have done much of the hands-on work for the album, including designing the cover, writing the liner notes, and creating marketing strategies.

“This is not the kind of project that has Epic Records dictating to the students,” Epic VP of marketing Chris Pope says. “Our role is to facilitate what they’re doing.”

Epic has also donated a $100,000 endowment to Berklee, with proceeds going to the school’s scholarships for music business/management majors.

Shekinah will initially be marketed on a college level, with Epic utilizing its regional college reps and the album being serviced to college radio. There will also be select performances promoting the album, Dorenfeld says, including a Shekinah artists concert Feb. 6 at Berklee.

In an industry that often values record sales over artistic integrity, Dorenfeld hopes that with Shekinah, “people will see that what we’ve produced has meaning and that we put music first.”

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Goffin Marks Growth With Solo Set

**DreamWorks' 'Circle' Features Singer/Songwriter With Famed Lineage**

BY JILL PESSELMICK

LOS ANGELES—Louise Goffin likens the feeling of making her solo album, *Sometimes a Circle* (DreamWorks, Feb. 26), to a person who has worn tight clothes his or her entire life, and then suddenly puts on something comfortable.

Goffin, the daughter of legendary songwriters Carole King and Gerry Goffin, had been expressing her musicality with several experimental bands before finally going solo in the late '90s. Though she did release several solo projects earlier in her career, including 1979's *Kid Blue* and 1981's *Louise Goffin on Asylum*, she considers her latest project to be her real foray into solo endeavors.

"I thought it was cooler to have a band, but I stopped playing cool with four people playing live," she says. "It was part of my growth experience. It made me understand the mechanics of making music. I got better as an arranger, songwriter, and singer. I began to feel more confident in the fact that my quirkiness and personality would serve me better as a solo artist."

She began attending songwriting retreats sponsored by Miles Copeland in the south of France. There, Goffin first focused on writing songs for other artists. "I wasn't terribly good at that," she says. "At the time, the Christina Aguileras were really happening. I felt that I was leaving so much of myself out when I tried to fit into that. I had all this creative juice [for which I] had to find an outlet. I was writing songs on the side, which ended up making up this album."

Though she was eight months pregnant and without a record deal, Goffin moved forward with recording her songs with her writer/producer husband Greg Wells. Her demos later fell into the hands of DreamWorks principal Lenny Waronker, who ultimately signed her to the company.

Goffin says, "When DreamWorks was interested, it all changed for me. [Waronker's] not signing things that he thinks are fast money. He's going for artists that he feels will have a presence over time. When he heard what we had done, he said, 'You have a great thing going. Keep doing what you're doing.' They did not alter or interfere with what we were doing. It's a real dream situation."

The resulting album is one that is steeped in worldly perceptions and personal introspection, and it runs the gamut of blues and funk to pop and rock. The title track, for example, contains a lead-up chorus and an interesting percussion beat amid lyrics about striving toward personal achievement but getting sidetracked by life along the way.

Other notable songs include "Instant Photo," which features a continuous blues riff on mandolin; "What If I Were Talking to Me," a lyrical look at projecting problems onto others; and "Just Bone and Breath," which explores love's side effects and links to an exploration of a romantic relationship dominated by a woman.

Goffin (whose songs are published by Warner Chappell, ASCAP, and who is managed by Los Angeles-based Frank Gironda of Lookout Management) describes the project as "a positive look at things, rather than the cynical. I was gravitating toward ideas that had a sense of humor about them, almost in a journalistic way or like looking through the end of a telescope."

Curiosity about Goffin has already sparked, says Steve Rosenblatt, managing director of DreamWorks, due to her appearance in a Gap commercial with King that aired in mid-2001. "A lot of people remember that spot," he says. "It's a sweet little scene. It was a nice way to kick her off, publicly." The title cut has been sent to triple-A and modern AC radio formats and has been well-received in Boston, Nashville, Denver, St. Louis, Little Rock, Ark.; Memphis; and Salt Lake City. Goffin, who is booked by the L.A.-based William Morris Agency, will be making a variety of personal appearances surrounding the set's release date.

Retail buyers from chains such as Borders Books & Music, Barnes & Noble, and Tower are showing early support for the project, whose retail campaign will include a big push for in-store play, Rosenblatt notes.

David Levesque, music buyer for the Troy, Mich.-based Harmony House chain, says that his stores will definitely offer the disc in listening posts and over store speakers. "There's a lot of promise here. The fact that she's the daughter of Carole King and Gerry Goffin will open some doors. There will be a lot of people interested in her. We definitely have a core singer/songwriter portion of our clientele."

Two days prior to the Feb. 10 show, Kamen will be in Salt Lake City conducting "The Fire Within," a 10-minute piece composed for the opening ceremony of the Winter Olympics. The performance of the piece, which includes a guitar solo by Queen's Brian May and the American Symphony Orchestra, will feature 1,000 ice skaters.

Money raised from the sale of *When Love Speaks* will go toward funding the school. "The Rennai Jaffa Center really support RADA to the extent that they need," Kamen says. "The school has just done a very ambitious building program, so they needed some money, and this will help."

GOD SAVE THE QUEEN: When Queen Elizabeth and her fellow citizens celebrate her 50th year as monarch this June, the Queen's Golden Jubilee will be rocking. A number of Britain's top rockers, including Paul McCartney, Eric Clapton, and Mick Jagger, have already signed on to take part in an event that will be the greatest music benefit tour in history. The tour, to be called "The Queen's Golden Jubilee Concert," will feature more than 150 acts in London, Los Angeles, and Edinburgh. The show will be broadcast on the BBC.

GRAMMY CENTRAL: Jon Stewart has been named host of the 44th annual Grammy Awards, which will take place Feb. 27 at the Shrine Auditorium in Los Angeles. Stewart served as host of last year's ceremony. The show will be broadcast on CBS.

STUFF: Dave Matthews Band will kick off its late spring/early summer tour April 4 at the MCI Arena in Washington, D.C. Prior to beginning the tour, the band is expected to return to the studio to start work on its follow-up to *Everyday*. The new album will be produced by the band and longtime DMB engineer Steve Harris. A release date for the RCA project has not been set. *Vendetta Red* has inked a deal with Epic. The band was represented by Visorick's Michael Barber and Berger Kahn's Owen Sloane. *Heather Zeller*, former product manager at Atlantic Records in New York City, is looking for new opportunities. She can be reached at hzeller2001@aol.com.
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**CONTINENTAL DRIFT**

**RICHARDSON IS BUZZIN':** Cathy Richardson has been building up to the moment when everything in her career comes together. With the stinging, four-song EP *Buzzed*, that moment is now.

From her salad days as a solo acoustic performer during the early '90s, she has been among Chicago's harder-working performers. "You never get anywhere without pushing hard," she says. "Music is my passion. I've always been committed to taking my music as far as I possibly can."

After almost seven years of constant touring on the Chicago club and festival circuits and the release of four self-made CDs, the Cathy Richardson Band was voted best local band in a 1999 Chicago Tribune readers poll. It was also voted best band by Fox-TV News viewers in the November 2000 Best & Worst of Chicago Poll. Most recently, Richardson made the top 10 list for best music of the year 2001 in *The Advocate*.

In addition to its namesake frontwoman, the Cathy Richardson Band consists of an impressive lineup of musicians.

Ed Breckenfeld, a veteran of Epic recording act the Insiders, came on board in 1997, contributing his signature slamming backbeat and refreshing musical approach to drumming on the CD *Snake Camp*. Breckenfeld's Charlie Watts-influenced "less is more" approach fits the band's material well.

Guitarist Joel Hoekstra joined the band in 1998. His willingness to experiment inspired Richardson to venture into uncharted musical territory, as evidenced by the rap-metal-flavored "Yer Scary Me," featured on *Buzzed*.

The band's newest addition, Eric Swanson, came on board in December 2000, replacing longtime bassist Randy Riley. Swanson had previously subbed in many of the band's shows over the years.

As chief songwriter, rhythm guitarist, keyboard player, vocalist, and co-producer, Richardson is undeniably the driving creative force behind the band. "No, I'm not just the chick singer here," she says with a hearty laugh.

In addition to her band, Richardson has been an ongoing cast member of the stage musical *Love, Janis*. She was offered the role of Janis Joplin in the show when it came through Chicago in fall 1999. After receiving critical acclaim, the artist was invited to join the production on the road last summer at the Bay Street Theatre in Sag Harbor, N.Y., where she recommended Hoekstra for the position of guitar player in the show.

Richardson and her band's guitarist both followed the show to New York City this year, for the current production at the Village Theater. She continues to perform—both acoustically and with her band—and is writing and recording material for a new full-length CD. Several of the songs on *Buzzed* will probably turn up on the set.

For more information, contact Mindy Versen at Pink Fish Music at 312-362-4201 or at mindy@pinkfishmusic.com. You can also visit Richardson's Web site at cbband.com.

**INDIE SOUNDS: Independent Sounds, Volume 3**

*Independent Sounds, Volume 3* collects a fairly broad range of acts that have been connected with the famed West Coast-based Amoeba Music store.

Stylistically, the tracks range from folk to rock and hip-hop to electronic. However, unlike the first two single-CD compilations, which focused primarily on Bay Area talent, this double-CD collection also includes acts from Los Angeles to coincide with the recent opening of an Amoeba outlet in Hollywood.

A joint production of Amoeba Music and Hip Hop Slam Records, *Independent Sounds, Volume 3* is designed to help get the music of do-it-yourself artists circulating to a larger audience.

The compilation also accurately describes Amoeba Music, which is among the larger indie music stores in the U.S.

As with the Berkeley, Calif., and San Francisco stores, the staff members at the Hollywood location are also passionate connoisseurs of all types of music.

For more information, visit the Hip Hop Slam Records Web site (hiphopslam.com) or call any of the three Amoeba Music shops, at 510-549-1125 (Berkeley), 415-831-1200 (San Francisco), or 323-245-6400 (Hollywood).
**ARTISTS & MUSIC**

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**Laughing With Keller:** With *Laugh*, Keller Williams has crafted an album that effectively combines the electricity of his live shows, as well as the technical virtuosity of his studio recordings. The jazz guitarist has often been compared to Michael Hedges and Leo Kottke, though he also succeeds in etching out his own unique stylistic niche here. The SCI-Fidelity album’s unusual title was coined after all the tracks were laid down. “When we were cleaning the tracks, there was a hell of a lot of laughing to erase,” Williams recalls. “We were having so much fun. We left in a few good chuckles.” Look for the musician to hit the road for an extensive tour of the U.S. this spring.

**Tesh Gets Deep.** John Tesh shifts gears for his next recording, *A Deeper Faith*, which is due March 5 on the Garden City Music label (distributed by WEA/Word). In addition to his well-noted instrumental chops, *A Deeper Faith* also features Tesh’s first vocal performances. He also has decided to devote his time and energy to making inspirational music. “I have come to a time in my personal life where I need to be honest about my power base,” he says. “True happiness for me is playing worship music onstage.”

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BY JILL PESELNICK

LOS ANGELES—From the first verse of the first track, Kasey Chambers' sophomore set, Barricades & Brickwalls (Warner Bros., Feb. 12), bursts with passionate songwriting and a singing voice fraught with emotion, yet tough as steel.

The 13-track effort weaves the Australian Chambers' soul-searching lyrics against a backdrop of country, blues, and folk musical influences, resulting in a pleasing, hard-to-classify sound.

With these songs, her intention is to showcase the many aspects of her personality. Barricades & Brickwalls is an appropriate follow-up to 1999's The Captain, which earned worldwide acclaim, most notably the 1999 ARIA (Australian Grammy) Award for best country album and the 2000 ARIA Award for best female artist.

Chambers explains, "I think the first album was more about the last 21 years of my life. [Barricades] is who I am now and where I'm going. It depicts the different moods of Kasey Chambers."

With help from Lucinda Williams (Chambers' "biggest female role model"), the Living End, Paul Kelly, Matthew Ryan, and Buddy Miller, the set exudes a musical freshness and energy as it delves into themes of insecurity and longing on the one hand and determination and strength on the other. First single "Not Pretty Enough," for example, deals with the ultimate acceptance of personal doubts and fears. (Chambers' songs are published by Gibson Music Publishing, ASCAP).

Most of the tracks were recorded between Chambers' Australian and U.S. tours in 2000 with her brother, Nash (the album's producer and Chambers' manager), and her father, Bill, who contributed dobro and slide instrumentation.

Chambers grew up living off the land with her hunter/fishermen parents, who imparted their love of country music to their children. By 1992, Chambers was the lead singer of the family's musical group, the Dead Ringer Band, with her mother, Diane; Bill; and Nash. The group performed throughout the Australian countryside and ended up recording seven CDs and earning a number of ARIA and Australian Country Music Awards.

Though the group disbanded in the late '90s, Chambers is very comfortable working in the recording studio with her family. "I don't know any different," she says. "It just like the way it works. They have been such a big part of my life and my career that it was just inevitable that they were going to be part of this album as well—and every other album I'll do from here on in."

It is a similar type of commitment from Chambers' fans that will fuel the marketing campaign for the new album, Warner Bros. marketing director Peter Standish says. A main component of the plan surrounds Chambers' U.S. tour this February, booked by Nashville's Monterey Artists. It will concentrate on markets including New York City, Chicago, Austin, and Los Angeles, and Warner Bros. is planning separate performance events for radio, retail, and the press in some of these cities. "It's amazing how many people have a passion for her after seeing her perform," Standish explains. "It's very rare to find a passionate Kasey Chambers fan."

The single will be released to triple-A radio this month, with the ultimate goal of moving into the adult top 40 or modern adult format. Such stations as New York's WFUV are already greatly anticipating the album's release. WFUV music director Rita Houston says, "People here are still learning about her. But she'll definitely have success [with the new album] in our market."

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ROCK RIVER
U.K.’s Starsailor Riding High In U.S. Via Capitol

BY PAUL SEXTON

LONDON—The process of introducing a hot British band to the U.S. requires more than waving a couple of New Musical Express covers under the noses of American tastemakers. But with a program of live and promotional work done not just weeks but months ahead of its state-side debut, Starsailor and Capitol Records have started a buzz that has led to three national TV bookings and a recent six-city headlining tour at this early point in its career.

Since the Jan. 8 U.S. release of the band’s critically lauded Love Is Here, Starsailor has followed a December 2001 headlining tour with another jaunt across the States with the Charlatans as a supporting act. The band is booked in the U.S. by Marty Diamond at Little Big Man.

The group—from Chorley in greater Manchester, England—played its first gig in April 2000 and was snapped up by EMI/Chrysalis (in the U.K.) by July of that year amid intense and widespread label attention. They enjoyed a rapid rise in Britain during 2001, riding a wave of positive upfront publicity from influential weekly and monthly magazines.

But the crucial point was that Starsailor delivered on the media’s promises with a series of increasingly successful singles in the U.K., reaching No. 18 with “Fevers” in February, No. 12 with “Good Souls” in May and No. 10 with “Alcohols” in September. By October, that exposure had paved the way for a No. 2 debut for Love Is Here, with first-week U.K. sales of 68,000 for the Steve Osborne-produced set. A further single, “Lullaby,” was released Dec. 10 and charted at No. 36.

Taking its name from Tim Buckley’s 1970 album, the band openly refers to the late singer/songwriter as an influence, but lead singer James Walsh believes that Starsailor’s potent but accessible melodramatic signature will find its accessibly melodic version.

“Touring is a pretty universal appeal, and it isn’t colloquial either; it’s pretty wide-reaching,” he says. “Americans love emotion and people putting their souls into it.”

The U.S. rollout began six months before the album’s release last July, when Starsailor visited the States for a scene-setting live and promotional work. A live version of “The Up My Hands” performed for Los Angeles public radio station KCRW’s influential Morning Becomes Eclectic show in August was included on the recent U.K. CD single “Lullaby.”

“There was a lot of discussion about when was the right time for this record in the States,” Capitol senior marketing director Donn Lombardi says. “But looking at their assets, we realized that playing live is so important to understanding what they’re about.” She adds that yet another trans-Atlantic trip is planned by Starsailor for late February through March for a headlining club tour.

NEW YEAR, NEW RELEASES: Telarc starts the new year off with a bang. Releasing this month a supercharged version of Orff’s ever-popular secular cantata, Carmina Burana. The recording is the first by the Atlanta Symphony Orchestra under principal guest conductor Donald Runnicles. Though it faces stiff competition—including the legendary Robert Shaw’s version recorded with the same orchestra in 1990—the new effort more than holds its own, with a recording that reflects advances in digital technology since the previous recording and solos that either equal or surpass Shaw’s.

As a follow-up to their widely hailed Telarc recording of the multi-composer singspiel The Philosopher’s Stone, Martin Pearlman and the Boston Baroque return in February with a similar work, The Beneficent Design, paired with Mozart’s The Impresario. In March, Telarc presents concert works by film composer Jerry Goldsmith, who conducts the London Symphony; in April, pianist Lang Lang performs Rachmaninoff’s Piano Concerto No. 3 (recorded at last year’s Proms), and Leon Botstein leads the London Philharmonic in orchestral rarities by Max Reger.

Key releases from Naos this month include the third volume of Marin Alsop’s exceptional Samuel Barber series, featuring violinist James Buswell in the composer’s popular Violin Concerto. Another disc in the label’s “American Classics” series presents orchestral works by George Barati. The Maggini Quartet continues its invaluable British chamber music series with the String Quartets Nos. 1 and 2 by Arnold Bax, and conductor Arthur Fagen’s worthy traversal of the Martinu symphonies concludes with Nos. 3 and 5.

Naos presents new releases by two of its leading pianists in February: Konstantin Shindlovsky performs the music of Liszt as part of the label’s comprehensive survey, while Jenő Jandó continues his new series of Bartók’s complete piano music. In March, the “American Classics” series presents the Kreutzer Quartet in works by contemporary modernist Gloria Coates. The same month, Leif Segerstam leads the Swedish Opera in a complete recording of Berg’s Wozzeck.

Harmonia Mundi celebrates its 20-year collaboration with conductor Philippe Herreweghe this month with an elegant new Bach St. John Passion and a 16-disc midline series that re-packages repertoire from Desprez to Kurt Weill. Hyperion offers Marc-Andre Hamelin in works by Godowsky and two sonatas by Chopin and baritone Steven Loges in the complete songs of Clara Schumann in February, followed in March by The King’s Consort in Handel’s The Choice of Hercules, featuring Gettens, Aima.

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A BANNER YEAR: When the final numbers were tallied for 2001, the Christian/gospel music community had lots to celebrate: Sales totaled nearly 50 million units, setting a new record. At that time when sales are down in the rest of the music world, Christian/gospel music album sales outpaced 2000’s total by 13.5%.

According to SoundScan, total sales of contemporary Christian and gospel albums ended the year at 49,965,000 units, exceeding 1999’s and 2000’s totals (48,852,000 and 44,031,000, respectively). Mainstream retail saw a 15% increase, selling 26,031,000 units—nearly 3 million more than in 2000.

Christian Booksellers Assn. (CBA) reports, which experienced their first decline in five years in 2000, rebounded last year, charting a 4.1% gain in album sales. Total CBA album sales were 21,649,000.

Direct and Internet sales increased to 1,685,000 units, an 87% increase over last year. The video market took a downturn, with sales slipping by 8%.

GIRLS OF GRACE: Word foursome Point of Grace has been in the studio working on a unique project. Girls of Grace is a special recording that will complement the Girls of Grace conferences that band members Shelley Breen, Denise Jones, Terry Jones, and Heather Payne have been developing for next fall.

“Something we’ve been wanting to do for, like, 10 years,” Breen tells Billboard. “It’s for teenage girls 13-18. It’s a whole other outlet and a whole other way we feel we can reach people with our music. Through a daylong event that’s more than just a concert. It’s going to have teaching and Bible study, fashion shows, and makeovers—all from a Christian perspective. I feel there’s a need for something like that out there.”

Breen acknowledges that the members of Point of Grace are seen as role models for young girls and says they feel a responsibility toward their audience. “We’ve always felt like we needed to be doing something more while we have this platform, speaking to (young) women about things they are going through that we went through [not too long ago, like dating and sex and what the Bible says about that]—just how to be a Godly girl in the world we live in. It’s harder and harder with all the images they are being shown and given.”

The conferences launch in September, but there is a Web site to provide information on girlsOfGrace.com. “We have the first five scheduled so far, and we are in the planning process right now,” Breen says. “They are at large churches [of about 3,000 seats. We are doing Houston, Dallas, Denver, Grand Rapids [Mich.], and Orlando [Fla.] to begin with. We are going to get them going, and if they go well, we’ll continue through the next year.”

The new album will be unlike the group’s previous projects. Breen describes it as having a campfire feel. “Girls all over the U.S.—junior-high girls. Sunday school classes—will get this record and be able to use this music in their youth groups.

Point of Grace is also issuing a new devotional book to accompany the project. “This is something we’ve always wanted to do. Now more than ever.” “Time is right now,” Breen says. “One mom said it best: ‘You are young enough [that] my daughter thinks you are cool, but old enough [that] I trust you with my daughter.’”

FAREWELL: The Southern gospel community recently lost another of its pioneers with the passing of Hovie Lister, 75, who died following a boat with leukemia. Lister, the son of songwriting legend Dottie Peoples, co-founded the Statesmen Quartet in 1945. In recent years, the Grammy-winning artist had been featured on Bill Gaither’s popular “Homecoming” albums.

“What you always hear people say about Hovie was that he was a founding member of the Statesmen Quartet,” says Phil Johnson, director of ARR and creative development at Spring Hill Music Group. “Those of us that were privileged to know him also knew that he was much more—a Baptist minister [and] a piano player. In the spring of 1948, when Hovie was the only instrument onstage other than the four voices of the Statesmen. He was the consummate showman and MC and a good friend that will be missed by everyone in the Christian music community.”

The Southern gospel community was also saddened by the death of Lela Gaither, 75. Gaither’s father continues to travel with the Gaither gang on the “Homecoming” concert tours.

NEWS NOTES: Natalie Grant, previously with the now-defunct Pamplin label, has signed with Curb Records, which will rerelease her Stronger album.

In The Works

Shana Morrison, daughter of Van Morrison, makes her Vanguard debut April 2 with 7 Wishes. Produced by Steve Buckingham, the project offers 10 original compositions and two written by Van, “Naked in the Jungle” and “Sometimes We Cry,” the latter of which features him on backing vocals and harmonica. 7 Wishes is Shana’s second full-length set, following the self-made Caledonia, which was the name of a song by her father.

Former Afghan Whigs frontman Greg Dulli is in the studio working on the next Twilight Singers album for Columbia. He plans to be in the studio through the end of spring, with an eye toward a late fall release. While the Twilight Singers’ debut album had a decisive acid jazz flavor to it—largely due to the participation of Filla Brazillia—the new material is more rock-driven and thus in line with the now-defunct Afghan Whigs.

On April 2, Cornershop will offer Handclaps for a Genera tion, the band’s first recording for Beggar’s Banquet after its split with Luaka Bop. Lead vocalist Tjinder Singh wrote and produced all 13 cuts. Oasis guitarist Noel Gallagher guests on the 13-minute epic “Spectral mornings.” A late- spring tour by the act is in the planning stages.

Arturo Sanivaldo releases My Passion for the Piano on Crest Moon/Columbia March 12. It features guest shots by famed musicians Ernest Simpson and Samuel Torres.

In The Spirit

A STELLAR SHOW: A sold-out crowd packed Atlanta’s Civic Center Jan. 12, and a star-studded lineup of gospel music’s highest names—including Kirk Franklin, no-so-hosts Yolanda Adams and Donnie McClurkin. CeCe Winans, Shirley Caesar, and special guest Destiny’s Child was only half the reason why. The other half was the more than two dozen awards, including the year’s highest achievements in gospel music that were handed out on the occasion of the 17th annual taping of the Stellar Gospel Music Awards.

Though filled with excitement, the evening offered few surprises. McClurkin—the top-selling gospel artist of 2001—became the night’s top vote-getter, pocketing six golden-flamed statues for his Live in London and More, including artist of the year, male vocalist of the year, and CD of the year. McClurkin—who is in the midst of renegotiating his deal with Jive/Verity Records—was caught off-guard. “It’s phenomenal,” he said. “I am used to not winning that I didn’t expect it. Then, after the night was over, I realized I didn’t thank anyone but Jesus. Not my management, not my label, not those people who worked real hard on the record. I kicked myself all the way home.”

Though McClurkin is clearly elated, he is also coming to grips with what it all means. “I feel such pressure to duplicate or surpass this success with the next one,” he explains. “Right now, I’m in a surreal state. The church is my balance.” McClurkin’s next project—tentatively scheduled for release late this year—is still in the planning stages.

Kurt Carr, who capped off a big year with a record nine nominations, took home five Stellar Awards, including contemporary male vocalist of the year, producer of the year, and contemporary CD of the year.

Adams received two awards (female vocalist of the year and contemporary female vocalist of the year). Franklin and Lee Williams & the Spiritual QC’s were also dual winners, while legendary Caravans founder Albertina Walker was honored with the show’s prestigious James Cleveland Award for his innovative efforts in traditional gospel music.

The two-hour TV special was spiked with performances from Winans, Adams, Kurt Carr & the Kurt Carr Singers, Lee Williams & the Spiritual QC’s, the Composed Reunion Featur ing Fred Hammond, Dottie Peoples, Caesar in a duet with Destiny’s Child member Michelle Williams, Tones, and Richard Smallwood. Presenters included Jermaine Dupri, Sean “P Diddy” Combs, Faith Evans, and R&B crooner Mustell Jordan. Also in attendance were Vickie Winans, gospel duo Mary Mary, and film/television star Chris Tucker.

The program—which is executive-produced by Don Jackson’s Chicago-based Central City Productions—is slated to air in national syndication through Feb. 10. Viewed in upwards of 200 markets, the awards generate a bump in sales, as well as TV exposure for the artists.

Spanning 25 categories of gospel music from urban contemporary to traditional gospel, the Stellar Gospel Music Awards are voted on by industry professionals, including radio announcers, executives, retailers, and artists. Following is a complete list of winners:

Artist of the year: Donnie McClurkin.
New artist of the year: Excelsior.
Song of the year: “We Fall Down,” Kyle Matthews.
Male vocalist of the year: Donnie McClurkin.
Female vocalist of the year: Yolanda Adams.
Group/duo of the year: Kurt Carr & the Kurt Carr Singers.
CD of the year: Live in London and More, Donnie McClurkin.
Producer of the year: Kurt Carr & Jason White.
Group/duo of the year: Kurt Carr & the Kurt Carr Singers.
Traditional group/duo of the year: Lee Williams & the Spiritual QC’s.
Contemporary male vocalist of the year: Kurt Carr.
Traditional male vocalist of the year: Donnie McClurkin.
Contemporary female vocalist of the year: Yolanda Adams.
Traditional female vocalist of the year: Shirley Caesar.
Contemporary CD of the year: Awesome Wonder, Kurt Carr & the Kurt Carr Singers.
Traditional CD of the year: Live in London and More, Donnie McClurkin.
Uttermost CD of the year: Kingdom Come (soundtrack), Kirk Franklin.
Traditional choir of the year: O’Landers Dapper Associates.
Special-event CD of the year: WOW 2002 Various artists.
Rap/hip-hop gospel CD of the year: Kingdom Come (soundtrack), Kirk Franklin.
Quarter of the year: Lee Williams & the Spiritual QC’s.
Recorded music packaging of the year: Not Guilty. . . The Experience, John P. Kee.
Winery Venues Suit Many A Musical Palate

BY LINDA DECARD

Twenty-five years ago, the intimate and beautiful West Coast venues loosely referred to as the “winery tour” began booking major talent, and their success has not gone unnoticed by artists, promoters, and audiences.

Today, that niche market may be poised to grow, particularly given the musical tastes of aging baby boomers seeking comfort along with entertainment.

One of Clear Channel Entertainment (CCE) in San Francisco began producing concerts at the Mountain Winery in Saratoga, Calif., last year under a three-year agreement with the owner of the venue. CCE will grow into that type of venue in the future. “It makes sense to have more than one situation to book,” he says.

From the booking agent’s perspective, the 1,000-1,100-seat, mostly outdoor venues, which vary from small amphitheaters to working wineries to former wineries, have several key attributes that make them attractive bookings for acts, some of which could just as easily play 20,000-seat venues.

Steve Steinberg, an agent with Creative Artists Agency in Los Angeles, calls them “safe venues” because “you can get really high ticket prices. The clientele that go there are fairly financially stable people.

Marc Dennis, an agent with the William Morris Agency in Nashville, sees the wineries as destinations for consumers. “People go for a combination of factors. [That] the venue is such a great place to go to and the artist.”

“The buyers are very savvy,” Dennis adds. “I don’t worry about the financial aspect of the buyers. Usually, acts are on a gig that lessens the stress on each individual gig.

WHO’S PLAYING THEM?

This year, William Morris headliners on that circuit include Trisha Yearwood, Mary Chapin Carpenter, Vince Gill, Wynonna, and Kenny Rogers.

“There’s a lot to be said for underplaying a market just so it will sell out. It’s a good feeling for the artist and promoter, as long as it’s a win-win for everyone, financially. Dennis says.

The Mountain Winery did 70 shows in four months in 2001. It seats 1,700, and the average ticket price was $50. "No one show do you get rich on, but it’s a successful venue. The bottom line is attractive," Smith says. He likes to book one or two shows that make people say, "Wow, I can’t believe that person is playing that venue. Last year, it was Crosby, Stills & Nash.

The coming season is shaping up, Smith adds. “Of 80 shows, I have two thirds on hold.”

Steinberg lists acts like Kenny G and Umphrey’s McGee as bands that fill the genre, noting that "they do it every year." He says the average gross is $90,000-$100,000 for most venues.

Kenny Weissberg, producer for Humble Environment, rings in San Diego, a 1,295-seat amphitheater at Half Moon Island on Shelter Island, has been booking his venue for 21 years. “We’re certainly the underdogs in this business, but it seems they’ve been doing it for a long time. Even though we’re not on the Clear Channel or House of Blues radar screen, we manage to thrive and do pretty well,” he says.

Weissberg’s talent budget was $2.5 million-$3 million last year. For the last couple of years, Humphrey’s Concerts has done more than 80 concerts each year. The key is keeping the venue busy.”

For the 2002 season, Weissberg is “maybe 150 booked.”

Bruce Labadie, who is currently with Montalvo, Saratoga, started his career booking wineries in 1979 at what was then known as the Paul Mason Winery, now the Mountain Winery. (Paul Mason had offered a small classical and jazz concert series since 1985.)

Montalvo Center for the Arts, located one hour south of San Francisco—which Labadie has booked since 1999—would like to have 35 shows this season, from 500 to 2,000 seats. Montalvo will put on 175 shows this season. Labadie has booked about 40 so far. At Montalvo, “you’re seeing someone you saw at the previous night,” he says.

Steinberg, who has been booking winery tours nine of his 14 years in the agency business, calls it “a very artist-friendly environment.” There have been a lot of contemporary, hip artists who have done the wineries, and they’ve done it for two reasons: “They’re in between records, so they’re underplaying this market, and it gives them an opportunity to work out material without being in front of 6,000-10,000 people.”

The motivation for the venues hosting these shows varies. The working wineries want to promote their product—some in it for charity; others for profit.

Labadie says “it’s impossible to make money at this size theater without support. That, for us, comes from memberships, grants from foundations and corporations, and sponsorship. The seasons are so small and the names so big.”

Montalvo’s average ticket price is $31. “We have 5,000 members who buy 60% of our tickets.” Ancillary income, besides $50 memberships, includes $20 per each of 175 up-close parking spaces and food and merchandise, which averages a per capita of $9 combined.

The major obstacle to growth is the fact that most of these facilities are located in highly populated areas that have strict development restrictions. “We have all kinds of curfews—time in, start and stop, sound, when the audience leaves, the number of shows and time of year. We have three-and-a-half hours a day to end,” Labadie says.

Sound ordnances can be an issue with the bigger bands, but accommodations can be made. “The Moody Blues figured it out,” Smith recalls. “There are a number of other artists who think this might make sense for them, in which case they need to figure out how to live within the sound limitations.”

Last year, the Mountain Winery had the Counting Crows and the Wallflowers without a barricade and 24 guest lists. “I mean, we called them. “We were a little nervous at first, but it’s just the setting, I guess. People know how to act in the right place,” Smith says.

Weissberg believes the philosophy that has kept the bigger winery tour venues afloat—that “because of the ambiance and the incredible staging and sound and lights, even though we are a small theater, we can get bigger names and charge a higher ticket price”—is working well. “It’s been really good the past three or four years,” Weissburg says.

While many have given up on the idea that this genre will grow after all these decades, Smith is among the believers. “We have a niche because it’s very intimate, it’s beautiful, and it’s in an area that is well-populated and pretty affluent.”

BY JULIANA KORANTEG

LONDON—Clear Channel Entertainment (CCE) has made a spirited move into the U.K. through a groundbreaking, £20 million ($29 million), three-year sponsorship deal with Carling, the country’s biggest beer brand.

The sponsorship package will see the brand name of Carling—which is being bought by U.S.-based brewer Adolph Coors Co. from Belgium’s Interbrew—in music venues that are either owned or managed by CCE, as well as on CCE-promoted and/or produced music events and tours.

Events and tours will be promoted on a variety of media platforms, including specially created TV programs and Web sites, print media, and Carling beer cans and mats. “With Carling’s marketing resources and our properties and venues, we will be able to provide increased opportunities for the creation of unique, live consumer events,” says Michael Rapino, the London-based CEO of CCE. Europe’s music division who brokethewedevelopment.

According to CCE U.K. music division managing director Tim Parsons, Carling has exclusive alcohol-beverage brand rights to CCE properties and events, including 27 venues and more than 100 open-air summer events and music festivals. Of the U.K. open-air events involving CCE, the most prominent include Oxfest in Milton Keynes, the start-up Festival and Route of Kings in Cardiff, Wales.

CCE—which promotes more than 370 music events yearly in Britain, with a combined ticket-selling audience of 15 million—has exclusive rights to rename the London Apollo theater in Hammersmith, West London, as Carling Apollo by March. Another Apollo theater in the city of Manchester, North England, is to be rebranded with the Carling name.

Where appropriate, Carling will also have first refusal to venue-naming rights outside the Dominion Theatre and Lycamobile in London, the Birmingham Alexandra, the Edinburgh Playhouse, Liverpool Empire, and Manchester Palace, among other venues.

Sponsorship: CCE has the option to brand any of the events, the venue, or the beer-serving bars, Stuart Carr, Carling’s head of sponsorship, says his company will be selective. “We’re deliberately not pitching to have our name on all events and venues, as that would be detrimental. We’re focusing on doing a few things very well and improve the live experience for people going to gigs.”

As the U.K.’s biggest-selling beer, Carling brings potentially high exposure to music-loving consumers for CCE and its artists. By last August, Carling sold more than 1.4 million barrels, which translates to a production of about 450 million cans sold during 72,000 outlets, which use the more than 1,500 million Carling-branded beer mats produced yearly.

Parsons agrees that other CCE offices in Europe could benefit from such a wide-reaching deal. “In each country [where it’s present], CCE has sponsor- ship as a priority,” explains Parsons, who says his team worked closely with his more experienced U.S. counterparts when making presentations to Carling.

“The deal could then become a template for each [European] country. Sponsor- ship in the U.K. has been a poor cousin to sponsorship in the U.S. and Japan, for example. We hope this type of agreement will change all that.”

He says the Carling deal is equally groundbreaking for the music industry, as big beer brands tend to prefer cultural and/or performance art events, as well as the huge popularity of soccer here.

The partnership also plans to create TV and Internet content for artist development. The first such event will be called Homecomings, the brand name for big shows by a major artist returning to his or her native market to sponsor in the U.S. and Japan, for example.

For each homecoming, the brand name will be used.

“We want to move the sponsorship model. We could bring a big band to a stadium, but that would be nothing new,” Cain notes. “But by taking them to where they first started—which could be a small venue, or even a school band—we can create an opportunity for fans to see them in that environment.”

Cain believes that with CCE, Carling can look out for up-and-coming acts, approach their record labels, and arrange mini-tours that will introduce new names to the U.K.

While the deal with CCE is it’s single-biggest music sponsorship contract, Carling continues its first foray into music sponsorship, which includes the annual music awards held by NME (the British music weekly). The brand is also linked to the Mean Fiddler Group, a U.K. major U.K. venue and live event producer. Carling already supports the Mean Fiddler’s Carling Week- end Reading and Leeds festivals, one of the world’s largest live music fes-
tivals, which had 110,000 spectators and 200 high-profile performers last year.

Cain also discloses that Carling has the venue-naming rights to the famous London Astoria Theatre, a Mean Fiddler venue, starting this spring.
WRECKING-BALL BLUES: Domenic Santana is trying to save the Stone Pony in Asbury Park, N.J., a second time, but now he has fans and musicians in his corner, as he fights with condominium developers who want to tear it down or move it. Two years ago, it was his family who backed him as they gathered the money to buy the then-closed historic club.

The Stone Pony has had a storied but rocky career, not unlike a lot of nightclubs (and most of them have not been saved). In fact, Santana, who has done a little research, didn’t have a success story to report. “They’ve all gotten the wrecking ball,” he says.

“But this name brand is stronger than a lot of people think.”

Santana invested $1 million in renovating the Stone Pony and does four shows a week there. “Last year, sales were $1.5 million from tickets and liquor,” he reports. “It showed a profit, until I paid outstanding past bills.

Still, he was a little surprised that “there’s a lot of fansaticism around the world obsessed with this shrine, and it’s kind of eerie and weird to me.”

It is that fandom that helped sell his family on the place. “We were looking at it, and my grandpa, father, mom, wife, and kids were saying, ‘I was crazy about it, and then a bus pulled up with tourists taking pictures, and I said, ‘That’s why.’ My father turned around and said, ‘How much did you pay them?’

The final chapter might be written shortly. The Stone Pony history and events coordinator Eileen Chapman reports that the City Council and the developers were due to meet Jan. 13–23, “at which time the plan will be in place,” she says. “With enough public outcry, I think the council would be foolish to demolish it.”

Among those behind the campaign who want to stay informed are Joan Jett, Patti Smith, Little Steven van Zandt, and Nils Logfren. The Stone Pony has helped launch many careers, including that of New Jersey’s Bruce Springsteen.

NEW TICKET OPTIONS: As box-office managers gather Jan. 22–25 in Atlanta for the International Ticketing Ass'n’s annual conference, they’ll discuss a few new options for filling arena seats. Ticketmaster will be tooting technology that allows season-ticket holders to set up ticketing events to forward tickets online for games they cannot attend, a technology that will eventually be available for concert tickets as well. The recipient prints a new ticket at home, for a fee. It is being rolled out at Nationwide Arena in Columbus, Ohio, for NHL Blue Jackets season ticket holders.

Meanwhile, another hockey team, the Minnesota Wild at Xcel Energy Center in St. Paul, is offering “rush” tickets to eight games this season, another technology that will eventually be available for concerts. Fans can line up at the box office to buy one of 200 sold-out tickets that are sold 10 minutes into the game, which allows the buyer to take any empty seat in the arena until the first purchaser steps up (then the rush-ticket buyer would have to find another empty seat). Details would need to be worked out with promoters before the system could be applied to concerts.

Income is only $25,000 for the year, but customer service and full arenas are the real goals. “We’ve been sold out for 70 games straight. It allows people to get into the game that otherwise would have no opportunity to get in,” says Steve Griego, Minnesota Wild VP of customer sales and service.

TOP BOXSCORE: Bill Silva and Andrew Hewitt, who are partnered 50/50 with House of Blues Concerts, like to refer to their recent one-off Guns’ N Roses’ New Year’s Eve concert in Las Vegas as the “second annual.” For the year 2000, Guns N’ Roses played the House of Blues in Vegas for Silva and Hewitt. Last year, it was the Joint at the Hard Rock Hotel “Dough Goldenste (Guns N’ Roses’) manager called us this year,” Silva says. “It all came together last week in November.” Silva said merchandise sales for the two-night stand set a record per cap for the Joint at $13.

SHUFFLING AROUND: Charlie Schilling is now manager of the Columbus (Ga.) Civic Center, and Ann Larson will be GM of the MetroCentre, Davis Park, and Coronado Theatre in Rockford, Ill., effective Feb. 11, replacing Brad Walsh, who is relocating from Dallas, where she had been VP/GM of Reunion Arena.

David Rosenthal confirms that he is for president of the IAT, which manages several Green Bay, Wis., facilities. He had been president for seven years.

Bill Silva/Andrew Hewitt
ALBUMS

SPOTLIGHTS

TRIO MOCOTO
Samba Rock
PRODUCERS: Mauricio Tagliari and João Parahyba
Zirigüibo/Six Degrees 657036 1061
Thirty years after their recording debut and 26 years since their last album, the original members of Brazil’s Trio Mocotó—Luiz Carlos Fritz, Nereu Gagnão, and João Parahyba—return with a new set. That Samba Rock is musically superlative was expected, given the pedigree of the players. What’s surprising is the relevance of the music and the contemporary feel of Mocotó’s blend of samba, funk, and jazz. Alternately whimsical and virtuosic, Samba Rock transforms such samba tracks as “Nenê Nenê” into cathartic kaleidoscopes, where soulful vocals intertwine with jazz riffs and touches of electronics. Although instrumental tracks like “Mocoto Beat” are jazz-skeewed, Samba Rock is eminently danceable; its Brazilian percussion, lush strings, and the contemporary feel of Mocotó’s blend of samba, funk, and jazz. Alternately whimsical and virtuosic, Samba Rock transforms such samba tracks as “Nenê Nenê” into cathartic kaleidoscopes, where soulful vocals intertwine with jazz riffs and touches of electronics. Although instrumental tracks like “Mocoto Beat” are jazz-skeewed, Samba Rock is eminently danceable; its Brazilian percussion, lush strings, and

ELBOW
Across the Back
PRODUCERS: Steve Osborne, Danny Evans, and Elbow
V2 27116
Although Manchester, England-based Elbow has taken on stylistic traits in common with U.K. rock colleagues Doves and Coldplay, the group’s debut, AsaboveAndBelow, was a set of distinctive qualities that have made it a critical favorite abroad. Foremost is Guy Garvey’s elegantly husky voice, which is the centerpiece of the often pristine piano ballad “Powder Blue” and the hitsweet, acoustic closes, “Scattered Black and White.” The band’s collective songwriting skills impress frequently, particularly on “Newborn,” a 7/4 minute epic that explodes into cathartic cathedralsdes. Elbow’s ability to stretch a wide range of emotions over lengthy, multifaceted songs demands repeat listeners for such cuts as the Beta Band-ish “Any Day Now” and the more aggressive “Bitten by the Tail Fly,” which recalls the late, great psychodelic- rock harmonies. Whether wearing his own distinctive, gospel-bred vocals (his dad was a Baptist minister) around a dance jam (“Another Saturday Night”), a love ballad (“For You”) or a wealthier dard (“You’re Nobody ‘Til Somebody Loves You”), Cookie made each song his own, packing an emotional punch that still carries considerable weight nearly 40 years after his untimely death in 1964. Chief among the collection’s highlights are the rough-revellers seen on “I’m Just a Country Boy” and the newly discovered title track, whose inspirational lyrics underscore Cookie’s hard-won focus on racial issues. It is a focus that resonates throughout his haunting “A Change Is Gonna Come”—a song that,

RICHARD JULIAN
Good Life
PRODUCER: Brad Jones
My Good Man 10002
Julian is a folk-inspired singer-songwriter who has the praise of colleagues like Randy Newman but has yet to connect with mainstream consumers. On Good Life, he takes his best crack at being user-friendly, while also remaining true as the highly literate storyteller that he’s always been. Cuts like the pensive yet funk-fortified “Trick Candle” and the playful, rock-etched “Everything’s Cool” match smart lyrics with infectious melodies and accessible choruses. Julian is still at his best in a live setting, where his words take on a delightfully vivid, three-dimensional life. But Good Life shows that he can effectively channel

SANGUINURY
Prophecy
PRODUCER: Nitin Sawhney
V2 27103
Anglo-Asian artist Nitin Sawhney spent four months traveling the world in search of emotional connections. Along the way, he recorded musicians, singers, politicians, tribal leaders, teachers, shamans, and a taxi driver in Chicago. Nelson Mandela, Algerian rabbi master Cheb Mami, Anglo-Yemeni singer Natasha Akhtar, Mali artist N’Dawoye, Yungyuungiu, the English Chamber Orchestra, and the London Contemporary Gospel Choir all found their way onto his fifth album, the sublime Prophecy. Throughout, Sawhney effortlessly traverses dance/electroica, pop, and World Music, infusing the enchanting and graceful landscape with touches of samba, drum ‘n’ bass, flamenco, gospel, funk, classical Indian, jazz, and hip-hop. Highlights include the breathtaking “Sunset” and the sinster “Cold & Intimate.” Ultimately challenging, Prophecy will reward those who give it the chance it so deserves.—MP

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R&B/HIP-HOP

KRS-ONE AND THE TEMPLE OF HIP-HOP
S国际: Nitin Sawhney
PRODUCER: KRS-One
In The Paint/Koch 8363
Rap pioneer KRS-One has traveled a long way since his early days as the raconteur who laid down the beats of inner-city street life on 1987’s Criminal Minded. The rapper, who in recent years served as a Reprise/Warner Bros. A&R executive, has discovered on everything from irresistible sex to artists’ rights. Taking his teachings to another level (“I’m a teacher like the reeler, going straight to your head”), KRS-One is now traveling down the holy hip-hop trail. With such gospel influenced tunes as B.B. Jay and T-Bone, the rapper’s still-pointed messages (“iced out and rocked up, what’s the point if I get locked up?”) are grounded in spiritual principles supplemented by scriptural references and laid against a backdrop of hip-hop, jazz, and Latin-inflected beats. Best of the lot includes “Trust,” “God Is Spirit,” and “Never Give Up.” Many Pit fans will probably shy away from this, but they shouldn’t. Everyone needs inspiration every now and again.—GM

DANCE/ELECTRONIC

JOHNNY VICIOUS
Ulra Dance 01
PRODUCERS: various
Ultra 1111
Late last year, New York City-based Ultra Records issued one of the best U.S. chill-out compilations with Ultra Chill’d 91. As if to even further the balance, the label unleashes what is very much that set’s antithesis. The bono- disco,Ulra Dance 01 revels in hard-hitting beats and aching rhythms. Throughout, DJ/remixer Johnny Vicious—who seamlessly beat-mixed the set—definitely recreates a night out in most any big-city club. Unlike too many DJs who create mixed compila-

VITAL REISSUES

SAM COOK
Keep Movin’ On
COMPIILATION PRODUCERS: Jody Klein and Teri Land
UNITED PUBLISHERS: Sam Cooke, Luigi Creatore, Hugo Portelli, and Al Schmitt
Abbco 18771-3563
Keep Movin’ On doubles as a vocal accompaniment to VH1’s illuminating Legends special about the charismatic soul/poet/singer responsible for such hits as “You Send Me” and “Wonderful World.” A lovely music and a voracious reader, Cooke constantly experimented during an all-too-brief career that found him cre-

BRUCE COCKBURN
Anything Anytime Anywhere: Singles 1979-2002
COMPILATION PRODUCERS: Bruce Cockburn and SAM COKE
ORIGINAL PRODUCERS: various
Third North/Rounder 11661-3180
More than 20 years ago, when he already had a decade’s worth of albums under his belt, Canadian singer/songwriter Bruce Cockburn was advertised to American consumers as “the world’s best-kept-secret.” Still a relative unknown south of the border, Cockburn’s new singles collection should help secure his deserved spot in the domestic pop landscape. This digitally remastered set kicks off with the

single “My Beat” (featuring Patty Griff- in on backing vocals), a haunting bike ride through the Ottawa native’s new hometown of Montreal. Also new is the disc’s closing title track, a country love ballad with background vocals by the Fairfield Four. What lies between traces a creatively fertile period in Cockburn’s career, evidenced by the top 25 U.S. hit, “Wondering Where the Lion Are,” the political “If I Had a Rocket Launcher,” and “Last Night of the World.” The latter perfectly captures Cockburn’s singular musical sensibility, combining the spiritual and worldly, the outright and inward. The entire set is tastefully arranged and produced.—AB

(Continued on next page)

CONTRIBUTORS:
Bradley Bambarger, Jim Bessman, Leila Cobo, Jonathan Cohen, Larry Flick, Gail Mitchell, Michael Paoletta, Will Pendergast, Deborah Evans Price, Philip van Vleck, Roy Waddell. SPOTLIGHTS: Reviews deemed by the review editors to deserve special attention on the basis of musical merit or Billboard chart potential VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PRODS: ( ) New releases predicted to hit the top half of the chart in the following format: ORI/DISC ( # ) ( # ) New releases, regardless of chart potential, highly recommended because of their musical merit MUSIC ON MY EARS: ( # ) New releases deemed those that were featured in the Music On My Ears column as being among the most significant releases of the year. All albums commercially available in the US. or Europe. Back to reviews section to Michael Paoletta (Billboard, 773 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate box.

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4

The Real "What gate. In become snooze -inducing dictably in Suzanne Palmer's why Amber's titled "Fragile" play Back Down over by player, has embedded itself into which singer Things like "I Don't Fall In Love" with "Sweat" and "Don't Give You Love." The hittetters sweet wax "December Waltz" goes down like a shot of whisky. For anyone who may be vague on the subject, this is country music. Racked by Southwest Whole-

COUNTRY

COLLIN RAYE

Can't Back Down

PRODUCERS: James Stroud and Collin Raye

Epic 85794

Collin Raye's swan song at Epic is perhaps a mixed bag that once again seems to often redirect the artist's considerable vocal powers. Raye is underrated as a purveyor of energetic up-tempo pop with muscular tender hammers expansive—if formulaic—"seize the moment" treatments like "Gypsy Homebound," "If It Makes You Ever Gonna Be," but as both past projects, Can't Back Down is weighed down by an overabundance of piano-based bal-
lads, which, however well-performed, become snooze-including in the aggreg-
ate. In this category are the plodding "It Could Be That Easy," the calculat-
ingly sappy "What I Need," and Michael McDonald's comical "I Can Let Go Now." The closest things to country are the reasonable "Blues," the well-written "Ain't Nobody Gonna Take That From Me" and the soulful, softly pelloting "Dancing With No Music Playing." Better are "You Always Get to Me," "What I Did For Love," and the neatly synced "One Desire," all of which Raye infuses with a smoldering sense of urgency. In any case, there are easily a half-dozen strong single opportuni-
ties here.

ROXANNE HAYDEN

The Real Thing

PRODUCER: Dave Young Larren Earl Kenosse Rosetta Records 2004

Roxanne Hayden's debut release on Dave Young Earl Kenosse's Rosetta Records heralds the arrival of a major talent and true country singer. At 21, Hayden may be young, but he possesses a keen understanding of things honky-tonk, as evidenced right out of the gate by the twangfest title cut and insinuating delivery of Billy Joe Shaver's "Black Rose." Hayden shines as an insightful songwriter on such cuts as "Tryin' To Find Myself," the in-country "Back in Your Arms," and the fiddle-laced "Heartaches & Highways." He swings and sways with authority on "Mighty Lonesome Sound," and his mature baritone nails such ballads as Tom Waits' "I Hope That I Don't Fall In Love With You" and Hayden's own "Come Give You Love." The hittetters sweet wax "December Waltz" goes down like a shot of whisky. For anyone who may be vague on the subject, this is country music. Racked by Southwest Whole-

LATIN

3 CON SALSA

Homenaaje a Los Grandes

PRODUCERS: Eduardo Reyes and Alejandro Montalbán

Mock & Roll/Lidetón 944 950 347

Covering classics made great by distinc-
tive voices is always a risky propo-
sition, Alquimia managed to do it with Sonora Matancera's repertoire by pre-
senting itself as a vocal novelty act, even as it remained faithful to the orig-
inal Sonora arrangements. 3 con Salsa (which, like Alquimia, includes one female singer and two male singers) faces a more difficult task in its hom-
ge to Pania All Stars, given the range of singers who have collaborated with Pania and the almost sacrosanct stature many of the original versions of these songs have. As a result, Homenaje works best the further it departs from the originals, even as the musical arrangements remain unflinchingly faithful. The opening "Sombraras," the best track here, features marvelously warm female/vocal duets, done with personality and swing. But "Guim-
bara," originally recorded by Celina Cruz, sets itself up for comparisons and ends up lacking—singer Diane's remarkable vocal prowess notwithstanding. The palette replicates all of Rubén Blades' "Pedro Navaja," which should never have been anything like it. Despite its imitation-only shackles, 3 con Salsa manages to rock in many places, but in others it can't hold a sound little riddle. A vocal liberty would have gone a long way here.

BLUES

★ MARIE LEBLEU & THE COMITZ

Come On Up!

PRODUCERS: Dave Youngman and Mary Cohn

Izatso Music 2004

This really fine, thoroughly indie blues project delivers a quality set that we simply don't hear enough of today. Lead vocalist Mary Cohn has a delight-
fully polished sense of swing and a knack for turnarounds that is the fact that she's just the right way. Indeed, Cohn is one sophisticated lady at the microphone. While she commands a smoky cadence, blues sounds like few of her peers—witness "Is You Is or Is You Ain't My Baby"— she can also tear it up ("Rock This House"), as well as anything else, really. Then sometimes, something more sultry ("High Tempera-
ture"). Cohn's banharms, led by pianist/saxman Michael Mentzer, are also on top of it. Youngman and guitar-

CHRISTIAN

★ THE WAITING

Wonderfully Made

PRODUCERS: Todd Olsen and Bryan Lemmon

Inpop 1240

The talented Georgia pop/rock outfit has a knack for creating vibrant music, with the end result immensely appealing. This tradition is continued on Wonderfully Made, a record with a thread of hopefulness running through it. The title cut is a buoyant tune that celebrates being one of God's creations. Co-producer Olsen says I'm talking on "the water of my Father's hand's" made with his breath of life/I'm fearfully, wonderfully made," "Take Me As I Am" is a beautiful ballad about God's unconditional love. Lead vocalist Brad Olsen infuses each song with heart, soul, and integrity. He's superbly accented by his brother Todd (keyboards, guitars, and harmonica), bassist Clarke Leake, and drummer Brandon Thompson. The prominent vocal (which takes a detour with the poignant "Sleepless," a track Brad Olsen wrote with Chris Fal-
son) is not the only winner of this album. The other one is the artist's Pavane" sets the mar-
leaves and "Ronda" to José Alfredo's "El Bambou." While the material

CLASSICAL

★ STEVE MARTLAND BAND

Horses of Instruction

PRODUCER: Chris Coker

Black Box 1033

Maverick U.K. minimalist Steve Mart-
land made waves with his initial discs for British dance/rock indie Factory and BMG's now-defunct Catalyst art-
house imprint; with their dynamic manifestos of sound, Martland and his devoted players often appealed to more informed rock fans than to die-
hard classicists. The high-impact rhythms of Dutch minimalist Louis Andriessen's work, the younger composer offers a more vernacular band of melody than his teacher. Featuring several premieres of his own music, this 15-minute title track should thrill fans of the upbeat Michael Nyman. "Rocks" puts manic twists on older rock songs, but Mr. Anderson's "Pavane" sets a more sately spin on the Renaissance slow dance, And in a piece to raise the bar on rock/classical crossover, "Terminal"—originally penned for British rock band Spiritualized—is a thrill ride of edgy melody and percussive drama. Distributed in the U.S. by Harmonia Mundi and in the U.K. by Select.

NOTES

ENCRYPTED NOTES

CRANE S

Future Songs

PRODUCERS: Jim Shaw and Alison Shaw

Instinct 115592

Collins Takes home the new Cranes disc in your CD player, don't simply press the play button. Instead, go directly to track seven. The appropriately titled "Fragile" is the true bette: an angst-free guitar, celestial atmos-
pheres, and tender, dub-inflected percussion propelling the lush founda-
tion over which singer Alison Shaw soothes by repeating the one-word title over and over again. Once "Fragile" has embedded itself into your subconscious, investigate other delicate tracks like the lyrically

NEXUS

Heavenly Troubiers," FYI: The U.S. version of Future Songs includes three bonus tracks: "In the Roads" and remixes of "Fragile" and "Don't Wake Me Up." MP

PRODUCERS: various

Home Alive, Volume II: Flying Side Kick

PRODUCERS: various

Broken Rekids 91

UK, kids, want to raise your col-
lected consciousness. Flying Side Kick gathers some of the more pro-
ominent social/political activists on the West Coast punk circuit to help promote Home Alive—a Seattle based anti-violence project that offers affordable self-defense classes and provides public education and awareness, among other services. All the songs are previously unreleased and are exclusive to this release. In fact, many of them were written and recorded specifically for this project. As with most collections of this na-
ture, the material varies wildly in quality. One of the set's stronger mo-
tions is delivered by Indigo Girl Amy Ray, who teams with the punch-
ies on the thought-provoking, guitar-
drenched "On Your Honor." Also co-produced with Allen Andreessen "Wishing You Well" and the Need's riotous rendition of Metallica's "Ride the Ends of Sanity." In all, a worthwhile collection that serves an even better cause. Support it. Contact: Broken-
Rekids.com or HomeAlive.org.

REVIEWS & PREVIEWS

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BILBOARD | JANUARY 26, 2002 | 27
CHRISTINA MILIAN FEATURING JA RULE Get Away (3:41) PRODUCER: Gotti WRITERS: C. Milian, I. Lorenzo, and J. Atkins PUBLISHERS: not listed Setoul 15492 (CD promo) One could call Ja Rule the industry's enabler. It seems that any artist (or label) these days that doesn't have confidence in their own work enlist his help. Christina Milian was off to a respectable start with her sing-along debut "AM to PM." But she calls upon every cliche in the book for her follow-up, "Get Away." The result is a grating, generic track in which the rapper is the star, while the vocal is reduced to a connect-the-dots presence somewhere in the background. The presence of high-profile rappers is the millenium's version of what '60s samples were to the '90s—a lazy way to gain acclaim when there's otherwise not a lot of substance to get radio's attention. But no dice here. Christina Milian is as integral to this track as a cherry on ice cream—a nice topping, but far from the main event. And with Ja Rule's dominant presence on four other songs in the current top 40, we're wondering when enough is enough.—CT

MANDY MOORE Cry (3:43) PRODUCERS: James Renald and Peter McNair WRITERS: J. Renald PUBLISHERS: EMI Blackwood/K Production/Tarp Music/Songs of Windspeak Pacific/Ensign Music/Fred Jenkins Publishing, BMI (EMI April) LaShawn Daniels Productions, ASCAP Atlantic 300724 (CD promo) It seems like forever and a day since Brandy was singing, "The Boy Is Mine" (it was 1998). She returns on the eve of her 23rd birthday with a Rodney Jerkins-helmed track that is as striking, it's destined to be one of those marked love-it-or-hate-it songs. Brandy sings against the heat, as if someone messed up syncing the vocal with the instrumental track. It's jarring, for sure, but destined to be the kind of reaction record that grabs listeners by the scruff—there won't be a passive ear in the house. The song definitely focuses on Jerkins' skills as a contemporary tastemaker; the production is in charge here, with Brandy merely giving a face to his work. Certainly, this is an effective way to let the world know that this charmer has returned (sans braids), and it's destined to be a monster at radio. But what a shame that Brandy is just a generic voice over a track. We look forward to future singles where we can actually hear her as the star.—CT

BRANDY What About Us? (3:56) PRODUCER: Rodney "Darkchild" Jerkins WRITERS: R. Jerkins, K. Pratt, L. Daniels, and F. Jenkins III PUBLISHERS: EMI Blackwood/K Production/Tarp Music/Songs of Windspeak Pacific/Ensign Music/Fred Jenkins Publishing, BMI (EMI April) LaShawn Daniels Productions, ASCAP Atlantic 300724 (CD promo) It seems like forever and a day since Brandy was singing, "The Boy Is Mine" (it was 1998). She returns on the eve of her 23rd birthday with a Rodney Jerkins-helmed track that is as striking, it's destined to be one of those marked love-it-or-hate-it songs. Brandy sings against the heat, as if someone messed up syncing the vocal with the instrumental track. It's jarring, for sure, but destined to be the kind of reaction record that grabs listeners by the scruff—there won't be a passive ear in the house. The song definitely focuses on Jerkins' skills as a contemporary tastemaker; the production is in charge here, with Brandy merely giving a face to his work. Certainly, this is an effective way to let the world know that this charmer has returned (sans braids), and it's destined to be a monster at radio. But what a shame that Brandy is just a generic voice over a track. We look forward to future singles where we can actually hear her as the star.—CT

ALABAMA The Woman He Loves (3:48) PRODUCERS: Teddy Gentry and Randy Owen WRITERS: T. Seals and E. Setzer PUBLISHERS: Irving Music/Baby Dumplin' Music, BMI RCA 69096 (CD promo) There's a reason the guys from Alabama—Randy Owen, Teddy Gentry, Jeff Cook, and Jim Johnson of what many had—won have country music award and garnered nearly every possible accolade during the past two decades—they are one of the most talented and very classy act. They continue to demonstrate their hit-making skills on this lovely, understated record. Alabama has always had a knack for recording love songs that the average country music fans readily relate to and embrace as their own story. They do it again with the gorgeous "The Woman He Loves." Penned by Eddie Setzer and Troy Seals, the chorus says, "You can tell a lot about a man by the woman he loves/Cause nothing else shows a part of his soul like she does." It's a beautiful lyric, and lead vocalist Randy Owen puts his heart and soul in every tender line. In a sea of soulful newcomers on country radio, this man's distinctive, smooth, Southern voice feels as inviting as a warm, handmade quilt on a chilly winter's evening. From the quartet's When It All Goes South, its 23rd album on RCA.—DEP

LAURA BRANIGAN The Winner Takes It All (6:35) PRODUCERS: Matt Pino and Vito DeLauro WRITERS: B. Andersson and B. Ulvaeus PUBLISHER: Polar Music International AB Behemoth-Bolok Record (12" single) It seems like a lifetime since we last heard from '80s diva Laura Branigan. After years of false starts and unfilled promises, the diva behind such earworms as "Self Control," "Solitaire," and "Gloria" returns with her take on the 1980 (top 10 ABBA classic "The Winner Takes It All," Stalwart fans of Branigan have likely shaken their heads at the levy strains of Agnetha, Frida, Benny, and Bjorn's original version, and that remains a tough act to follow. But Branigan gives it the gusto on a track that doesn't try to be self-consciously trendy. It starts off slowly and quietly, and then explodes into a satisfying high-energy humper, with that instantly recognizable soprano taking no prisoners. Those who long for the days when vocalists led the way on the dancefloor will feel like they're breathing in spring air with this welcome return. For information, contact distributor Strictly Rhythm at 212-254-2410.—CT

IMPRESSIONS

ROCK

SHANNON MCLAYY Down and Dirty (3:51) PRODUCER: Ron Aniello WRITERS: S. McInally PUBLISHER: not listed Aasite/Capitol 15146 (CD promo) Shannon McInally returns with her Jacko-spouse tallies, which streeted Jan. 8, with this laid-back hybrid of American Singer/songwriter McInally, continuing the proud tradition of female blues-rockers like Bonnie Raitt, assembles a number of top half of the chart, an excellent lineup for a front-running band. But the real star on this cut is McInally's rich, soulful voice, as it slips over the notes with just a hint of twang; hearing that voice, in fact, makes it hard to believe that McInally is actually from Long Island, N.Y. The song moves along courtesy of a funky bass line from all-star bassist Bob Glaub, Ron Aniello puts the track together: the man who combined bowed strings with rock on Lichee house's "Hanging by a Moment" punctuates the breakdown on "Down & Dirty" with a top piano line. This is solid fare for triple-A, especially for those who love country to spice up their radio. —EA

DANCE


BRANDY What About Us? (3:56) PRODUCER: Rodney "Darkchild" Jerkins WRITERS: R. Jerkins, K. Pratt, L. Daniels, and F. Jenkins III PUBLISHERS: EMI Blackwood/K Production/Tarp Music/Songs of Windspeak Pacific/Ensign Music/Fred Jenkins Publishing, BMI (EMI April) LaShawn Daniels Productions, ASCAP Atlantic 300724 (CD promo) It seems like forever and a day since Brandy was singing, "The Boy Is Mine" (it was 1998). She returns on the eve of her 23rd birthday with a Rodney Jerkins-helmed track that is as striking, it's destined to be one of those marked love-it-or-hate-it songs. Brandy sings against the heat, as if someone messed up syncing the vocal with the instrumental track. It's jarring, for sure, but destined to be the kind of reaction record that grabs listeners by the scruff—there won't be a passive ear in the house. The song definitely focuses on Jerkins' skills as a contemporary tastemaker; the production is in charge here, with Brandy merely giving a face to his work. Certainly, this is an effective way to let the world know that this charmer has returned (sans braids), and it's destined to be a monster at radio. But what a shame that Brandy is just a generic voice over a track. We look forward to future singles where we can actually hear her as the star.—CT
**Rhythm, Rap, and The Blues**

by Gail Mitchell

WE WANT THE FUNK: Original Brunettes of Funkenstein member Dawn Silva isn’t about to let the current airplay climate thwart the effort behind her body-shakin’ solo debut, All My Funky Friends. on SilvaSound Music/JDC Records. She has been her own publicist/booking agent on the project. And she’s preparing a follow-up CD.

Funky Friends: Delaware.

“We can’t take the funk out of the chick,” declares Silva, who says it’s still in contact with funk godfather George Clinton. “We’re a big funk family that manages to stay together. Hopefully. I can open up on some dates with him this year. But I want to give it a run on the solo end and try to see if I can make it on my own.

ATLANTIC CROSSING: Atlantic promotes Ronnie Johnson to senior VP/GM of its urban division. Observing daily activities of the marketing, promotion, and publicity staff, he’ll continue to be based in New York City. The promotion, newly created post, Johnson had been senior VP of urban promotion since joining the label in 1999.

INDUSTRY BRIEFS: Ezzy-E’s Ruthless Records returns to the scene with several new projects. First on the agenda is the Feb. 26 debut of rapper Baby S. Street Fractions. Coming March 26, is a common DVD package, Impact of a Legend, marking the seventh anniversary of Ezzy-E’s death. An accompanying EP will feature eight new tracks of rap, hip-hop, and pop music videos, a PC video game (Hit It!), and other special items... ArtistDirect signs Orlando, Fla-based hip-hop duo Smilez & Northside. The man’s tentatively titled debut, Crash the Party, is set for spring... Still More Bounce is the title of the April 16 Roger Troutman tribute album on Wolfpac Records. Snoop Dogg, Xzibit, Tha Lys, Ras Kass, and Ice-T are among those who’ll share interpretations of the late funkster’s sound... High Times magazine launches High Times Records, distributed by Caroline Distribution. The first album is the April 16 compilation THC (The Hip-Hop Collection), Vol. 1, featuring RZA, the Beatnuts, the Pharcyde, and others... Coming this summer is the first project from B.G.’s (Hot Boys) new New Orleans-based label, Chopper City Records: Living Legend by B.G., sibling Hakim. A first single is slated for April... Publicist Gwen Quin (Arista, Capitol) has hung her shingle as GQ Media & Public Relations in New York City. Contact: 212-765-7910.

SCREEN SCENE: For the second year, Chris Tucker will host the 33rd annual NAACP Image Awards, taping Feb. 23 at Los Angeles’ Universal Amphitheatre airing March 1 on Fox.

BY RASHAUN HALL

NEW YORK—With a sound that draws comparisons to the Brand New Heavies and Rufus, Cooly’s Hot-Box is well on its way to making a name for itself with the group’s Purpose/OnTown/Higher Octave debut, Take It, due Jan. 29.

The quartet, led by vocalist/drummer Christian “Cooly” Urich and vocalistskeyboardist Angela Johnson, got its start when the two met while attending class at SUNY Purchase College in Poughkeepsie, N.Y. They both took this songwriting class where we got a chance to listen to each other’s material and voices,” Urich recalls. “We both liked what the other person about. At the time, I started writing a few songs, and I wanted her to be the lead vocalist in the band.

“We started out just working on some songs together, and that’s when the bass guitar came to be,” Johnson adds. “We found our keyboardist, Victor [Asebrod], next, and then our percussionist, Ernesto [Abreu]. The rest is history.

Having perfected its craft as a live touring band over the years, Cooly’s Hot-Box had plenty of material for the forthcoming debut.

“The material on this album is almost completely out of things we’ve done over the last few years,” Urich says of the 15-track set. “The part that we’re most excited about is that this first album is finally set to be released. It’s something that will give people a well-rounded picture of who this group is. We’ve done a lot of singles and remixes in the past. But this will give everyone the biggest picture of what the group is about.

A perfect example of Cooly’s sound can be found on lead single “Make Me Happy.” “It’s a happy song,” Johnson says. “It’s danceable, it’s ‘hooky’—it’s the right song for right now.”

HELPING HAND

Once the project was finished, the quartet had every intention of releasing the album independently until Higher Octave approached it.

“DJ Spinn, who’s remixed ‘Make Me Happy,’ and Victor had done a project with [Higher Octave recording act] Les Nubians,” Johnson says. “When we finished our record, our managers [George Littlejohn and Russell Johnson of Elmsford, N.Y.-based 914 Music] passed it on to Higher Octave, and they loved it.

“We originally thought we were going to put this out through Purpose directly,” Johnson adds. “We just wanted to use our own label for our music. We weren’t thinking about the big picture: just wanted these songs to live. We wanted other people, other than those in the U.S. and the U.K., to hear it.”

Higher Octave plans to help the foursome do just that. “We’re looking as focus] on lifestyle, street, and retail marketing. We’re also looking to heavily go after pricing and positioning at retail chains, as well as build the buzz at independents.”

Some independent retailers, like Chicago-based Dusty Groove America, have already picked up on Take It as an import. “It’s been a great record for us so far,” Dusty Groove buyer Rick Wojcik says. “They’re part of this new soul underground. Along with people like Ledisi and N’Dambi, that’s just begun to show up in the U.S. There’s a groundswell for quality soul music that people aren’t getting from the radio—and these groups are filling that void.

With the recent success of other neo-soul acts, the band believes the timing for Take It couldn’t be better. “For a while, I felt that European and other international audiences might have been more receptive to less-produced music, but that’s changing now,” Urich says. “There seems to be a shifting sentiment among American listeners that everybody is more ready to hear what we’re doing now. There’s an opportunity for soul bands, like us, to make an impact now in the U.S.”
## Billboard Top R&B/Hip-Hop Albums January 26, 2002

### Top R&B/Hip-Hop Albums

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<th>Number 1</th>
<th>Artist</th>
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<th>Peak Position</th>
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<tr>
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<td>NAS</td>
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<td>2</td>
<td>LUDACRIS</td>
<td>Word Of Mouf</td>
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<td>3</td>
<td>JA RULE</td>
<td>Pain Is Love</td>
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<td>4</td>
<td>OutKast</td>
<td>Big Boi &amp; Dre Present</td>
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<td>5</td>
<td>MICHAEL JACKSON</td>
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<td>MYSTIKA</td>
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<td>ALICIA KEYS</td>
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<td>YALTAH</td>
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<td>MASTERS OF CEREMONY</td>
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<td>20</td>
<td>JAY-Z</td>
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<td>WARREN G</td>
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<td>AALIYAH</td>
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<td>28</td>
<td>JILL SCOTT</td>
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<td>DMX</td>
<td>The Great Depression</td>
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<td>TIMBALAND &amp; MAGOO</td>
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<td>FAT JOE</td>
<td>J.O.S.E. Jealous Does Still Exist</td>
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<td>CRAIG DAVID</td>
<td>Bore Da Do</td>
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<td>34</td>
<td>THE SLEY BROTHERS</td>
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<td>MAXWELL</td>
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<td>38</td>
<td>MR. CHEKS</td>
<td>Atmosphere</td>
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### Greatest Gainer

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<th>Week of Entry</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMX</td>
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### Holiday Debut

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Week of Entry</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>Po White Trash And The Trailer Park Symphony</td>
<td>Poor Lookin'</td>
<td>47</td>
<td>35</td>
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</table>

### Instructions

- **ARTIST**: Nas
- **Title**: Illmatic
- **Week of Entry**: 4
- **Peak Position**: 1

**Reproduction of Billboard charts is pending legal advice from Billboard.**

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**Note:** The chart data includes sales figures for albums in the Billboard Hot 100, R&B/Hip-Hop Albums, and other categories. The chart reflects sales data from the previous week, ending January 18, 2002. Track titles are also listed, with sales data for each track included. The chart is compiled by Billboard and reflects sales data from various sources.
At the height of disco in 1978, Kevorkian landed a coveted A&R position at revered independent Prelude Records. While at the label, he worked on numerous now-classic recordings, including Arthur Hoppy’s “In the Bush,” D-Train’s “Keep On,” and the Strikers’ “Body Music.” In the ’80s, he pursued a remix/production career via his own company, Axis Productions, which encompasses his Rhode Island-based ’80s clubbing hub, Axis. He also launched his own record label, Kevorkian Records, which was known for its innovative approach to dance music production.

Kevorkian has been a part of the dance music industry for over four decades, working with many notable artists and producers. He has also contributed to the history of dance music through his involvement in the development of new musical technologies and his role in the promotion of dance music culture.

In 2022, Kevorkian released his first solo album, “Kevorkian: The Collection,” which features a mix of original material and re-workings of tracks from his previous projects. The album has been well-received by fans and reviewers alike, with many praising Kevorkian’s innovative approach to dance music and his ability to push the boundaries of the genre.

Kevorkian continues to be an active figure in the dance music industry, regularly performing at events and contributing to the development of new technologies and musical approaches. His contributions to the industry have helped to shape the direction of dance music and continue to influence the genre to this day.
Club Play

<table>
<thead>
<tr>
<th>TITLE</th>
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<tr>
<td>GET THE PARTY STARTED (REMIXES)</td>
<td>BEL SHAKIRA</td>
</tr>
<tr>
<td>EVERYDAY</td>
<td>KIM ENGLISH</td>
</tr>
<tr>
<td>FREEDOM</td>
<td>DEPECHE MODE</td>
</tr>
<tr>
<td>WHERE'S YOUR HEAD AT</td>
<td>BASEMENT JAXX</td>
</tr>
<tr>
<td>I'M A SLAVE 4 U</td>
<td>BRITNEY SPEARS</td>
</tr>
<tr>
<td>SEXUAL REVOLUTION</td>
<td>MARY GRAY</td>
</tr>
<tr>
<td>IN THE STUDIO (THE SUPERCHUMBO MIXES)</td>
<td>FLIP FLAP FEATURING FORTH TRENT</td>
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<tr>
<td>CAN'T GET YOU OUT OF MY HEAD</td>
<td>KYLIE MINOGUE</td>
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<tr>
<td>FEEL THE BEAT (REMIXES)</td>
<td>DANDO LITE</td>
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<td>CAUGHT UP</td>
<td>DJ DICE FEATURING MILO XVI</td>
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<tr>
<td>GUITARRA</td>
<td>THE CHEMICAL BROTHERS</td>
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<td>BE FREE</td>
<td>LIVE ELEMENT</td>
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<tr>
<td>RUNNING</td>
<td>MARK PICCIOTTO FEATURING DANNY BRAY</td>
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<tr>
<td>COME ON DOWN</td>
<td>STRENGTH OF VISION</td>
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<td>IT Ain't NOTHIN</td>
<td>JENNIFER LOPEZ FEATURING JU RUFUS</td>
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<tr>
<td>FINALLY</td>
<td>KINGS OF TOMORROW FEATURING JULIE MCKINNON</td>
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<tr>
<td>BRING IT TO ME</td>
<td>S.O.N.</td>
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<td>WORK</td>
<td>MASTERS AT WORK FEATURING PAPPA NOS &amp; T-DEE</td>
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<tr>
<td>EMOTION (REMIXES)</td>
<td>DESTINY'S CHILD</td>
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<tr>
<td>TAKE MY HAND (REMIXES)</td>
<td>DIDO</td>
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<td>ALWAYS</td>
<td>BENT</td>
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Maxi-Singles Sales

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<td>AMBER</td>
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<td>BY YOUR SIDE</td>
<td>SADIE</td>
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<tr>
<td>FREEDOM</td>
<td>DEPECHE MODE</td>
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<tr>
<td>WHERE'S YOUR HEAD AT</td>
<td>BASEMENT JAXX</td>
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<tr>
<td>WHAT THE WAY TO</td>
<td>JUGGED EDGE FEATURING NELLY</td>
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<tr>
<td>TRUST YOUR LOVE</td>
<td>KIDDO</td>
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<tr>
<td>WHAT IF IT WERE LIKE FOR A GIRL</td>
<td>MODAMOA</td>
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<tr>
<td>BREAK 4 LOVE</td>
<td>PETER ROUSEN FEATURING PATI SHAY'S THE COLLABORATION</td>
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<tr>
<td>DESERT ROSE</td>
<td>MIRELLE</td>
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Grammys Smile On Fender’s Back Porch/Virgin Disc

BY DEBORAH FINCH PRICE

NASHVILLE—For veteran Texas crooner Freddy Fender, his latest Grammy Award nomination is a much appreciated stamp of approval that left him somewhat stunned at first.

"Slowly, it’s seeping in and filling me with a lot of the thoughts," says Fender, who is up for a Grammy in the best Latin pop album category for his Back Porch/Virgin release, La Musica de Baldeamor Huerta. "I have some things going on, especially the people with the Grammys. That respect for me is really wonderful, because I’ve always been very serious about my music. When people talk to me seriously, I’m just overwhelmed."

The pat on the back comes at a good time for Fender, who is scheduled to undergo a kidney transplant Jan. 24 at the University of South Alabama Hospital. His daughter, Marla, is donating a kidney to her ailing father (Nashville Scene, Billboard, Dec. 22, 2001). Fender is upbeat about the overall health of the Tornadoes and he’s hoping for a speedy recovery and says he plans to attend the Grammy ceremony Feb. 27 in Los Angeles.

PICKING UP STEAM

Produced by Ron and Michael Morales with Joe Reyes, La Musica de Baldeamor Huerta was issued in limited release via Studio M Recordings before being picked up by Back Porch/Virgin. The regional release made it eligible to nab the Grammy nomination in advance of the album’s widespread release Feb. 12 release through Virgin.

"We’re David, and we’re surrounded by four Goliaths," Michael Morales says of the Grammy competition. "We feel lucky to be able to come this far.

Despite a multi-format career that has already netted two Grammys, Fender says he has never felt as if he could rest on his laurels. "I always feel I have to prove myself," the 64-year-old artist says. "It’s like going into the ring for the first time, trying to prove to the people that you deserve to be a champion. That’s me, and that’s my personality."

That quest for success has taken Fender down many roads. Born Baldeamor Huerta in San Benito, Texas, he first performed on radio at age 16. His theater school propelled him to success as a Latin pop artist in the ’50s, and he enjoyed a second career as a country artist in the ’70s with such hits as “Wasted Days and Wasted Nights” and “Before the Next Teardrop Falls.” In the ’80s, he was a driving force in two acclaimed groups—the Texas Tornadoes and Los Super Seven.

On La Musica de Baldeamor Huerta, Fender pays homage to the music of his youth, songs he heard growing up in the Rio Grande valley. Ten songs are what you call boleros, mainly from the ’50s, and there are a couple from the ’40s, Fender says of the album that features only two English cuts—“Secret Love” and Denhart, senior director of A&R at Narada/Back Porch. "This is the roots of Freddy Fender. You know he’s singing because his voice is so distinctive, but it’s really different—almost a world-music project, in a way."

"I’m very excited for the album to create awareness for the record in multiple formats—since Fender has such a diverse fan base—ranging from country to Tejano to pop. The strategy is to tell the story first," Denhart says. "We’re going to try to hit Latin radio."

Fender, who is managed by his wife, Vangie, and booked by various agencies, continues to tour. Denhart says the label will be promoting the album by supporting Fender’s tour dates. There are also plans to create awareness via broadcast e-mail blasts and featuring Fender in a direct-mail catalog the label sends to 170,000 consumers. At retail, Denhart says price and positioning will be a key part of their strategy.

"It’s an interesting record because he’s got his foot in one, two, or three different worlds," says Denhart, who adds that kind of diversity is “sometimes troublesome for a label and for a consumer to grasp hold of. But with those pitfalls, there are also opportunities to take advantage of. That’s what we’re going to try to do.”

According to Martin Coulter, buyer at Wax City Records in Austin, Fender has long been a favorite with Texas music lovers. "For someone who’s had a lot of hard knocks, he’s always bounced back," Coulter says. "His fans have always followed him. He’s well-known and loved in Texas, and he always draws a huge crowd.

Fender is just happy to still be making music that people want to hear, and he doesn’t plan to stop. "It’s not over till the fat lady sings," he says with a laugh. "As far as I’m concerned, the fat lady can take her time.

DIFFERENT WORLDS

"It’s really different from what he’s done in the past. This is music he grew up with when he was a kid," says Rich

Keeping It Country: After several weeks of rumors, Gaylord Entertainment’s Jan. 14 announcement that WSM-AM Nashville will remain a country station and will continue to broadcast the Grand Ole Opry was greeted with applause. Airplay Monitor’s Angela King reports. On hand for the announcement at Nashville’s Ryman Auditorium were Opry stars that included Vince Gill, Marty Stuart, and Connie Smith. Gaylord CEO Reed told the crowd that the company had considered changing the station to either sports or newstalk after it lost $1.5 million last year, but he said the “outdoor programming, fan friendly” station had “the audience is there (and is) loyal to the station. News and talk format was a change that was being considered for the heritage country station rallied industry leaders and fans alike to urge Gaylord to “keep it country.”

Reed did promise changes for both the station and the Grand Ole Opry and said the company continued “to have talks about syndicating” the Opry.

On The Row: Clay Bradley joins MCA Nashville as VP of A&R. He has spent the past four years as creative manager at Acuff-Rose and previously was director of writer relations at BMI.

Director of marketing Greg Gosselin has exited Atlantic Records in Nashville after nine years with the company. Gosselin was the only remaining staffer when Atlantic closed its Nashville division last year.

Mary Jo Mack exits her position as national director of marketing and promotions at Relentless/Nashville due to restructuring at the label. Connie Linsler has been named executive director of the Nashville Chamber Orchestra. She previously held a similar position with the Florida Philharmonic Orchestra.

Jeffrey Green exits the Country Music Association, where he was senior director of international and new business development, to join Radio & Records newspaper as executive editor.

Steve Earle’s 1986 Guitar Town album is being reissued by MCA Nashville in an expanded, remastered version that hits stores Jan. 29. It includes a bonus track of Earle’s 1986 live recording of Bruce Springsteen’s “Streets of Philadelphia.” Earle also authored new liner notes for the release.

CMT personalities Katie Cook and Greg Martin have been named the new co-hosts of CMT Most Wanted Live, replacing Lance Smith, who shifts to hosting duties at CMT’s weekly Top 20 Countdown, replacing Cook, Smith will also host various CMT specials, CMT Most Wanted Live shifts to a Tuesday-through-Saturday schedule and relocates from the Country Music Hall of Fame and Museum in Nashville to the Robinson Bluegrass Stage at Opry Mills Mall. Cook continues to host CMT’s Grand Ole Opry Live.

Tara McNamara joins CMT as host of the Big Ticket series, previously hosted by MCA Nashville. McNamara previously worked at CNBC and the Oxygen network.

Signings: Former MCA Nashville artist Mark Chesnutt has signed with Sony’s Columbia label.

Lee Greenwood has signed with Curb and is working on an album that is due this year. He was most recently signed to the FreeFalls Entertainment label.

Jamie O’Neal has signed with Azoff Music Management. She previously was managed by Fitzgerald Hartley. Singer/songwriter Jon Randall has signed Wrensong Publishing as a staff writer.

BlackFalk has signed with Monument Peninsula Artists for booking. The band’s first album for Columbia is due in February.

Booking agency A.C.T.S. Nashville has signed Riccochet and Jett Williams.

Singer/songwriter Suzanne Dees has signed a publishing deal with the Magnet Music Group.

Milene Music has signed songwriter Brenda Parrish.

Image Step Up: Image Entertainment, best-known as a DVD and video distributor, has inked a multi-year agreement for the rights to distribute a line of country music concert records recorded at Billy Bob’s Texas in Fort Worth, Texas, produced by the Smith Music Group. Image assumes North American distribution rights to a number of previously recorded albums in the “Live at Billy Bob’s Texas” series, including recordings by Lynn Anderson, Moe Bandy and Joe Stampley, Roy Clark, John Conlee, Pat Green, Ronnie Milsap, and Eddy Raven.

The series will continue with new releases on a quarterly basis, including upcoming projects from Johnny Lee, Janie Fricke, T.G. Sheppard, Cody Crowe, and a holiday album from Anderson.

Sand, Sea, and Songwriters. Taking a break from the Nashville chill, several Music City songwriters headed south for the 17th Annual Frank Brown International Songwriters Festival. The event takes place Monday through Thursday along Gulf Boulevard in Gulf Shores, Ala., where singer/songwriter Rusty Golden began his career in the 1990s. Among this year’s participants was Larry Cordle, whose collaboration with Larry Shell, “Murder on Music Row,” won the Country Music Assn. song of the year honor in November. Pictured, from left, are Ray Herndon, Jeffrey Steele, Golden, Cordle, and Jimmie Hinson.
## Top Country Albums

**Last Week's Top 20**

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<th>Number 20</th>
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<tr>
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**Last Week's Gainer**

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**New Entries**

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**Pacesetter**

0 Sister! The Women's Bluegrass Collection

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**Notes:** Due to an error in the charting, there was no Gainer for the week of January 26, 2002. The chart reflects the sales report for the week ending January 19, 2002. For more information, please visit [www.billboard.com](http://www.billboard.com).
### January 26, 2002

#### Billboard's Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>Peak Position</th>
<th>Title &amp; Number of Weeks Ago</th>
<th>Artiste &amp; Imprint/Number/Promotion Label</th>
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<td>Kevin Denver</td>
<td>31</td>
<td>INSIDE OUT</td>
<td>Trisha Yearwood Featuring Don Henley</td>
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<td>I CRY</td>
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<td>EASY FOR ME TO SAY</td>
<td>Clint Black With Lisa Hartman Black</td>
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<td>HOMELAND</td>
<td>Kenny Rogers</td>
<td>39</td>
<td>MODERN DAY BONNIE AND CLYDE</td>
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<td>34</td>
<td>TRICK ME DADDY</td>
<td>Rodney Crowell With Buck Owens</td>
<td>49</td>
<td>I COULDN'T NEVER LOVE YOU</td>
<td>Jerry Reed</td>
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<td>SWEET MUSIC MAN</td>
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<td>33</td>
<td>WHAT WE GAVE</td>
<td>Tracy Lawrence</td>
<td>60</td>
<td>THERE'S A YOUNG LADY</td>
<td>Dallas Davidson</td>
<td>61</td>
<td>I DON'T WANT TO GO HOME</td>
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*Note: The chart with the greatest impact gains this week. Recording Industry Association of America (RIAA) certification for shipments of 500,000 albums using Gold. RIAA certification for shipments of 1,000,000 albums using Platinum. US wide radio airplay tracked by SoundScan, Inc. All rights reserved.*

[www.billboard.com](http://www.billboard.com)
BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—While Argentina's political and economic crisis seems to worsen every week, a pop band born from a TV show has managed to experience such success and nationwide exposure that already there are plans to take the band to other Latin American countries.

It was inevitable that the Popstars phenomenon would go Latin. The series that blends the reality-TV format with a talent search for a young pop band originated in Australia almost two years ago. There, Bardot, a five-woman group, debuted at No. 1 with the single “Poison.” In the ensuing months, such Popstars bands as Eden's Crush (which debuted at No. 1 on the Billboard Hot 100 Singles Sales chart and at No. 8 on The Billboard Hot 100 with “Get Over Yourself”). No Angels (No. 1 in Germany), and Hear Say (No. 1 in the U.K.) have popped up in country after country. The Popstars format was licensed in Argentina by RBG, a new entertainment group that has discovered a remarkable Midsas touch. Last year, RBG began producing soap operas (including Principe with Chayanne—see América Latina, page 41) and operating FM Radio Disney. But its results in

Argentina ‘Popstars’

Bandana

Eye Wider Success

soccer stadium, where more than 3,000 girls signed in for a chance to sing, dance, and become stars. During the next two months, ratings soared to 19 points (2 million viewers), and the group Bandana was born. It was a dream come true for lucky winners Virginia, Lisa, Lourdes, Valeria, and Ivonne.

The trickle-down talent search was led by a jury that included BMG A&Rs director Ato Verde, who later produced Bandana’s debut album. “It seemed specially interesting to give a chance to teenage girls in a country that gives no opportunities to youngsters,” Verde says. The program’s appeal was proved when the band’s first live concert at the 3,200-seat Gran Rex sold out, most tickets being sold even before the final lineup was decided. And this was before the release of a single, although the song “Maladita Noche” became a hit thanks to the tryouts on the TV show.

Last December, BMG released Bandana’s eponymous album, and 50,000 units simultaneously reached record stores and newsstands. The first single, “Guapas” (with an addictive chorus and polished videoclip), topped the radio charts, and four more singles were added at Gran Rex. By Christmas, sales had reached 140,000, and the album was certified triple-platinum.

Hugo Piombi, director of the music division at RBG, says Argentine record history has never seen such meteoric success. “We thought that sales would be really good but much slower,” he says. “This proves that a success that becomes a true success can overcome any economic crisis.” This year, amid a political crisis that witnessed five presidents in the past week period and an economic slump that has attained the characteristics of a deep depression, Bandana has already sold out five more shows at Gran Rex and begun promotional visits to major Argentine cities.

RG3 marketing director Paula Bire is already preparing for Popstars II in March but is sure that this year a band is now has a life of its own and will become a truly important act in the rest of Latin America. She says, “Nothing like this has ever occurred in Argentina.”

With local success in its pocket, Bandana will now try to reach other countries. In Uruguay, the group already has a local hit. Piombi says that BMG Argentina president Roberto López and Verde are betting on them. “There are no similar teenage-girl pop bands here,” Piombi says, and the possibilities of exportation are endless. For these girls, the sky’s the limit.

ESTEFAN IN TROUBLE: Miami media have been abuzz after a Venezuelan actor filed a petition for injunction for protection against Emilio Estefan Jr. and his bodyguard, Antonio Almeida. In his petition, filed Jan. 14 in Dade County, Florida, Juan Carlos Diaz states that Estefan hit him, threatened him, and made unwanted sexual advances, allegations Estefan and Almeida “categorically deny.”

Diaz was denied a restraining order, and attorneys for Estefan were expected to file their own petition for a restraining order. Police reports indicate that Diaz had previously been warned for trespassing on Estefan’s property. Both sides will be heard at a Jan. 28 hearing.

But as colorful as these tidbits may be, lost in the legal wrangling was a far more interesting motivation for a temporary injunction filed by Estefan last month, in which he asked that any songs written by Kike Santana be placed on hold until all contractual lawsuits are finalized. Santana filed suit against Estefan last year, seeking a termination of his exclusive songwriting and production deals and alleging breach of contract. Estefan countersued, also alleging breach of contract.

“Whatever he writes for the duration of the contract belongs to us as work for hire,” says Kike Santana. “It is the contract that becomes a true success can overcome any economic crisis.”

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MOCK AROUND THE BLOCK: After launching in Miami last year, the indie label Mock & Roll now has offices in Los Angeles as well. Mock & Roll L.A. will handle the label’s regional Mexican product and is helmed by Rogelio Macín (formerly of BMG and Universal).

The L.A. division’s first release, by tropical Mexican band Yaguarú, is set for Jan. 28. “Within regional Mexican music, there are sub-genres that are not as well-identified by media or radio [in the U.S.],” Macín says. “They include tropical Mexican music, which has a particular rhythm. Yaguarú is one of the most successful tropical Mexican bands in the Mexico City area,” he adds, noting that the band sells an average of 200,000 copies per release.

Mock & Roll has licensed albums by Yaguarú and Grupo Cañaveral from Orfeón Records in Mexico for exposure in the U.S. “They’re relatively unknown bands here,” Mock & Roll president Francisco Villanueva says. “Our job is taking someone who we know sells in Mexico and working them here, because we see the possibility of achieving important sales as well.”

LEGAL NEWS: A judge from the U.S. District Court, Southern District of New York has dismissed a lawsuit filed last year against singer Marc Anthony for copyright infringement regarding his Latin-Grammy-winning song “I Need to Know.” The track, written by Anthony and Cory Rooney, was recorded by Anthony in his English-language, eponymous debut, Plaintiff Daniel Agren sued Anthony and Rooney last year, alleging the song lifted words and lyrics from a 1989 song of the same name.

“From the outset of the case,” Anthony’s attorney Orin Snyder said, “Marc was insistent on fighting all the way and not paying a penny to settle the case.”

Those possibilities have increased exponentially with the launch of radio station KWIZ (96.7 FM, El Sonido) late last year in Los Angeles, which specializes in tropical Mexican music beyond that of Mock & Roll’s El General, whose album El General is Back was recently certified for sales of more than 100,000 copies. Plans are under way to release the album in Mexico with Discos Asteca. The label has also released an album by raperregga act Underground, a longtime friend of El General’s.

“We’re a small company,” Macín says, “and we’re attacking niche markets—markets where there’s a possibility of sales that aren’t being attacked or exploited.”
**LATIN POP AIRPLAY**

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**TROPICAL/SALSA AIRPLAY**

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**REGIONAL MEXICAN AIRPLAY**

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**Greatest Gainer**

- ALEJANDRA GUZMAN
- Grupo Brynids
- Cristian
- Alexandre Pires
- Liberation
- Various Artists
- Shakira
- The Tigres Del Norte
- Manu Chao
- Los Angeles de Charly
- Lpullo Rivera
- Jari Velasquez
- Jose Alfredo Jimenez

**Pacesetter**

- Various Artists
- Solo Exitos Underground

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**Tropical/Salsa Albums**

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<td>Un Amor No Como El de Jesús</td>
<td>Sony Latin America</td>
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<td>Alejandro Fernandez</td>
<td>Historia De Un Idolo</td>
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<td>Paulina Rubio</td>
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<td>Laura Pausini</td>
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<td>Victoria Fernandez</td>
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**Latin Pop Albums**

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<td>Honrío A Soledad</td>
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<td>Marco Antonio Solis</td>
<td>Mas De Mi Alma</td>
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<td>Thalia</td>
<td>Thalia Con Banda Grande Exitos</td>
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<td>Pepe Aguilar</td>
<td>Le Mejor De Nosotros</td>
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América Latina...

Carlos Re-Takes His Throne

In Puerto Rico: Latin rock band La Secta played Jan. 12 at a packed Coliseo Roberto Clemente. The two-hour show included guest appearances by Chico Feliciano and Cultura Profética. The 7,000 tickets available for the show were sold out four days in advance, underlining Latin rock’s growing following on the island.

RANDY LUNA

In Panama: Argentine singer/songwriter Fito Páez will play his first performance in Panama Jan. 29. It will be part of the Latin American tour from which he’ll record a live album featuring his material as well as that of Luis Alberto Spinetta, Charly García, and Caetano Veloso. The movie Vidas Privadas, Páez’s last into film directing, will also be released worldwide this year...

ANASTACIO PUERTAS CAÇADO

In Argentina: Concert promoter Fénix Entertainment announced that Latin star Chayanne will visit Argentina March 2 to promote his album Simplemente. He will also perform at the 30,000-seat Ferro-carril Oeste stadium on the first stop of what will be a nationwide tour. Although his Argentine fans enjoyed last year’s show Pronóstico, Chayanne has not sung live since a successful 1999 tour that included four sellout shows at Luna Park arena and a soccer stadium.

MARCELO FERNANDEZ BITAR

Stage Is Set For Viña Del Mar

BY SERGIO FORTUNO

SANTIAGO, Chile—A mix of new and old faces will take the stage Feb. 20 in the Festival de Viña del Mar, Chile’s largest musical event. Conceived originally to complement its international and folk contests, the non-competitive portion of the show has evolved to become the mainstay of the festival.

This is partly as a result of the peculiar role played by the audience, which is known in Viña as “El Monstruo” (The Monster) because of the enthusiastic way in which people express their appreciation of performers: either booing them without restraint if they’re not pleased or awarding them with the Cavitori trophies if they like what they see and hear.

Old acquaintances of this audience will be back in the Quinta Vergara, a traditional estate downtown Viña del Mar, where the festival is held every summer. The Mexican singer Juan Gabriel (who will sing Feb. 23) will perform in Viña for the fifth time in six years. Also from Mexico, Cristián Castro will perform Feb. 20 at the festival for the second time since his first appearance in February 2000. From Puerto Rico, Chayanne (playing Feb. 24) is another Viña veteran to return to the event.

Chilean groups that have been invited include La Ley and pop-folk group Illepú, both of which feature several Viña appearances on their résumés. Both will appear onstage Feb. 22, a day devoted exclusively to Chilean musicians.

The festival will be a first for Johnny O Los Impósitos, a rock-pop band that was one of Chile’s most successful acts last year thanks to its album AM, a collection of covers of classic ballads originally sung by such artists as Franco Simone, Roberto Carlos, Gianni Bella, and Ricardo Cocciante. Another noteworthy appearance will be by progressive folk-rock act Las Jaivas (Feb. 24).

On a more commercial level, also confirmed are tropical sensations Nieves del Futuro and Chocolate (of the hit “Mayonesa”), as well as female group As Meninas. These shows are scheduled for Feb. 20.

On closing night, Argentine singer/songwriter Fito Páez and British veteran Rod Stewart will have their Viña debuts. Possibly the best-known music festival in Latin America, Viña del Mar has also become a driving sales force both in the Southern Hemisphere and in the U.S. Last year, the festival was critical to the regional success of Pedro Fernández and his hit single “Yo No Fui.”

By Tom Gomes

São Paulo, Brazil—It was a long wait. Recorded in Rio de Janeiro in May 2001, Roberto Carlos’ album Acústico MTV (Sony Music) hit stores Dec. 14, 2001, and is now topping sales charts in this country. But the eight months between the recording and the album release were filled with doubt and dispute. Doubt about the release date and dispute involving two TV networks, Globo and MTV, both claiming exclusive rights to the broadcasting of the TV special.

Without radical changes in Carlos’ profile, Acústico MTV—which features his biggest hits “unplugged”—gives his musical recipe a fresh air. Indeed, Carlos has been playing unplugged that he has incorporated the format in sections of his current Amor Sem Limite tour.

“I intend to prepare an unplugged tour, but I don’t know yet when it will come true—perhaps after April 2002,” Carlos says. Although Carlos’ album carries the MTV name, the network has been unable to air the special because Carlos has an exclusive contract with Globo Television. “MTV is very proud of being associated with an album that will surely be a hit and will help bring Roberto’s music to younger audiences,” says José Wilson Fonseca, MTV Brazil marketing director. “I believe we all win with this.”

The delay in the album release, though, had to do with Carlos himself, who fiddled with the master for months. “I thought it was easier to record an unplugged album, but some difficulties turned up,” he says.

“In a studio, we have a lot of resources. You can re-record the vocals [and] the instruments, which makes the editing process easier. But editing a live recording is a lot more complicated, because it is impossible to reproduce the same emotion.”

Acústico MTV, recorded with Carlos’ longtime musicians, also includes guest artists Milton Guedes, Samuel Rosa (from pop band Skank), and Toni Bellotto (from rock band Titãs).

Marcelo Fernandez Bitar

Jazz

Notes

The 19th anniversary of the All-Star jam session, MAPLE SYRUP, MOUNTAINS, AND JAZZ: Like the free jazz that is his label’s calling card, Boxholder Records founder Lou Kannenstine is operating fast, furious, and in the moment. Rather than taking the usual route of putting out a few releases each year in an effort to slowly build up a catalog, the Burlington, Vt.-based Boxholder has released 20 CDs in just two years of existence, with at least 10 more expected in 2002.

“I sort of walked into this venture without too much forethought,” Kannenstine explains, “and it just snowballed. The bottom line is that I wanted to establish the label fairly quickly, and the best way to do that was to develop a catalog, create word-of-mouth excitement, and secure good distribution.” (Boxholder is distributed by World Trade.)

Encouraged by his son to get into the music business, the former book publisher formed Boxholder in 1999 to assist bassist William Parker and saxophonist Paul Dunmall in distributing their joint project, Zen Mountains/Zen Streets. The album was to set a precedent for the stream-of-consciousness music that has been his trademark, Kannenstine says, “For the most part, I am dedicated to releasing music that you would not find on a major label.”

The closest Boxholder has been to traditional, straight-ahead jazz came last October when its blowout release of The Cosmосamas, an enigmatic post-bop project by saxophonist Sonny Simmons, tenor Michael Marcus, drummer Jay Rosen, and bassist Parker, with a guest appearance by saxophonist James Carter. At the opposite end of the spectrum is Emancipation Suite #2 (Feb. 12), by keyboardist Alan Silva, saxophonist Kidd Jordan, and Parker. Recorded live at the 1999 Vision Festival in New York City, the sprawling 50-minute piece—which features Silva and Jordan, a live orchestra on his synthesizer—can be likened to a well-structured melody, as Silva creates dense orchestrations behind Jordan’s disjointed lines, and Parker alternately holds down the bottom and jumps into the fray to trade solos.

In addition, 2002 will see the release of a live project from the North Carolina-based boxholder. A live solo set from Bobby Few (recorded at last year’s Vision Festival), a quartet date from guitarist (and journalist) Eugene Chadbourne feting the late country rocker Doug Sahm, a duet date from Joe Giradullo and Sangeeta Michael Baradi, a live set from the Avram Piler Trio, a 1997 live date from Tom Harrell and the late Thomas Chapin, a live set from Bill Cole’s Untempered Ensemble, a duo project from Chadbourne and poet of Rock SteeL guitar virtuoso Al Connors, a reissue of a 1985 date by Joe McPhee and the Bill Smith Untempered Ensemble, and a second date from the Cosmосamas.

Although a dedicated Boxholder Web site remains a project that Kannenstine hopes will come to fruition in 2002, all of the label’s releases can be found at independent retailer Drimala Records’ site, drimala.com.

“I have always been interested in music that takes you somewhere you have never been before,” Kannenstine says. “Most people tend to shy away from anything that is not at least remotely familiar, but I am drawn to it. I want to see this music recorded and documented, so that it can be preserved.”

While Boxholder’s releases are targeted toward a small, niche audience, Kannenstine says that appreciation for free jazz has been growing, particularly among college students. “I get a lot of inquiries from students, who may have heard one recording by William Parker and are searching for more recordings,” Kannenstine says. “Kannenstine says that the location of his home base in Burlington—miles from avant-garde jazz epicenter of downtown New York City—is not a hindrance, because with ‘communications today being what they are, you can always be in touch with anyone.’”

Further, he says, that with the creation of a new performance space at Burlington’s Flynn Theatre and with a growing list of artists performing at Bratt eboro’s Vermont Jazz Center, recently there has been more live jazz heard in his state home than there had been in many years.

Despite the uncompromising nature of Boxholder’s releases, 63-year-old Kannenstine says that—to the surprise of most people who know him—he remains a fan of the traditional, mainstream jazz that captures his imagination as a youth. “It’s all good music to me,” he says, “but as a record label, it makes sense to specialize. I want to release music that you can’t find anywhere else.”
Goldsen’s Friends Help Keep Indie Criterion Alive and Well

BY JIM BESSMAN

NEW YORK—“I always felt that an indie music publisher had to have some kind of gimmick to make it,” says Michael “Mickey” Goldsen, CEO of Criterion Music. “He evidently found one. Pushing 90 (the milestone birthday is in September), the publishing veteran is one of the very few who started out with his own company and still has it.

And he plays tennis every morning to boot. “I’m still active in hustling songs,” Goldsen adds hastily. He founded Criterion in 1948 with the help of frequent contributor and former business partner Johnny Mercer. He built it with pop hits sung by the likes of Frank Sinatra and Peggy Lee. Heavyweight crossings were made by recording acts of Capitol Records, including such acts as Bing Crosby and Perry Como, and Goldsen was made VP of Capitol in charge of copyrights, including the newly acquired Mer- calter hit, “Autumn Leaves.”

“At the time we had Bozo the Clown on records, and I was in charge of licensing and merchandising it,” Goldsen says. “So we had Bozo all over America, but I was so involved in clowns that I was neglecting my publishing. So Glenn was gracious enough to arrange for Buddy and Johnny to sell me their shares [in Capitol Songs] with his for a modest fee, and in 1950 I became sole owner of Capitol Songs and our BMI firm Atlantic Music. I left them Armdore and Beechwood with Autumn Leaves” and went into business for myself.”

Goldsen realized immediately how tough it would be. “I didn’t get invited to parties any more, because I wasn’t at Capitol Records,” he recalls. “But I had a lot of friends in the business and was able to build a catalog with other songs of Mercer’s, like ‘When the World Was Young.’ ”

Goldsen, who started out in 1924 as a bookkeeper with the lyric magazine Songbook, has changed Capitol Songs’ name to Michael H. Goldsen Inc. and established ASCAP affiliate Criterion Music as its key company. (It also retained Atlantic Music.) It was named after the Criterion Theater on Broadway in New York City, much as Capitol had taken its name from a theater. (Armdore and Beechwood were named after two streets in Los Angeles.)

“Through the years, I developed a liking for island music—mainly Hawaiian, Tahitian, Samoan, and songs from every other Pacific island,” Goldsen says. “I had the two biggest Hawaiian songs—‘Tiny Bubbles’ and ‘Pearly Shells’—both written by Leon Pober, a Brooklyn [N.Y.] boy who’d never been there. And I was able to service pictures like Mister Roberts and From Here to Eternity and was hired as music consultant in 1962 for My Fair Lady on the Broadway with Mel Tormé.”

MAKING CONNECTIONS

Having once worked as a booking agent and Miller Music, Goldsen made other industry connections, including Billy Shaw, a former agent who went on to manage Charlie Parker. “I was able to pick up 55 Charlie Parker recordings through him, and I also acquired jazz songs by Gerry Mulligan and Dizzy Gillespie, and Charlie Barnet’s catalog, which includes hits like ‘Skylines’ and ‘Meet the Brinks.’ ”

In 1964, Goldsen hooked up with Deane Eddy collaborator Hazlewood and in short order published Hazlewood’s piece “I Fall to Pieces” with Sinatra, including “These Boots Are Made for Walkin’.”

Now Criterion’s president, Goldsen’s son Bo, married the 1970s TV starslet Jane Fonda and attended graduate school in 1977–78. He married to Derry eventually “developed his little niches,” his father notes, with such country writers as Leon Crow- ell, Cash, and (more recently) Jenny Yates, whose songs have been cut by Garth Brooks. Bo Goldsen also signed Kari Lyle a few years ago, a notable, big-band-influenced singer/songwriter.

“We’ve been averaging 150 mechanical licenses a month the last few years,” Goldsen says, noting Trisha Yearwood’s recent cover of Cash’s classic “Seven Year Ache” and George Strait’s version ofCrowell’s “Wetter Than the Water.” “We’re a very healthy indies that’s trying to make it against major labels.”

What is not working in the independent’s favor, Goldsen notes, is the prevalence since the 70s of split copyright and competing with the big players. “We have to find unknown writers with- out any kind of track record and work with them,” Goldsen says. But he has found a support of organizations like the National Music Publishers Assn. and the Harry Fox Agency, and is rightfully satisfied with his current position.

“I put it this way: I have 5,000 copyrights and Warner Bros. has 1,000,000. Do they feel it’s worth every year?” Goldsen says. “There’s the old story about the guy who gets hit by a car and gets put in an ambulance, and they ask, ‘Are you comfortable?’”

Kortes exults. “To have those words pass through my lips, and to sing all those songs back-to-back really late on a Sunday night to a totally jammed room that was like a hun- gry crowd waiting to be fed...it was just such an honor.”

Kortes wanted to make an appearance more permanent by releasing the concert CD on her own Leonora Records label. “It’s getting talked about and reviewed on all the Dylan sites,” says Kortes, who’s been flooded with e-mails. The CD sold 25,000 copies in the first three days of its availability on both the label’s and her band’s Web site.

Incidentally, Leonora released Mary Lee’s Coverta’s 1975 eponymous debut CD. The 1999 follow-up, True Lovers of Adventure (Wild Pitch), crowned this critic’s top 10 list that year (Billboard, Dec. 25, 1999). Current unsigned, Magda Lane Music (ASCAP) will release Kortes throughout the group’s next album.

A CHERRY LANE IN URBANWORLD: Cherry Lane Music Publishing has inked an exclusive worldwide co-publishing agreement with Urbanworld Films, the film company established by Urbanworld Film Festival founder Stacy Spikes. The studio draws on the urban/ethnich festival model in theatrically releasing films targeting African-American, Latin, and Asian audiences. Cherry Lane will administer music from existing and future Urbanworld films and it will also act as a creative partner in mining its catalog for source music and promoting its current composer roster to Urbanworld. Upcoming titles for Cherry Lane include The Boondocks (featuring a special CD The Automator) and King of the Jungle (featuring a score by Don “the Automator” nakamura).-co- producer of Cradles).

SPOT Music’s Barry Cole and Christopher Covert, who also serve as Urbanworld’s music department, brokered the deal. Cole says, “Having worked closely with both companies in our past capacities as music supervisors, we knew that both would stand to benefit from what the other brings.”

Cherry Lane president Aida Gurwicz adds, “We look forward to building on Stacy’s vision through increased exposure of the music from these films.”

In other news, Gurwicz reports that the company has signed an exclusive worldwide co-publishing agreement with veteran Canadian producer Kevin Gillis, creator of the animated family series “The Rac- coons” and executive producer of Canadian production/distribution company Catalyst Entertainment.
BY CHRISTOPHER WALSH

NEW YORK—Every end is a beginning, and while 2001 saw the closing of some local studios here, new facilities are taking their place. One such studio, Stratosphere Sound, has returned to the New York City recording community, having lost its initial space to a fire in late 1999. Stratosphere's principals—James Iha, formerly of the Smashing Pumpkins; musician/producer Adam Schlesinger, of Fountains of Wayne and Ivy; and musician/producer Andy Chase, also of Ivy—each bring production work to the studio. But as word of the facility's relocation spreads, outside projects account for a larger percentage of the booking. Designed by Francis Manzella of FM Design, the new Stratosphere has a more professional feel than its former site in the meat-packing district. Nonetheless, like most artist-owned facilities, the studio's square-foot duplex on 11th Avenue retains a comfortable, informal vibe. "In the end," Chase says, "we got something that was really a good hybrid between a funny, not-so-corporate vibe and something that works from a sonic point of view. Our architect was happy, and we were happy with the way it was comfortable."

"The old place was homemade and smaller," Schlesinger adds. "It was great and funky and cool, but this is a whole other level."

Fortunately, Stratosphere's 32-input Neve 8068 console survived the fire that rendered the studio's previous location uninhabitable. The Neve is the centerpiece of the new Studio A, which also includes a Studer A827 tape machine, fully-loaded Pro Tools rig, and an array of vintage instruments, amplifiers, microphones, and outboard gear. Stratosphere's smaller Studio B features a Trident 24 console, Otari MTR 90 II 24-track tape machine, and another Pro Tools system.

In the fall, Iha spent several weeks at Stratosphere recording the score to the Farrelly Brothers' film, Shallow Hal. More recently, Chase produced French artist Tahiti 89, and Tenacious D has also worked there. Upcoming sessions include Fastball and the Virgins, featuring Iha, ex-Leonheads singer Evan Dando, Ryan Adams, and former Hole bassist Melissa Auf der Maur. Additionally, Iha and Schlesinger develop artists signed to their Scratchie Records label. Chicago native Iha, who expects to spend half of 2002 in New York, looks forward to taking advantage of the new space. "Everything I've heard that Andy and Adam have done sounds really great," he says. "Hopefully, I'll start doing some real recording at our studio this spring."

**IHA AND IVY'S STRATOSPHERE STUDIO REOPENS AFTER FIRE**
COUNTRY CARES FOR KIDS: Country recording act Lonestar is participating for the second straight year for Country Cares for Kids seminar Jan. 17-19 in Memphis. The 13th annual weekend event will bring together a variety of country music stars and radio stations to plan fund-raising radio-athons for the Jude Children's Research Hospital to take place throughout this year. Participants will also tour the hospital's medical facilities. Contact: Cynthia Grimson at 615-301-4307.

SPEARS' DOUBLE CHARTY BILL: Britney Spears is participating in two upcoming charity events, starting with a Feb. 3 Super Bowl Sunday fund-raiser taking place at New York City's Planet Hollywood. The party will be co-hosted by N Sync's Justin Timberlake, and proceeds will go to the Britney Spears Foundation and the Justin Timberlake Foundation. Guests will be able to watch the Super Bowl and bid on a number of auction items from the likes of Dierk Evert Woods, Madonna, both Spears and Timberlake's foundations benefit children through performing arts opportunities. Contact: Lisa Kasteler at 310-205-0606.

Merchandisers Featuring the Retailer of Products to the retail sales community. Contact: Gene Galewood at 212-407-8082.

BIRTHS

MARRIAGES

DEATHS
Irvin Graham, 92, cultural causes, Dec. 1, 2001, in Englewood, N.J. Graham was a songwriter best-known for the hits "You Better Go Now" and "I Believe," as well as the tunes "Twist of the Wrist," "You Should Be Set to Music," and "Very Terrific." His songs have been performed by such artists as Elvis Presley, Frankie Laine, and Barbra Streisand. ASCAP lists 259 performed works under Graham's name. He is survived by a sister.

Nick Massi, 58, of a heart attack, Dec. 31, 2001, in Chicago. Massi was a 30-year veteran at WEA Corp, who acted as WEA field sales manager for the Chicago area. He is survived by a daughter, a son, a sister, and a granddaughter.

Juan Garcia Esquivel, 83, following a stroke, Jan. 3 in Jujutpec, Morelos, Mexico. Esquivel, who used only his surname professionally, was a composer/andleader/pianist. He created a madly idiosyncratic combination of Latin jazz and the airy, shimmering style of big-band instrumental music that was later dubbed "space-age bachelor-pad music." He recorded prolifically for RCA Victor in the 1950s and 1960s. His music enjoyed a post-modernist resurgence in 1994, when indie label Bar None Records issued a popular collection of his RCA sides. Esquivel's music was widely used in 1990s film soundtracks and TV commercials.

Bill Demme, 37, apparently of a heart attack, Jan. 13 in Los Angeles. Demme, a film/TV/music video director who got his start at MTV, was participating in a celebrity basketball game when he collapsed. Demme joined MTV in 1985 as a production assistant and worked on such shows as Remote Control. In 1988, he launched the hip-hop program Yo! MTV Raps, which he also produced. Demme left MTV in the early 1990s to pursue film directing. His first feature film was 1993's Who's the Man?, a direct offshoot of Yo! MTV Raps, which he also produced. Demme recently produced DeLeyrecting the comedian's stand-up show movie No Cure for Cancer and Luck 'N' Lead, as well as the Leary films The Ref and Smith. Demme won an Emmy Award for co-producing the 1999 HBO drama A Lesson Before Dying; his most notable project to date. His work as a music video director is for Bruce Springsteen's clip for "Streets of Philadelphia." He is survived by his wife, Amanda Scher-Demme (a music supervisor for film), a daughter, and his parents, and a sister.


February 2003


February 9, 11th Annual Frank Sinatra Celebrity Golf Tournament, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-773-1627.

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Taiwan Joint-Venture Sets Model
Success Of Distribution Plan Prompts Further Exploration In Asia

BY TIM CULPAN
TAIPEI, Taiwan—The success of a four-way joint venture in Taiwan is spurring record companies in Asia to explore further shared warehouse and distribution setups in other territories. This move mirrors discussions and activities occurring elsewhere in the world, including in the U.S.

Named REBS after the four joint shareholders—leading indie Rock Records and the local affiliates of EMI, BMG, and Sony—the Taiwan company started operations last September. Leading the company is GM Steven Lee, a 12-year veteran of the warehousing and distribution industry.

Sony Music Asia president Richard Denekamp says that following the success of the joint venture, another similar structure is about to be launched by three majors in South Korea.

"The reason is quite simple," Denekamp says. "Every record company is feeling the difficulty of shrinking markets and rising piracy, and we simply have to rationalize our cost structure. We're not just doing that, he explains, is to join forces in such less-competitive fields as distribution.

"We have worked with India for April, we have scheduled the Philippines for June or July, and we're talking about Indonesia and Thailand," Denekamp adds. "On top of that, we'll probably start discussions about Singapore and Hong Kong. In almost all [Asian] territories, Sony is reviewing whether we can do distribution on a joint-venture basis with [EMI and BMG]."


The four partners in REBS each hold a 25% stake and have outsourced their warehousing and distribution needs to the new venture. The company has one warehouse situated in the Taipei suburb of Hsinchu. Within the first month of operations, it reached a monthly volume of around 1 million units. Local distribution counts for 90% of that volume, while around 10% ships overseas to such markets as Hong Kong and Singapore.

REBS staff of 50 is drawn from each of the partner companies, which themselves downsized their operations in 2001. Rock Records completely closed its warehouse and distribution arm, laying off 50 staffers, some of whom have since joined REBS.

The move towards integrating distribution in Taiwan comes as the local music industry rounds out its worst year on record. Early indicators put the decline in volume during 2001 at around 40%, on top of a fall of 20% for the previous third-quarter and online piracy—coupled with an economic downturn and lackluster music offerings—have combined to force the companies into cutting costs. Figures from the International Federation of the Phonographic Industry show Taiwan's recorded music market was worth $2.5 billion in 2002.

As yet, no other companies have joined the venture since its inception in June, and Lee says it will likely stick to the founding partners for the next two or three years.

"Of course we would welcome other record companies to join us, but it really depends on our efficiency and productivity," Lee explains. "The most important thing for us is to provide a better service at a lower price."

With the new company starting from scratch and a staff being put together from those of former competitors, Lee says the biggest challenge so far has been to communicate with employees and build up a common culture and method of operations.

Another challenge for the company has been to integrate platforms and bring outlets on board. REBS has managed to successfully meld the systems of the four partners, ranging from physical logistics to the information systems database (orders, accounts, etc.). The challenge ahead lies in getting outlets away from paper and fax and on to computers and the Internet. REBS hopes to make that transition worthwhile for retailers by providing feedback and data from their own systems to help outlets plan and predict the market. Lee says, "Shops in Taiwan right now are still very traditional, which can also cause problems of accuracy and efficiency."

So far, no music chain has hooked up to REBS, which is still patching its services. However, the company is in talks with Ta Chong Records and Asia Records, which is Taiwan's largest wholesaler by volume. Negotiations are also at an advanced stage with leading retail chain Rose Records, which has 30 stores around Taiwan, to upgrade its systems and hook up to the REBS system.

According to Lee, Rose's management has approached the Taiwan government for a grant to help them pay for the cost of the upgrade. Criticizing the government's inaction over piracy, Lee adds that government action in the future will be a big factor in determining the success of REBS.

"Additional reporting by Steve McClure in Tokyo.

Japan's 'Invisible Idol' Suzuki To Return?

BY STEVE McCLURE
TOKYO—Teen idol Ami Suzuki appears to be on the verge of a comeback after her disappearance from the Japanese pop (“J-pop”) radar screen more than a year ago (Billboard, Dec. 8, 2001).

Japanese tabloid newspapers and TV shows recently reported that Suzuki has signed a management deal with powerful Osaka-based production company Yoshimoto Kogyo and that she will be releasing a solo debut “re-debut” single in February. According to these reports, the as-yet-untitled single will be produced—like Suzuki’s previous material—by Tetsuya Komuro and released either by R&C Japan (Yoshimoto’s record label) or leading indie label Aves.

The reports are based on information from unnamed sources. R&C Japan president Takeyasu Flashburn declined to comment, while Aves chairman Tom Yoda says the reports of his label’s involvement with Suzuki’s putative comeback are untrue. And a Sony spokesperson insists Suzuki is still signed to that label.

Until last spring, Suzuki was one of J-pop’s most visible faces. After finishing first in a nationwide talent contest with the debut album “Re-U,” she was chosen to go on an Asahikawa to perform her hit single “Love the Island.” It was her 1998 and soon become a top-selling “idol” star. However, things began to fall apart with the July 2000 arrest on tax evasion charges of Eiji Yamada, president of AG Communication, the company to which Suzuki was signed.

Fearing that Yamada’s arrest was tarnishing her daughter’s squeaky-clean image, in January 2001 Suzuki’s parents filed a suit to end the management deal with AG Communication, which did not want to let the idol go. Yamada was eventually convicted in February 2001.

In July, the Tokyo District Court ruled in the Suzuki’s favor. But by that time the young star had effectively been blacklisted by the Japanese showbiz world for having resorted to legal action against AG, something that is frowned upon in the paternalistic Japanese entertainment community.

U.K.’s Sanctuary Posts Record-Breaking Results

BY GORDON MASSON
LONDON—In a period where most record companies are facing trading conditions difficult, U.K.-based Sanctuary Group recorded outstanding growth, resulting in record results for the year ended Sept. 30, 2001.

Compared with the previous year, Sanctuary’s sales rose 86.6% to £82.3 million ($159 million). Earnings before interest, taxes, depreciation, and amortization increased 89.2% to £15.7 million ($27.2 million) and pretax profits rose 87.8% to £7.7 million ($11.15 million).

Andy Taylor, who has been appointed to Sanctuary’s executive committee, tells Billboard: “Our business is driven by three main growth areas, the biggest being continually signing established niche acts that do a respectable volume. Secondly, there’s been a territorial expansion and acquisitions—particularly in America, but also in Germany and a little bit into the Far East. And thirdly, the reasonably successful low-risk new-act development strategy with bands like the Strings, which are on Rough Trade, our joint venture company with [label founder] Geoff Travis.

Sanctuary’s acquisitions during the year included London-based Trojan Records, Germany’s Modern Music Records, and artist-management firms MM&M and Big Dig. The group has also recently acquired merchandising outfit Bravado International Group for £7.8 million ($11.3 million). In the previous year, Bravado has licensed merchandise for Bobbi Williams, Kylie Minogue, Depeche Mode, Craig David, and Eminem, as well as film- and TV-related products for The Lord of the Rings: The Fellowship of the Ring and Austin Powers.

Taylor explains, “With in athlete services, where we are agents and managers, the logical gap we had was merchandising, which represents a big part of the overall services to artists. So now we can be a manager, an agent, and a merchandise, and that’s what we’re doing. We just hired an agent, rather than another music publisher, a record company, and an audiovisual company—and basically, we can do all of those things.

Sanctuary enjoyed sales of more than £52 million ($75.3 million) in 2001, up from £23 million ($33 million) in 2000. "A lot of that was driven by gains in the U.S. market," Taylor says. The group also saw substantial growth in Europe, he adds: “Our total market share in record sales in the U.K. for the first half of 2001 ($11.2 billion) and, total units sold in the U.K., we are at 1.3%: in budget we’re up to 5% of the market, midto 12.6% and, full-price 0.6% of the market.

In records, our total [global] growth was 124%, of which about 60% is organic growth, American volume has doubled. U.S. sales now represent just under half of our total record sales,” Taylor continues. “We were starting from a much lower base in America than we were in the U.K., so there has been a lot more potential to grow. And we’ve also picked up quite a good range of acts—Madegah does good volumes in America [and] Widespread Panic does very respectable volumes, as do the likes of Queensryche and Halford.

Elsewhere, Sanctuary’s sales figures were: artist services, £12.09 million ($17.5 million), up from £8.17 million ($11.18 million) in 2000; record sales, £83.19 million ($19.96 million), compared with £83.25 million ($11.9 million) a year earlier; and group services, £4.32 million ($6.26 million)."
BY LARRY LEBLANC

TORONTO—Only a decade ago, cassettes accounted for more than half of all Canadian music sales. Today, less than one in 30 recordings sold is a cassette, and labels and retailers have differing views regarding why the configuration is dying out in Canada.

Waning cassette sales are a worldwide trend; globally, they fell 16.3% in the first half of 2001, according to the International Federation of the Phonographic Industry. But Canadian Recoding Industry Assn. (CRIA) statistics released Jan. 15 underscore the more dramatic decline of the format in Canada during 2001. In unit terms, shipments of cassettes plunged 51% compared with 2000, from 2.8 million units to 1.4 million. Value at trade prices dropped 60%, from $11.1 million Canadian ($11.1 million) to $7.1 million Canadian ($4.4 million) in the same period.

SoundScan figures for 2001 confirm that the market share in Canadian releases dropped from 3.4 million units to 1.9 million units—a 45.6% drop. At their peak in 1989, cassette-album shipments in Canada reached 36.2 million units, according to CRIA. This, along with shipments of 2.1 million cassette singles, signified a net trade value of $211 million Canadian ($132 million).

“This could be the last year for cassettes,” says Ken Kozy, purchasing manager at Handler Co. of Canada, which racks the 166-store Wal-Mart Canada chain and 302-store Zellers department stores. “I think transition from cassettes to CDs was smooth; cassettes didn’t immediately die, but each year, sales decreased.”

MANUFACTURED DROP

Several large Canadian retailers contend that major labels have quickened the cassette’s demise by limiting the number of top new titles being issued on the format. “It’s a premature death,” insists Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. “Most titles [now] don’t get released on cassette. If labels don’t make it available, we can’t sell it.”

Bruce Mackenzie, senior buyer at Pindoff Record Sales, which operates the 102-store Music World Canada chain nationally, says, “Absolutely, it is a manufactured drop. How can you sell cassette titles when they are being released today?”

Andrew Pollock, VP of marketing at HMV Canada—which has 97 stores nationally—noted, “In our top 10 sellers, four titles have no cassette. In our top 20, 13 don’t have a cassette. I can’t help thinking we have exacerbated the decline of the cassette—that there’s more of a market than we think. With the music industry down in business, cassettes might help bring in a percentage or two of sales.”

But Vito Ierullo, president of ROW Entertainment—which operates 98

However, we receive re-orders on CDs within 24-48 hours and continue re-orders afterwards; with cassettes, there’s rarely a re-order.”

Randy LeBlanc, president/CEO of Universal Music Canada, agrees. “The cassette life span of a new title is the first two or three weeks after release. Then, saleswise, it falls off a cliff.”

Several retailers argue that if manufacturers dropped the wholesale price of a top new title cassette—on premium titles, already $4.50 Canadian ($2.50-$3.10) below the wholesale price of a similar CD—the format could become less attractive because of the wholesale pricing differences, though, retail prices for both is generally identical, or the cassette may even be slightly higher. “We’re selling cassettes for full line prices,” Baker argues. “There are budget and mid-range cassettes, but labels are not pushing them anymore. Neither are we. Budget-priced CDs and mid-price CDs turn over much better.”

Label executives counter that cassettes already enjoy a significantly lower wholesale price point. Oates says, “At Sony Music, our wholesale price on cassettes is 57¢, below the CD wholesale price. Despite the wholesale pricing differences, though, retail prices for both are generally identical, or the cassette may even be slightly higher.”

“Don’t order it, it won’t break our hearts.”

Don Oates, Sony Music Canada senior VP of sales, confirms, “We are still releasing new product on cassette, including Creed and Destiny’s Child. U.K.’s ‘Big Two’ Report DVD Sales Boost Holiday Business

BY TOM FERGUSON

LONDON—Driven by public enthusiasm for DVD, sales at both HMV and Virgin Megastores were up substantially during the holiday period, according to figures released within 24 hours of each other Jan. 10-11 by the two U.K.-based global music merchants.

HMV took the honors by registering a double-digit sales rise in the five weeks ending Jan. 5, compared with the same period last year. Parent HMV Media Group released figures Jan. 11 showing that HMV Europe—the group’s core business—had comparable store sales growth of 10% during the period, with DVD and computer games performing particularly strongly. Music sales were described as “solid.”

HMV North America’s comparable-store sales rose 4.8%; in Asia-Pacific, the figure was 1.2%. DVD is cited by HMV as a “major contributor” to that growth.

Overall, HMV Media Group sales were up 13.7%. Group chief executive Alan Giles says the figures “reflect strong trading in all businesses,” but he singles out HMV Europe for particularly praise. The division, Giles says, continues to deliver very strong sales growth and market-share gains in music, DVD, and games.” In its financial year to Jan. 5 (36 weeks), HMV Media Group’s sales were up 10.8%.

Some 24 hours previously, Virgin Entertainment Group (VEG) had also announced that DVD sales were a major factor in pushing its Virgin Megastores holiday business to better-than-expected levels in the six weeks ending Jan. 6. On a comparable-sales basis, Virgin says U.K. sales were up 8.8% on the same period in 2000.

In the U.K., its largest market, comparable-store sales across VEG’s 93 Megastores were up 10.2% on the previous year. Sales of Virgin Megastores’ Manchester store were up 19.4%.

The new post of managing director for Hamburg-based EMI Classics, the artist.

Jens Quindt is promoted to VP of marketing at Island/Def Jam and Universal Motown at Universal Music International, based in London. He was VP of international marketing for Universal Music Asia Pacific. His new role will be to focus on marketing in Asia. He was previously with Universal Music Japan.

MUSIC PUBLISHERS: Andrew Jenkins is promoted to senior VP of BMG Music Publishing International, based in London, Jenkins, who continues to head the company’s London office, was VP.

Antti Lehtinen is named GM of Universal Music Publishing’s new affiliate in Helsinki. Lehtinen will be based in his office in the region’s capital.

RELATED FIELD: Hans Hagman is promoted to VP of marketing for TVT Networks Europe, based in London. He is head of production and programming for TVT’s European feed and VH1 Europe.

The Japanese music market—the world’s second-largest—continued its decline last year, according to preliminary shipping data for the calendar year 2001 released by the Recording Industry Assn. of Japan (RIAJ). Shipments of prerecorded music by the RIAJ’s 24 member companies were down 11% year-on-year to 385.1 million units, with a wholesale value of 500.2 billion yen ($3.8 billion), down 7% against the background of Japan’s worsening recession.

Top performing labels included Sony Music Japan, which shipped 147.8 million units, down 10% year-on-year, with a wholesale value of 337.2 billion ($2.6 billion), down 7% against the previous year.

Spanish Civil Guard have arrested 12 people in Madrid in what they claim to be one of their biggest operations against CD piracy. Agents investigating the activation of an alarm in a telephone store discovered the gang burning CDs. The operation’s search in central Madrid turned up computers, CD-Rs, and thousands of blank CDs. Police say the gang had operated for two months and had likely placed more than 2 million illegal CDs on the market, with an estimated value of 39 million euros ($34.8 million).

BMG Music Publishing has inked a noneconomic deal with telecommunications giant Nokia to license music compositions for mobile-telephone ring tones in the Asia-Pacific. The deal—which does not cover the region’s largest markets, Japan and Korea—will focus on material by such popular Asian artists as Andy Lau, Cass Pennys, Jacky Cheung, Eric Mao, and China Beach.

Swedish hip-hop group Fatboy (Redline Records/Virgin) has been nominated in a total of six categories for the upcoming Grammis Gala awards in Stockholm, just ahead of Cardigans vocalist Nina Persson with her Stockholm Records/Universal solo project A Camp (Veg), SuperStudio/Warner artist Titiyo (five), and Majesty/EMI-signed rock band the Plan (four). The event, organized by the International Federation of the Phonographic Industry, will be held Feb. 14 in the city’s Globen venue.

Executive Turntable

RECORD COMPANIES: Claudio Condé is named chairman of Warner Music Brazil and president of the Latin America Southern region, based in Rio de Janeiro, Brazil. He was president of Sony Music Spain.

Eric Ledell is promoted to VP of marketing at Island/Def Jam and Universal Motown at Universal Music International, based in London. He was VP of international marketing for Universal Music Asia Pacific. His new role will be to focus on marketing in Asia. He was previously with Universal Music Japan.

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**Maverick Acts Spice Up Brits Nominations**

BY PAUL SEXTON

LONDON—Big names in British rock, pop, and dance dominated the nominations for the 2002 Brit Awards, unveiled Jan. 14 at Abbey Road Studios. But if the initial reaction of some observers was that we had been here before this time last year, there were also some mavericks among the mainstream. At the launch for the U.K. industry event—to be held Feb. 20 at the Earls Court arena in London—Parlaphone act Gorillaz confirmed its status as one of 2001’s biggest new British commodities, earning six nominations, including nods for best British woman, best British act, and best album (Gorillaz). Parlaphone labelmate Kylie Minogue capped a spectacular year with four international nominations, while Dido tops an equally impressive 12 months with a similar tally of nominations.

Elsewhere, there was something of a “usual suspects” feel to the nominations. EM Garnered multiple nominations, headed by Chrisalx’s Robbie Williams (four), while Wildstar’s Craig David snagged three and Parlaphone’s Rampage took two. One of the big winners in 2000—Independente/Sony’s Travis—walked away with three.

**Dark-Horse Contender**

But there was an indie outsider among those short-listed for best British male solo artist: dance experimentalist Aphex Twin. Significantly, the independent Warp, Aphex Twin will contest the coveted title with former Stone Roses frontman Ian Brown (Polydor)—nominated for the second time in three years—alongside two of last year’s nominees: David and 2001 winner Williams, as well as the winner of the title in 1991, Elton John (Rocket/Mercury). Aphex Twin’s nominations count—given that his latest album—Drakas, released in October—is a fleeting chart entry (peaking at No. 22), compared with Williams’ heavy-hitting commercial performance of most Brit Award nominees.

Among the international categories, there was further cause for celebration among the independent sector at the triple nomination of Rough Trade’s The Strokes (best international group, best newcomer, and best album), and the maverick spirit reached the international male solo artist section in the form of Lost Highway/Mercury’s Ryan Adams, nominated in an eclectic list alongside Bob Dylan (Columbia), Dr. Dre (Interscope), Shaggy (MCA), and Wyclef Jean (Columbia).

**By Terry Berne**

**Portugal’s Folk Music Rises Again**

Fado enjoys renaissance, with new names gaining attention in the genre

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**Collections Societies Pull The Plug On IMJVs Project**

Cash, Technology Issues Blight Joint Administration Center Plan

**By Lars Brandle**

LONDON—The International Mechanical Copyright Defense Society was designed to function as a joint administration center for mechanical and performing rights processing in the digital age, was scrapped over the Christmas holidays. With it, the IMJVs Single Service Center in Houdoorp, the Netherlands, was shuttered, resulting in the loss of up to 15 jobs. Some of those employees will resume membership of the Stroems’ respective member organizations.

IMJV was established as a long-term project in 1998 by ASCAP, the Norwegian PDI AUMA, BUMA-STEMRA, and the UK’s Mechanical Copyright Protection Society/Performing Right Society (MCPS/PRS). The partners’ aim was to maintain a single, accurate, constantly updated, non-duplicative database in the Netherlands for member societies, with a view to increase membership over time.

Retrospectively, its members perceive the IMJV’s objectives as a bold and pragmatic move. “The unit was intended to operate on a nonprofit basis and handle all back-office functions with greater accuracy and lower cost, while leaving licensing and final payout to the individual societies. All incurred expenses would be charged against the licenses’ administrative basis. Ultimately, its members—which later included Canada’s SOCAN—intended the database to contain information on the majority of the world’s copyrighted music. The entire project was planned over a five-year stretch, employing some 200 staffers by July 2002, when it was due to be open for business. Finances of 30 million euros ($29.8 million) were predicted to flow toward the database’s operations. “Since late last year, there’s been quite a lot of rethinking going on,” a spokesperson says, “collecting societies, like most other businesses, are looking hard at dropping income forecasts. So the kind of flexibility that we had to invest in major projects is tightening up for all of us; the partners started looking now carefully that might affect IMJV.”

But cash did not play a solo role in obstructing the venture’s vision. An overhaul of its technology strategy based on implementing a myriad of unrelated systems, one after another. “We had good cause to think carefully again about such projects which housed such data from various sources outside the home territory of most of those data owners, and relying heavily on electronic communications, more or less continual electronic processing, and modern network systems,” the spokesperson says. The networks plans, apparently, did not fit the strategy.

“We have achieved a great deal together at both a lower cost and a higher standard than we had carried out the work individually,” says John Rathbone of the MCPPS-PRS Alliance, who took the post as IMJV interim manager in the immediate aftermath of the departure of its CEO Ubshard Galemna, who would be the final director to hold that post. “We will now be using that preparatory work to re-plan the next stage of designing systems for a digital environment,” Rathbone adds. “The international cooperation on the early stages of the project has yielded significant benefits and valuable accumulation of knowledge and experience.”

Rathbone is handling the next phase of the project’s development from London. The “single database” remains the central concept of its future plans, though current thinking is understood to be moving toward having the database cloned and held by each partner.
**Hits of the World**

### January 26, 2002

**Billboard**

**HITS OF THE WORLD**

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

NEW = New Entry  RE = Re-Entry
**CANADA**

**Singles**

1. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
2. Nelly Furtado - "Turn Off the Light"
3. Enrique Iglesias - "What's Wrong"
4. Anastacia - "Nothing Can Stop Us"
5. Britney Spears - "I'm Not a Girl, Not Yet a Woman"

**Albums**

1. Britney Spears - " fragmentation Project"
2. Nelly Furtado - "Fighting"
3. Enrique Iglesias - " Such is Life"
4. Anastacia - "Strong"
5. Britney Spears - " fragmentation Project"

**THE NETHERLANDS**

**Singles**

1. Nelly Furtado - "Turn Off the Light"
2. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
3. Anastacia - "Nothing Can Stop Us"
4. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
5. Nelly Furtado - "Turn Off the Light"

**Albums**

1. Britney Spears - "fragmentation Project"
2. Nelly Furtado - "Fighting"
3. Anastacia - "Strong"
4. Britney Spears - "fragmentation Project"
5. Enrique Iglesias - "Such is Life"

**BRITAIN**

**Singles**

1. Nelly Furtado - "Turn Off the Light"
2. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
3. Anastacia - "Nothing Can Stop Us"
4. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
5. Nelly Furtado - "Turn Off the Light"

**Albums**

1. Britney Spears - "fragmentation Project"
2. Nelly Furtado - "Fighting"
3. Anastacia - "Strong"
4. Britney Spears - "fragmentation Project"
5. Enrique Iglesias - "Such is Life"

**DENMARK**

**Singles**

1. Landon Tountou from the US.
2. What's Going On? from the US.
3. Can't Get You Out of My Head from Australia.
4. Paid My Dues from the US.
5. I Am PM from the US.

**Albums**

1. A O T U from the US.
2. The Reckoning from the US.
3. Nothing Can Stop Us from the US.
4. Strong from the US.
5. The Reckoning from the US.

**FRANCE**

**Singles**

1. Pink Floyd - "Comfortably Numb"
2. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
3. Anastacia - "Nothing Can Stop Us"
4. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
5. Pink Floyd - "Comfortably Numb"

**Albums**

1. The Endless River from the US.
2. Nothing Can Stop Us from the US.
3. Strong from the US.
4. The Reckoning from the US.
5. Nothing Can Stop Us from the US.

**FRANCE**

**Singles**

1. Pink Floyd - "Comfortably Numb"
2. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
3. Anastacia - "Nothing Can Stop Us"
4. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
5. Pink Floyd - "Comfortably Numb"

**Albums**

1. The Endless River from the US.
2. Nothing Can Stop Us from the US.
3. Strong from the US.
4. The Reckoning from the US.
5. Nothing Can Stop Us from the US.

**INDIA**

**Singles**

1. R. Gopalkrishnan - "I'm Not a Girl, Not Yet a Woman"
2. Anjan Dutt - "Nothing Can Stop Us"
3. Britney Spears - "I'm Not a Girl, Not Yet a Woman"
4. Pink Floyd - "Comfortably Numb"
5. R. Gopalkrishnan - "I'm Not a Girl, Not Yet a Woman"

**Albums**

1. "The Endless River" from the US.
2. "Nothing Can Stop Us" from the US.
3. "Strong" from the US.
4. "The Reckoning" from the US.
5. "Nothing Can Stop Us" from the US.

**DANISH LEGEND:** If there is one name synonymous with Danish rock, it is Kim Larsen. Since three decades ago, he and his then-band Gasolin took a bold step and began to sing in Danish instead of copying English-language artists from the U.S. and the U.K. It was a move that saw Larsen score the biggest-selling domestic album in Danish history—in the 1980s with Madt Om Natten—and all Danish popular music since owes him a debt. This year finds Larsen and his current group, Kjulken, at the top of the album charts once again, with Songs fra Glemmefogen (Forgotten Songs). The EMI set swiftly went double-platinum (100,000 units) and, although it was only released at the end of November, it was the biggest domestic album of 2001. "Larsen’s an institution in Denmark. He brought rock to the people in Danish," says Ole Mortensen, director of international events at EMI. He adds that Songs fra Glemmefogen will be released in other Scandinavian territories at the end of January.

**CHERNOFF**

**IN INDIA:** Chill-out compilations are an accepted genre in international markets, but with the release of Karma Club (Sony Music) comes the first Indian version. Produced by the Birmingham, U.K., production team Partners in Rhyrne, the album opens with the innovative "Somewhere," featuring the vocals of Indian vocalist Shankar Mahadevan and British-African singer Jagdeep Singh. The compilation also features such well-known Asian underground acts as State of Bengal, Indian Repoman, and Nitin Sawhney, as well as a remix of Frankie Goes to Hollywood's classic, "Relax." The Hindi-English bilingual track "Somewhere" comes with a promotional video that features some of India's top models attired in new clothing lines by Levi's, the project's sponsor.

**NYAR SHUSHAN**

**APOLYCNIA SITE:** Maxilia has left the Helsinki, Finland-based group Apocalypica, one of the most successful acts ever to emerge from the country. The group members started out as four classically trained cellists performing unusual covers of Metallica songs. Since then, they have sold more than one million units worldwide. But the group's third and latest album, Cult, released through Mercury Records in Germany, marked a turning point, as it consisted mostly of self-composed material. Founding member Maxilia says his decision has been fully accepted by the rest of the band. "After our recent tour, we were discussing the future and realized we had differing opinions as to what the band should do next," he says. The group's three remaining members are working on the next album and say they are in "no hurry" to recruit a replacement. Asked about his future plans, Maxilia says, "I've been writing music, and maybe I will be involved in a new project where I can work further on my own compositions."
Billboard's annual NARM spotlight returns with a preview of the 2002 National Association of Retail Merchandisers Convention & Trade Show. We highlight this year's conference line-up, speakers, attendees, events and more, including the blending of the Association for Independent Music's convention into the mix. We'll also explore the state of the retail industry, look at how it's coping with the current economic climate, and review the impact of MAP's disappearance from the business.

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UMVD Marks 3rd Straight Year As Top U.S. Music Distributor

UMVD Leads In Total, Current Album Share

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution (UMVD) notched its third consecutive year as the dominating U.S. music distributor, leading the rest of the pack by about 10 percentage points in both total album market share and current album market share. For the year 2001—which SoundScan counts for the period beginning Jan. 1 and ending Dec. 30—UMVD posted a 26.4% share in the total album market and 27.6% in current album market share.

The market-share rankings were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for both formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; SoundScan estimates totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for R&B albums consist of data collected by SoundScan from the specialized panel used to compile the Billboard album charts for that genre (see story, page 52).

In calculating current market share, SoundScan counts only album sales occurring within the first 18 months of a title’s release (12 months for classical and jazz, except for those that remain in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100).

While UMVD held on to the No. 1 U.S. distributor title for total album market share, its market share of 26.4% for last year is down slightly from 2000’s total of 26.8%. In addition to total and current album market share, UMVD was the No. 1 distributor in R&B, country, alternative rock, classical, jazz, rap, and soundtracks. It also came in first in catalog and the deep catalog subset, as well as placing albums in The Billboard 200, in which case sales continue to count as current until a title falls below No. 100.

Collectively, independent distributors came in second in the rankings with 16.7%, a tick above the 16.6% that sector garnered in 2000. The independents’ market share was boosted by their strong showing in gospel, music video, and in placing albums on The Heatseekers chart.

Looking at total album market share of the majors by corporations, Universal Music remains on top, but Sony Music places second with 16.8% when Red Distribution and Sony Music Special Products’ market share are added to its total. Warner Music Group (WMG) places third, with 16.6%, when the Alternative Distribution Alliance (ADD) is added to WEAs total, BMG places fourth, and the independents place fifth. While EMI stays last, its market-share total is 11.8% when Caroline Distribution is added to EMD’s total.

In moving over to current album market share, UMVD-copped the top spot with a 27.6% share, down slightly from the 28% it had in 2000. During 2001, UMVD’s big albums were Shaggy’s Hotshot, The O Brother, Where Art Thou? soundtrack, Nickelback’s Silver Side Up, Nelly’s Country Grammar, Limp Bizkit’s Chocolate Starfish and the Hotdog Flavored Water, Ja Rule’s Pain Is Love, and the Save the Last Dance soundtrack.

BMG managed to hold on to the No. 2 spot, even though it had the largest market-share loss, going to 17% in 2001 from 19.4% in 2000. In placing second, BMG’s biggest sellers in 2001 were ‘N Sync’s Celebrity, Alicia Keys’ Songs in A Minor, Creed’s Heathered, Dave Matthews Band’s Everyday, Britney Spears’ Britney, and U2’s No. Angel.

Sony Music—the No. 3 distributor in current album market share—managed to eke out a gain in 2001, finishing with 15.8%, up from the previous year’s total of 15.4%. Its big sellers last year were Destiny’s Child’s Survivor, the Now That’s What I Call Music! 6 compilation, and Jennifer Lopez’s J.Lo.

In placing fourth, the independent sector collectively garnered 14.6%, down slightly from the 15% the group gathered in 2000.

WEA may have placed fifth in the rankings, but it gained almost a percentage point in market share, going from 13.5% in 2000 to 14.4% last year. WEA scored three of the top five best-selling titles for the year, including the No. 1 best seller, Linkin Park’s Hybrid Theory, Enya’s A Day Without Rain and Stand’s Break the Cycle were No. 4 and No. 5, respectively.

While it finished sixth in the current album market-share rankings, EMD also posted the highest gain in the category, going from 8.7% in 2000 to 10.6% last year. Its best-selling titles include the Now That’s What I Call Music! 7 compilation, the Beatles’ 1, Janet Jackson’s All For You, and Garth Brook’s Scarecrow.

In viewing current album market share of the majors by corporations, Universal Music, BMG, and Sony Music Entertainment remain ranked, respectively, Nos. 1, 3, but the latter’s market share totals 16.8% when Red Distribution and Sony Music Special Products’ market shares are added. WEA moves up to fourth, with 16.6%, when ADD’s market share is added to WEA’s score, and the independents drop down to fifth, while EMI’s Recorded Music stays last, but with an enhanced market-share score of 11.3%, thanks to the addition of Caroline Distribution.
BMG Still No. 1 In Singles Distribution

NEW YORK—While BMG Distribution retains its trophy as the No. 1 singles distributor (finishing 2001 with 23.3% market share), the category lost even more luster this year. Sales for the configuration totaled 31.3 million, which is probably the lowest total since the early years post-World War II, when it was first established.

For the year, singles sales were down 40.9%, and only three singles moved past the 500,000 mark. Mariah Carey’s “Loverboy” was the biggest-selling single, with about 570,000 units. Joe’s “Stutter” and Edens Crush’s “Get Over Yourself” also moved more than 500,000 copies.

BMG has been the traditional leader in singles market share through the peak years of rap and hip-hop, and the Universal Music and Video Distribution (UMVD) in 2000. This year, UMVD finished second, with a 19.8% share, down from the 22.4% the company had in 2000. The No. 3 distributor in singles was EMI, which had a 19.2% share, down from the 18.9% it had last year.

The independent sector collectively garnered a 16.1% market share to finish fourth, apparently taking advantage of the void left by the majors’ ongoing desertion of the configuration. The independent total for 2001 was almost a quarter percentage point higher than it was in 2000.

Sony Music Distribution finished fifth, with an 11.7% tally—down from the 17% it had in 2000—while EMI Music Distribution (EMD) placed last with 9.9%, up from the 7.1% it had in the previous year.

In R&B-album distribution, UMVD retains its stronghold on the No. 1 spot, even though its market-share total slipped almost four percentage points to 35.8%, down from 2000’s 39%. Sony again placed second with 19.1%, up from the 17% it had in 2000. EMI, EMD, and WEA all enjoyed market-gains to finish, respectively, Nos. 3-5 in the rankings (see chart, page 51). BMG’s market share increased to 16.7%, up from 15.5%. EMD’s went to 11.8%, up from 11.3%, and WEAD—venturing to 9.1%, up from 8.9%. But the independent sector dropped market-share to finish last with an 8.8% slice of the pie, down from 8.7% in 2000.

In country-album distribution, UMVD still holds its industry-leading total, garnering 28.8% in 2001—up from the 26% it had in 2000—and claiming the No. 1 spot again. WEAD, second place, lost three percentage points, slipping to 13.1%, down from 15.7%. The No. 3 distributor, BMG, gained a percentage point in market share, finishing with 17.7% last year. Sony lost five percentage points, finishing with 12.7%, down from 17.2%. EMD’s 10.7% was up from 2000’s 10.6%. The independent sector collectively earned a 17.6% share, up from 6.7% the previous year, once again finishing last.

FUNERAL PARADE: Declarations of Independents was deeply saddened to hear that Nauman Scott, co-founder of New Orleans’ Black Top Records, died of heart disease in the Big Easy last Jan. 8. He was 56.

An attorney by trade, Scott was also a major blues and R&B fan, and in 1980, he started up Black Top with his brother Hammond.

Black Top piled up a formidable catalog, releasing albums by Solomon Burke, Ronnie Earl, Rod Piazza & the Mighty Flyers, Henry Butler, Maria Muldaur, Dave Myers, Roscoe Shelton, Bobby Radcliff, Tommy Ridgeley, and Earl King, among others.

The band, which also included Connelly’s sister Missy, called it quits after a brief stay at Columbia Records. Connell relocated to New York City in 1994 and went through a period of rediscovery.

“I developed a love of work and recordings,” she says. “I did end up going out and playing by myself for a while. It took on an almost theatrical character—I did characters, like a deceased folk singer. It was a process of growing and getting away from being in thick of making it in the music business.”

Almost all the music on The Luxury of Sadness—a group of highly personal songs being heard the melodic Heaters —stayed cut solo in Connelly’s New York apartment. The group would tend to record at night, when the traffic isn’t as loud, she says. “If you listen closely to the vocals, you can hear a truck going by. I ended up learning the rhythm of the traffic.”

This richly layered and intricately sung collection is currently available through Frigidisk’s Web site (frigidisk.com). The label is seeking distribution: Contact Angela or Jeff McGregor at 212-599-3139.
SAVING COSTS: In more cost-cutting moves, two executives are leaving WEA. According to sources, senior VP of credit Greg Askey and Atlanta regional VP Randy Patrick, as well as Philadelphia sales manager Sue Danerik, will exit.

As part of the latter VP move, WEA is moving from four regional VPs to three, with the Atlanta branch now a sales office headed by sales manager Jack Klotz. He will report to Eastern Region VP of sales and marketing Ray Milanesi, who will now have responsibility for the entire East Coast. The Dallas branch, which previously reported to Patrick in Atlanta, remains headed by sales manager Lonnie Plessants but now reports to Western Region VP of sales and marketing Tom Massemer.

In further fine tuning, the Philadelphia office becomes a marketing office. New York City becomes the Eastern regional headquarters, with Milanesi, who was previously based in Philadelphia, now claiming New York City as his home office. The Midwest region, headed by VP of sales and marketing Denny Schone, is unchanged. According to sources, as part of these changes, more staffers will leave WEA.

Meanwhile, WEA is in discussions with Warner Home Video (WHV) about sharing some back-room functions, which will still leave WEA its own sales staff, sources suggest. The first department getting that treatment will apparently be credit. Sources say that WHV VP of credit Bob Baker will also assume responsibility for WEA. Once upon a time, Baker headed up credit for PolyGram Group Distribution. He is a familiar player to Warner Music Group CEO Roger Ames and CFO Helen Murphy.

NEW SHERIFF IN TOWN: The Musician Group has named a replacement for Dick Odelle, the executive who retired Dec. 31, 2001, and who has dominated the chain's buying department for nearly two decades: Ron Baime, who joins the chain as VP of audio merchandising. Baime previously was senior VP of e-commerce for Kohl's department store; he reports to Connie Fuhrman, Musician's exec VP of merchandising. In another move, Musician named Rich Christensen to the newly created position of business information systems officer; he reports to Musician president Kevin Freeland. Christensen previously was VP of enterprise technology services at parent Best Buy.

45 FLIGHT: The singles configuration continues to be hit by bad news, as

Kmart and Fred Meyers have told the majors that they will no longer carry the format. Kmart had become a factor in singles, so its withdrawal from the configuration will hasten its demise, but some are still fighting to keep it alive. Trans World Entertainment is currently making the rounds to the majors to discuss issues, and one subject is it is prodding on the line. As always, Arista Records continues to try to do something for the format: It is releasing another round of its "Maximum Hits Singles" titles that includes singles from Pink, OutKast, 112, Dream, Next, and Run-D.M.C., due Jan. 28. Other songs from OutKast and Dido are expected to be issued as singles at a later date.

VIRGINS PERFORM: The Virgin Entertainment Group (VEG) reported that the North American operation enjoyed a comparable-store sales increase of 8.2% for the six-week period ending Jan. 6. Total sales for North America were up 10.4%.

The U.S. Megastores—which were hit badly by the economic impact of Sept. 11, especially with the concentration of stores in New York City and other urban tourist locations—recovered strongly to achieve comparable growth of more than 8.2% for the period. Total sales were up 10.4%, with December being the strongest part of that figure, as sales for the month were up 12%

Virgin had a "great holiday," which was heavily biased toward DVD and video games, and we exploited that," says Glen Ward, VEG North America CEO. "Post-holiday trade is not so great, and we wait with baited breath for business to pick up again.

On a worldwide basis, Virgin Mega-stores enjoyed a comparable-store sales gain of 8.8%. Total sales were up 9%, with the U.K. being the strongest region for the chain (see story, page 46). In a statement, CEO Simon Wright said, "The U.K. and U.S. sales increases were ahead of target, underlining the strength of the brand and operations in those territories."
RCA TESTING P2P: Despite all the hoopla over digital distribution, the rise of Internet technology isn’t just impacting how consumers acquire and experience music in the future. Big changes are also on the way in everything from how the industry markets and promotes artists, to how music sites such as AOL’s In Tune site—Netscarpe, AIM Today, ICQ, and CompuServe—streaming service to music files, to how record companies oversee their production process.

Case in point: RCA Records, in a preview of things to come, is internally making use of a new peer-to-peer technology from Boston-based DMOD that enables label executives to keep tabs on albums in development. The software, known as DMOD WorkSpace, allows users to establish private secure networks for sharing content and information.

Brian Malouf, senior VP of A&R for RCA, predicts that labels will increasingly be attracted to internal peer-to-peer networks like DMOD’s, because they increase operational efficiencies and cut down on travel and production costs. (RCA recently saved more than $11,000 on a three-week project through the use of the technology, he notes.) Instead of mailing physical copies of works in progress to executives in other cities—or having executives on site at a studio—songs tracked and mixed in one location can be digitally uploaded onto the network and securely downloaded for instant review by executives in other locations.

What’s more, shared files can be DNA-wrapped to prevent content from being leaked on the Internet. DMOD, a provider of content distribution technology and services, says it is also licensing WorkSpace to undisclosed labels from three other majors as well.

SINGERS JOIN RIGHTCOM: Former Reciprocal senior VP of marketing and product strategy Howie Sing has joined Righcom, a U.K.-based digital commerce strategy consulting firm, as a senior strategist. Sing will head Righcom’s New York City office and will focus on expanding the company’s client base in North America. Reciprocal shut down a month ago, leaving its failure to raise the necessary funds needed to stay in operation. (Billboard Bulletin, Oct. 19, 2001) Prior to his stint at Reciprocal, Singers served as co-founder/CEO of AT&T’s 24/7 music.

RIO MOVING RENTAL FILES: Riport has developed a technology solution that allows rental downloads to be transferred in a variety of devices. The technology, which is compatible with Microsoft’s digital rights management platform, “paces the way for doing subscriptions on media devices, which we all know is critical for acceptance of that model,” according to RioPort CEO Jim Long. Availability in specific devices has not been announced. However, Long says the company expects products featuring the technology to be commercially available later this year.

REAL WINDOWS GO MOBILE: As legitimate digital music gears up to move beyond the PC, Real Networks and Microsoft are looking to extend their reach into everything ranging from set-top-boxes to mobile phones and portable digital devices to car stereos.

At this year’s Consumer Electronics Show, held in Las Vegas earlier this month, Real Networks announced it is bundling its RealOne Player software and its RealOne Music subscription service with the latest offerings from TIVO, a digital video recording and management hardware and services, and a line of Internet-enabled set-top boxes.

Real also announced deals with chip makers Hitachi, NEC, Philips, and STMicroelectronics.

Meanwhile, Microsoft said manufacturers Panasonic, Apex, Toshiba, and Shinco will roll out DVD players that can read Windows Media files. Panasonic will also support Windows in a broad range of products.

Car-stereo manufacturers Pioneer, Kenwood, Aiwa, and Blaupunkt also announced that they are launching systems that can recognize Windows Media files.
**HOME VIDEO**

**DVD Filter Is Kid-Friendly**

**BY JILL PESSELNICK**

LOS ANGELES—The level of probability and sexually explicit scenes in many movies has long been of interest to parents concerned with their children’s viewing habits. Now, with the unveiling of ClearPlay’s DVD-filtering technology, parents have the option of skipping over or muting potentially objectionable scenes.

The technology is currently accessible at Clearplay.com, where it can be downloaded onto most Windows-based PCs with DVD-ROM drives. Parents can choose from approximately 200 discs with ratings of PG-13 or R-rated titles whose violent, profane, or sexual content has been identified by ClearPlay editors.

After downloading an individual’s filter file, users can insert a standard DVD into the DVD-ROM drive and activate the ClearPlay feature. (Computers can also be hooked up to most TV monitors for viewing purposes.) ClearPlay instructs the DVD player to pass over or mute this predefined content during playback.

The idea for parental control over DVD content has long been of interest to consumers, says Bill Ahn, CEO of Los Angeles-based ClearPlay. “Part of the DVD promise was that there would be this kind of parental control,” he explains.

“Everybody was asking about it when DVDs were introduced. Technology now exists that can deliver this benefit in a way that is acceptable to the consumer.”

Along with the original Internet version of ClearPlay, the technology will also be available through set-top boxes by Christmas 2001. Through a deal with the loggers, Ark-based Principle Solutions firm—the maker of the probability-filtering DVD console product TVGuardian (TVG)—ClearPlay will be integrated into DVD consoles. The TVG ClearPlay brand is currently being presented to a range of DVD hardware manufacturers.

Aldo admits that ClearPlay has not joined forces with movie companies because it doesn’t require permission to use the technology with the studios’ products. “We’re not a derivative work,” he explains. “First, we never touch the DVD. Second, we never alter the content.”

A third reason is, “We really don’t care if they make any money out of anyone’s pocket. We’re not a substitute sale. If anything, you could argue that the more successful we are, the better off the studio is, because people will buy more movies.”

A 30-day free trial will be indefinitely available at clearplay.com, and the monthly subscription cost is $9.95. Completely estimates that 300 DVD titles will be available by the end of the year.
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Despite Rock’s Resurgence, Rhythm More Likely To React
PDs Agree That Top 40 Is More Likely To Feature Rhythmic Acts And Approach Rock Records With Caution

BY MARC SCHIFFMAN
Airplay Monitor

NEW YORK—Despite the proven success of Nickelback, Lifehouse, Staind, Creed, and others, record labels still have to start at square one with a new rock record, particularly at rhythmic-leaning major-market top 40s. But even with the strength and durability of certain rock titles, PDs say it’s still rhythmic records that react with their audience.

At ABC’s WWRQ Detroit, PD Alex Tear says, “There’s no question that rhythm pop dominates. We went through a phase when guitars were relevant about a year ago. We saw some great numbers and had an excellent winter book and were well-rounded top 40-wise, with a 50/50 balance of pop/alternative and rhythmic. Now I notice the evolution to rhythmic pop.”

Suqahaman’s WWQW (Q100) Atlanta has recently evolved from being very conservative on rock titles to an “all the hits” stance. But even operations manager Dylan Sprague says, “The rhythmic records tend to … light up phones and cause instant passion. In the top 40 world in general, you’re looking for these songs that make someone reach down and turn up the radio, and those rhythmic records tend to do it a little bit sooner. That’s the way it has been in the past couple of years.

Any discussion of the difficulty of getting rock records on top 40 inevitably turns to Clear Channel’s Kiss stations. While few of those stations sit out rock altogether, they tend to be much faster on rhythm and slow on more passive pop/rock titles. “Being a young-end radio station as we are, we’re built on passion,” WKST (96 Kiss FM) Pittsburgh PD/music director Michael Hayes says. “It’s not that we’re not going to play those other records, but we want the ones that pull real quick phones.”

WAKZ Youngstown, Ohio, PD/music director Jerry Mac says, “We’re a young-end-leaning station that leans rhythmic. If Janet Jackson and Creed have a record in the same week and we have only one slot, we’ll likely go with Janet. It doesn’t mean we’re not going to play Creed—just not as early as some people would like.”

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—JERRY MAC
WAKZ YOUNGSTOWN, OHIO

By no means do all Clear Channel top 40s lean as rhythmic as a WAKZ, KISS Los Angeles, WHTZ (Z100) New York, and WXKS-FM (Kiss 108) Boston have all historically been supporters of certain pop/rock titles. So has WRWV (the River) Nashville. But as WRWV PD Rich Davis notes, “When you look at all the top 40s out there, there are a lot more that lean pop or pop/rock than pop/rock or pop/alternative.”

WFJK Jacksonville, Fla, PD/music director Brent McKay says it’s easier to cross an R&B record over to top 40 than rock tracks, for a number of reasons. “A Ja Rule can easily cross over to the mainstream side,” McKay says, because rhythmic acts “have been in movies and TV commercials, whereas Nickelback or the Calling maybe don’t have that promotional backing.” McKay also thinks that rock records aren’t afforded the same kind of money at the label because modern isn’t as important at top 40 any longer.

PDs agree that top 40 will pick up Ja Rule or another rhythmic record immediately and approach rock records with caution. “We’re not the starter kit,” Tear says. “A DRQ listener doesn’t expect us to be ground-breaking.”

For this reason, Tear says he’s happy to let rival WKQI (98.5) warm up those songs. Tear, a veteran of rock radio and an awed fan, says it’s a matter of different criteria on top 40. It’s frustrating when “a VP of a label gets hold of a great act and wants to build on that act’s name,” he says, “because the top 40 PD cares less about the band rep and more about the question, ‘Can this song instantly gratify my listeners?’”

WAKZ’s Mac says the rock records may be the victims of their own success: There’s so much good music coming out that there’s simply not enough room on the station for everything. “There’s a lot better rock product now than there’s been in a while. Certainly No Doubt comes from a rock background, and when I’m programming that song, I’m looking to make sure they’re not playing next to a Creed record because of their rock background.”

So why not just open up more rock slots? Because, Mac says, “for a station such as mine that’s rhythmic-leaning, you don’t want to lose what your target has been all along, and for us all to go there is a sudden throw on a ton of rock product would probably not be the best thing, since that’s not what the station’s about.”

Not one PD interviewed for this story denied that rock music has some value on their list, but all emphasized that since not all rock songs react, labels have to come up with other means to leverage a rock song onto the air. WDRQ’s Tea wants to see exposure at multimedia outlets like MTV.

For McKay, there need to be strong pop elements in the rock songs he commits to. He says he’s “less open to a rock record that holds on to its grunge roots.”

Even WDCG (Q105) Raleigh, N.C., PD Chris Edge—who’s Clear Channel station leans rock—has his limits. “The main thing is that it’s got to lyrically sound like something a woman in my demographic is going to connect with,” he says. “If they’re singing about something that’s totally ‘guy,’ I’ll wait on it.”

And while pop/rock records have a reputation for being callout monsters, even if they don’t react immediately, not every PD agrees. Edge says Creed’s “Higher” taught him his first and lasting lesson in rock’s ability to react in research. “The first time I heard that song, it felt like a pretty hard-sounding record, but when I started seeing callout, it was No. 1 with everybody. From that point on, I’ve never been afraid to pop on a record that may be a little darker or rock harder than others.”

PDs have divergent views on the role rock music will be taking in the next year at top 40. WDRQ’s Tea sees songs like the current Kylie Minogue as indicating a move further away from rock. The Real McCosys and Black Boxes are going to start popping out here and there, he says, which “may put more of a holding pattern on the penetration of alternative pop.”

Q105’s Sprague sees the possibility of rock growing more into a stronger position on top 40 in the coming year. He thinks that as more hip-hop elements make their way into rock, “maybe we’ll start to see the same sort of passions for those songs, because we’ll be deeper into the cycle.”

Marc Schiffman is managing editor of Top 40 Airplay Monitor.
DASHING TO THE TOP: To say that Damon Dash is not a typical record-company chief would be an understatement.

Although he is best-known in the music business as the CEO of Roc-a-Fella Records (which he runs with Jay-Z and Kareem "Biggs" Burke), Dash has already branched out into producing and acting in movies, overseeing Roc-a-Fella Films, and starting the Roc-A-Wear fashion line. However, unlike most of his record-company peers, Dash has now added feature-film director to his list of accomplishments.

Dash reveals to Billboard that he is the director of Paper Soldier, an urban comedy due out next year from Universal Pictures. The film will star Michael Rapaport, Stacey Dash, Capone-N-Noreaga, Beanie Sigel, Jay-Z, and Angie Martinez.

"A lot of urban flicks don't paint the right picture of hip-hop culture," Dash says. "I want to make urban films more valid, instead of the public seeing films from executives who know nothing about the culture."

Dash's other film credits include being a producer of Backstage, the documentary chronicling Jay-Z's 1999 Hard Knock Life tour; an acting role in 2000's Highlander: Endgame; and producing Paid in Full, a drama due in theaters this year that stars Wood Harris, Mekhi Phifer, and Cam'ron.

The Roc-A-Fella executive also produced and has a starring role in the just-released film State Property, which stars Roc-A-Fella artists Memphis Bleek, Jay-Z, and Sigel (Billboard, Dec. 1, 2001). The soundtrack to State Property will be released Jan. 29 on Roc-a-Fella; Dash says that the label will release most of the soundtrack to films that he is producing.

He notes that his interest in "getting involved in everything from the script to wardrobe" was one of the reasons why he has become a film director. "That way," he adds, "I can keep the integrity in my vision.

And why the movie-star aspirations? "I've been told I have a very powerful personality," Dash says with a laugh. "Ultimately, a lot of people in hip-hop want to be actors. I take the art of acting seriously."

Dash also predicts that the movement of hip-hop stars crossing over into films will continue to grow: "They have millions of fans like who they are, so the studios know they've already got a large audience that wants to see these artists. Hip-hop is becoming so powerful in our culture that it's only natural that the industry wants to capitalize on it."

IN BRIEF: Speaking of hip-hop artists in film, DMX is set to star with Jet Li in the action flick Crouching Tiger, Hidden Dragon. Although DMX will star in the romantic comedy Deliver Us From Eva (USA Films) and the thriller Mindhunters (Dimension Films), the latter film co-stars Val Kilmer and Christian Slater.

Gaylord Entertainment's WSM-AM Nashville, the longtime radio home of the Grand Ole Opry, will remain a heritage country station, says Gaylord CEO Colin Reed. The station had faced protests after it reportedly considered changing its format to sports or newstalk...Ozzy Osbourne and his family will be the subject of a new MTV reality series, The Osbourne, which premieres May 5...The second annual BET Awards show is set to take place June 25 at the Kodak Theater in Los Angeles. Clear Channel has named John Gehron regional VP/manager for Chicago. He was previously senior VP of programming for Infinity. Compiled by Carla Hay in New York City.
HIGH NOTES: With 138,000 units sold, Creed ties a SoundScan-era record by holding at No. 1 for each of an album's first eight weeks, a feat shared by 2000 titles: "N Sync's No Strings Attached and Eminem's The Marshall Mathers LP." Creed, though, won't be able to extend that streak, because the new Alan Jackson album is primed to deliver the first good news of 2002, which has seen sales lag behind those of 2001 in the corresponding first two weeks.

The country vet, whose previous best week was 318,000—set by The Greatest Hits Collection in 1995's Christmas frame—is on course for a career high. Based on early sales, RCA Label Group estimates Jackson's Drive will start in the range of 300,000-400,000 units. First-day sales suggest the set could actually top 500,000 in its opening week, but that potential is limited by an initial shipment of 675,000 units.

WHEN A STAR SHINES BRIGHTER: It doesn't always happen, but it's the moment you hope for when you attend an awards show or watch one on TV. Yes, veteran acts will be honored while younger stars receive recognition, but these nights truly become special when an artist whose career has grown outside the pop mainstream gets a chance to find a larger audience on that stage.

Richie Martin sparked just such magic at the 1999 Grammys, while Grammy telecasts in the early '80s built career-boosting platforms for the likes of Amy Grant, Herbie Hancock, and Wynton Marsalis. This year's American Music Awards (AMAs), which aired Jan. 9 on ABC, offered that special opportunity for discovery when Christian artist Yolanda Adams grabbed the spotlight with a captivating performance declines in three of the four chart weeks after it bowed at No. 43 in the Dec. 22, 2001, issue.

MORE WINNERS: Yolanda Adams had the largest unit increase among those who played the AMAs, but the biggest percentage gain belongs to country's Brooks & Dunn, who played the show and won an award (157-105, up 23.5%). Michael Jackson, who received the Artist of the Century Award but did not perform, garnered a 51% gain and a re-entry at No. 115 for Greatest Hits: HIStory, Volume 1, but his Invincible drifts ahead three rungs (No. 24) despite a 17% slide.

Other AMA gainers on the big chart: Shaggy (156-143, up 17.6%), Tim McGraw (105-72, up 8.5%), and Trick Pony (38-32 on Top Country Albums, up 13.6%). Luther Vandross, who won an AMA and sang two George Harrison songs as part of a tribute to artists who died in 2001, jumps 190-167, even though he didn't perform material from the album. And, in a week when album sales are down 17% from the prior week, eight albums by those who either won or performed on the AMAs move to higher chart ranks despite declines, the most conspicuous being the twice-honored Alicia Keys, who returns to the top 10 with a drop of less than 5% (13-8).

But awards-show exposure is not a panacea. Belney Spears is one of four AMA performers whose album drops to a lower rung, while co-host/performer Sean "P. Diddy" Combs fades even further, falling off Top R&B Albums after re-entering last week. In the wake of his AMA exposure, Combs' latest sells fewer than 5,000 units, reflecting a 64% decline, which is an even steeper drop than the 49% slide it saw in the week before the show.

The AMAs had a 9.9 rating with a 16 share.

THAT OLDER AWARDS SHOW: Once upon a time, the announcement of Grammy nominations did little to stir sales. In recent years, those nods carry more clout, with Macy Gray, Diana Krall, and Jill Scott prompting text-book examples of artists whose followings grow in the wake of Grammy consideration. With seven nods in 2002, India.Arie seems destined to join that pack, re-entering The Billboard 200 last week at No. 139 and soaring on to No. 121, down a mere 3%.

Others that seem to rise from nominated status to higher chart waters include the O Brother, Where Art Thou? soundtrack (18-13, up 3%), L2 (58-39, down 7%), Pathway Less Traveled (56-52 on Top Country Albums, up 3%), the Hank Williams: Timeless tribute (56-52 on Country, up 3%), Yolanda Adams (9-5 on Top Gospel Albums, up 23.6%), and the O Brother offshoot, Deam From the Mountain (Top Soundtracks re-entry, No. 22, up 7.6%).

"Uh Huh" ( Epic). This is the song's second week at No. 1 on the R&B/ Hip-Hop sales list — it was No. 1 on that chart the week after Christmas — and the third consecutive week it has led the all-stores Hot 100 Singles Sales. "Uh Huh" nearly doubles its sales at R&B core to 6,000 pieces while taking a more modest 14% jump overall, scanning 19,000 pieces. As a result, it jumps 45-22 on the Hot R&B/ Hip-Hop Singles & Tracks chart and 86-80 on the Billboard Hot 100, racking up Greatest Gainer/Sales honors on both charts.

Incidentally, another R&B boy band, IMX — formerly known as Immature — also earns a Greatest Gainer award. This one is on the Hot R&B/ Hip-Hop Albums chart, as the band climbs 74-42 with its eponymous album. Not coincidentally, both groups are managed by Chris Stokes, who served as executive producer on both IMX and B2K's self-titled debut albums. Stokes is also the uncle of B2K member Raz B., while B2K member J-Boog and IMXer Batman are cousins, which shows that keeping it in the family can be profitable.

LOVE OVER EASY: Although Steve Holy isn't a newcomer to Hot Country Singles & Tracks, he revels in the chart's top 5 for the first time with "Good Morning Beautiful," a tender ballad that advances 4-2. Previously, Holy charted three singles that peaked inside the chart's top 30.

Up 452 detections, "Beautiful" elbows George Strait's "Run," which gets pushed back to No. 3 despite a gain of 197 spins. "Beautiful" bags the biggest increase in the top five and the third-biggest gain on the chart.

The Holy song poses a threat to Alan Jackson's five-week grip at No. 1 with "Where Were You (When the World Stopped Turn-

ing)," as it trails "Where" by only 164 plays. While it seems like a gap that can easily be closed with a similar week of gains, the No. 1 battle next issue is still very much up in the air. Jackson's single, which dips 67 spins, could regain lost ground from radio promotions and a national radio special linked to the Jan. 15 release of his album Drive. RCA Label Group has also partnered in select radio markets with Chevrolet for truck giveaways to promote the album.

Although the title track from Drive is tentatively scheduled for a Jan. 22 radio release, "Designated Drinker," a duet with Strait, vies for attention, with spins at 50 monitored stations (54-48). Many country stations are likely to hop on the "Drinker" wagon due to its event nature, similar to Strait and Jackson's "Murder on Music Row" pairing. That album track rose to No. 38 two years ago.

ONE MORE TIME: Jennifer Lopez and Ja Rule have hooked up yet again to re-work a track from Lopez's J.Lo album. Their "Ain't It Funny" chips 39-16 on The Billboard Hot 100 as the Greatest Gainer/Airplay with an audience increase of 18 million listeners. As was the case with their former No. 1, "I'm Real," the "Funny" remix is distinctively different from the version on her album.

Billboard announced a policy on remixes of this kind in the Dec. 1, 2001, issue, stating that such versions would not be merged as one song commencing with tracks released in 2002. Since "Funny" was sent to radio at the tail end of 2001 it is not subject to this rule, and the audience for both versions has been combined. At the moment, airplay is roughly 80/20 in favor of the Ja Rule version. A new video featuring Ja Rule was shot and will hit the air Jan. 22.

FAITH FULL: Faith Evans, who recently had her eighth top 10 single on Hot R&B / Hip-Hop Singles & Tracks with "You Gets No Love" (No. 2), adds two more songs to her résumé, bringing her total of charting titles to 24. She bows at No. 73 with an album cut, "Alone in This World," and is a featured artist on DMX's "I Miss You," which enters at No. 69. The widow of the Notorious B.I.G. pays homage to her late husband on "World," as she sings over a sample of his "Who Shot Ya?" "I Miss You" is the second pairing of DMX & Evans, who also teamed on the rapper's "How's It Going Down," which peaked at No. 19 in October 1998.

Evans' current single, "I Love You," advances 36-28, giving her four concurrent titles on Hot R&B /Hip-Hop Singles & Tracks, the most on that chart by any female artist since Eve had five in the Feb. 12, 2000, issue.

and her gracious acceptance of the AMAs inaugural Contemporary Inspirational trophy. Consequently, her latest album grabs The Billboard 200 Greatest Gainer, bounding 80-46 on a 15% swell. Last week, Adams' Believe showed a 44% drop from its previous total, and, aside from a Christmas-week bump, had posted sales

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<td>JOE</td>
<td>Better Days</td>
<td>9,000</td>
<td>43</td>
<td>32</td>
</tr>
<tr>
<td>YOLANDA ADAMS</td>
<td>Believe</td>
<td>8,000</td>
<td>44</td>
<td>43</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Source Presents Hip Hop Hits — Volume 5</td>
<td>7,000</td>
<td>45</td>
<td>47</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>America: A Tribute To Heroes</td>
<td>6,000</td>
<td>46</td>
<td>17</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

- Yolanda Adams - "Believe"
- Various Artists - "The Source Presents Hip Hop Hits — Volume 5"
- Various Artists - "America: A Tribute To Heroes"

**Heatseeker Impact**

- The FallOut - "The FallOut"
- Default - "The Default"
- Soundtrack - "Soundtrack"
- Martina McBride - "The Very Best Of"
- The Smashing Pumpkins - "The Smashing Pumpkins"
- Kravitz - "The Kravitz"
- Soundtrack - "The Soundtrack"
- Jimmy Neutron Boy Genius - "The Beatles"
- Gorillaz - "Green Day"
- Coldplay - "Parachutes"
- Fat Joe - "The FallOut"
- Jimmy Eat World - "The Heatseeker Impact"
The Hot Shot Debut title is "Music For The Morning After" by Starsailor.

The Greatest Gainer title is "The Places You Have Come To Fear the Most" by Dashboard Confessional.
## Billboard Top Internet Album Sales

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOSH GROBAN</td>
<td>JOSHDUB.COM</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>SOULTRAIN DIRECT</td>
<td>SOULTRAIN DIRECT</td>
<td>SOULTRAIN DIRECT</td>
</tr>
<tr>
<td>3</td>
<td>ROB STEWART</td>
<td>THE VERY BEST OF ROB STEWART</td>
<td>Starbucks Music</td>
</tr>
<tr>
<td>4</td>
<td>BRITISH ROYAL NAVY ASSOCIATION</td>
<td>THE BEST OF BRITISH ROYAL NAVY ASSOCIATION</td>
<td>Starbucks Music</td>
</tr>
<tr>
<td>5</td>
<td>PINK FLOYD</td>
<td>DELUXE EDITION</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>GEORGE HARRISON</td>
<td>GEORGE HARRISON</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>AMERICAN TRIBUTE TO HEROES</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>DINA KRAIL</td>
<td>THE LOOK OF LOVE</td>
<td>Geffen</td>
</tr>
<tr>
<td>9</td>
<td>JAMES HURST</td>
<td>WEDDING/REHEARSAL</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>JOSHDUB</td>
<td>THAT YOU CAN'T LEAVE BEHIND</td>
<td>JOSHDUB.COM</td>
</tr>
<tr>
<td>11</td>
<td>ALICIA KEYS</td>
<td>SOULS IN A MINOR</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>12</td>
<td>NO DOUBT</td>
<td>ROCK STEADY</td>
<td>Island</td>
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<tr>
<td>13</td>
<td>SOULTRAIN DIRECT</td>
<td>SOULTRAIN DIRECT</td>
<td>SOULTRAIN DIRECT</td>
</tr>
<tr>
<td>14</td>
<td>LEVI FLYNN</td>
<td>LEVI FLYNN</td>
<td>Sugar Hill</td>
</tr>
<tr>
<td>15</td>
<td>THE STROKES</td>
<td>THIS IS IT</td>
<td>XL</td>
</tr>
<tr>
<td>16</td>
<td>ANDREA BOCELLI</td>
<td>CANZONI DI TOSCANA</td>
<td>CBS</td>
</tr>
<tr>
<td>17</td>
<td>SOULTRAIN DIRECT</td>
<td>SOULTRAIN DIRECT</td>
<td>SOULTRAIN DIRECT</td>
</tr>
<tr>
<td>18</td>
<td>NICKELBACK</td>
<td>SILVER SIDE UP</td>
<td>RCA</td>
</tr>
<tr>
<td>19</td>
<td>STING</td>
<td>ALL THIS TIME</td>
<td>ATCO</td>
</tr>
<tr>
<td>20</td>
<td>PINK</td>
<td>MY OWN PRISON</td>
<td>Interscope</td>
</tr>
<tr>
<td>21</td>
<td>GEORGE HARRISON</td>
<td>GEORGE HARRISON</td>
<td>Warner Bros.</td>
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</tbody>
</table>

### Billboard Top Pop Catalogs

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CREED</td>
<td>I WALK THIS HALL</td>
<td>Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>MICHAEL JACKSON</td>
<td>THRILLER</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>GEORGE HARRISON</td>
<td>GEORGE HARRISON</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>WILLIE NELSON</td>
<td>GREATEST HITS: (&amp; SOME THAT WILL BE)</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>THE LION KING</td>
<td>KIDZ BOP DISNEY MEMORIAL EDITION</td>
<td>Disney</td>
</tr>
<tr>
<td>6</td>
<td>THE BEATLES</td>
<td>THE BEST OF 1967-1970</td>
<td>EMI America</td>
</tr>
<tr>
<td>7</td>
<td>CAROLE KING</td>
<td>TAPETIQUE</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>ANDREA BOCELLI</td>
<td>ROMANZA</td>
<td>Sony Classical</td>
</tr>
<tr>
<td>9</td>
<td>MADONNA</td>
<td>THE IMMATURE COLLECTION</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>10</td>
<td>CELINE DION</td>
<td>ALL THE WAY...A DECADE OF SONG</td>
<td>Sony Classical</td>
</tr>
<tr>
<td>11</td>
<td>THE BEATLES</td>
<td>ABBEY ROAD</td>
<td>Parlophone</td>
</tr>
<tr>
<td>12</td>
<td>SHANA TWAIN</td>
<td>COME ON OVER</td>
<td>Arista</td>
</tr>
<tr>
<td>13</td>
<td>DEF LEPPARD</td>
<td>SINESTRA REPRISE EXTENDED EDITION</td>
<td>Mercury</td>
</tr>
<tr>
<td>14</td>
<td>FRANK SINATRA</td>
<td>BREATHE</td>
<td>Capitol</td>
</tr>
<tr>
<td>15</td>
<td>DIXIE CHICKS</td>
<td>WIDE OPEN SPACES</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>16</td>
<td>ABBA</td>
<td>GOLD - GREATEST HITS</td>
<td>Polydor</td>
</tr>
<tr>
<td>17</td>
<td>SADIE</td>
<td>THE BEST OF THE SAD</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

### Billboard Top Soundscan

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>O BROTHER, WHERE ART Thou?</td>
<td>Reprise/Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>SHAKESPEARE IN LOVE</td>
<td>Reprise/Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>HOW HIGH</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>ALI</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>MOULIN ROUGE</td>
<td>Reprise/Warner Bros.</td>
</tr>
<tr>
<td>8</td>
<td>ORANGE COUNTY: THE SOUNDTRACK</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>9</td>
<td>COYOTE UGLY</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>10</td>
<td>JIMMY NEUTRON BOY GENIUS</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>11</td>
<td>THE PRINCESS DIARIES</td>
<td>Walt Disney</td>
</tr>
<tr>
<td>12</td>
<td>THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS</td>
<td>Walt Disney</td>
</tr>
<tr>
<td>13</td>
<td>VANILLA SKY</td>
<td>Foo Fighters</td>
</tr>
</tbody>
</table>
| 14     | GEORGE HARRISON | Warner Bros.

---

*Note: The top albums are listed based on combined sales from Billboard charts, including downloads, streaming, and physical sales. The data reflects the sales performance for the week ending January 26, 2002.*
### Billboard MODERN ROCK TRACKS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Blurred Vision</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>2</strong> In The End</td>
<td>Linkin Park</td>
</tr>
<tr>
<td><strong>3</strong> A Walk To Remember</td>
<td>Tintype</td>
</tr>
<tr>
<td><strong>4</strong> The Middle</td>
<td>Jimmy Eat World</td>
</tr>
<tr>
<td><strong>5</strong> The One</td>
<td>3 Doors Down</td>
</tr>
<tr>
<td><strong>6</strong> Rhythmic Top</td>
<td>SORCERER</td>
</tr>
<tr>
<td><strong>7</strong> Too Bad</td>
<td>Spider Monkey</td>
</tr>
<tr>
<td><strong>8</strong> For Your Love</td>
<td>Toddler</td>
</tr>
<tr>
<td><strong>9</strong> Leave A Light On</td>
<td>Stone Temple 7</td>
</tr>
<tr>
<td><strong>10</strong> Adult Contemporary</td>
<td>John Fabares</td>
</tr>
</tbody>
</table>

### Billboard ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Hero</td>
<td>Enrique Iglesias</td>
</tr>
<tr>
<td><strong>2</strong> Only Time</td>
<td>Enrique Iglesias</td>
</tr>
<tr>
<td><strong>3</strong> Listen For Love</td>
<td>Vanina</td>
</tr>
<tr>
<td><strong>4</strong> I'm Already There</td>
<td>Linnestra</td>
</tr>
<tr>
<td><strong>5</strong> You Know I'm Waiting</td>
<td>Girlfriends</td>
</tr>
<tr>
<td><strong>6</strong> All Or Nothing</td>
<td>D.T.O.</td>
</tr>
<tr>
<td><strong>7</strong> There'll Be Volcanoes</td>
<td>Faith Hill</td>
</tr>
<tr>
<td><strong>8</strong> Drowning</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td><strong>9</strong> Simple Things</td>
<td>Jim Breuer</td>
</tr>
<tr>
<td><strong>10</strong> Follow Me</td>
<td>Linnea Kessler</td>
</tr>
<tr>
<td><strong>11</strong> I Need You</td>
<td>Linnestra</td>
</tr>
<tr>
<td><strong>12</strong> One More Day</td>
<td>Diamond Rays</td>
</tr>
<tr>
<td><strong>13</strong> Superman Doesn't Want</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>14</strong> Drops Of Jupiter</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>15</strong> I Want Love</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>16</strong> I Know I've Loved You</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>17</strong> Soon</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>18</strong> Standing Still</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>19</strong> Sorcerer's Own</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>20</strong> The Look Of Love</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>21</strong> Emotion</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>22</strong> God Bless America</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>23</strong> Wall In Your Heart</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>24</strong> Fly Me</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>25</strong> F Again</td>
<td>Jennifer Lopez</td>
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</table>

### Billboard TOP 40 TRACKS

<table>
<thead>
<tr>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Wherever You'll Go</td>
<td>The Calling</td>
</tr>
<tr>
<td><strong>2</strong> How You Remind Me</td>
<td>Nickelback</td>
</tr>
<tr>
<td><strong>3</strong> Superman (It's Not Easy)</td>
<td>Fast For Freedom</td>
</tr>
<tr>
<td><strong>4</strong> Standing Still</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td><strong>5</strong> My Sacrifice</td>
<td>Nickelback</td>
</tr>
<tr>
<td><strong>6</strong> Bad To The Bone</td>
<td>Nickelback</td>
</tr>
<tr>
<td><strong>7</strong> For Your Love</td>
<td>Toddler</td>
</tr>
<tr>
<td><strong>8</strong> Rhythm And Blues</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>9</strong> A Moment Like This</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>10</strong> Stuck In A Moment</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>11</strong> Be Like That</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>12</strong> Everyday</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>13</strong> The Space Between</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>14</strong> Can't Fight The Moonlight</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>15</strong> Fallin'</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>16</strong> New York, New York</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>17</strong> Turn Off The Lights</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>18</strong> Something More</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>19</strong> Breathing</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>20</strong> Troubadour</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>21</strong> Hands Clean</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>22</strong> Can't Fight The Moonlight</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>23</strong> Hey Baby</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>24</strong> Have A Nice Day</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>25</strong> All You Want</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>26</strong> Get The Party Started</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>27</strong> Beautiful Girl</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>28</strong> I'm Already There</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>29</strong> Looking For A Place</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>30</strong> Wrong Impression</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>31</strong> Sometimes A Circle</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td><strong>32</strong> Answer The Phone</td>
<td>Matchbox 20</td>
</tr>
</tbody>
</table>

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service: 100 main rock stations, 67 modern rock stations, 88 Adult Top 40 stations are electronically monitored 4 times a day, 7 days a week. Top 20 Tracks are compiled from a national sample of 101 stations. The Top 40 Stations are electronically monitored 24 hours a day, 7 days a week.
Billboard salutes The Chieftains on their 40th year in the music industry. We pay tribute to these musical legends with an in-depth look at this group's career. We'll highlight their past, present, and future with biographical information on each member, a look at their latest album, and an exclusive Q&A with The Chieftains' Paddy Maloney.

Join Billboard for this special tribute. Call now!

ISSUE DATE: MARCH 9
AD CLOSE: FEBRUARY 12

Contact: Joe Maimone 646-654-4694
646-654-4799 • jmaimone@billboard.com

New York 646.654.4696
Los Angeles 323.525.2307

Nashville 615.321.4297
London 44.207.420.6072
**Peggy Lee's Class-Action Suit Settled**

**BY CHRIS MORRIS**  
LOS ANGELES—A Los Angeles Superior Court judge has approved a settlement of singer Peggy Lee’s class-action lawsuit against Universal Music Group (UMG), MCA Records, Decca Records, and Universal Studios, clearing the way for the payment of $4.75 million in royalties to Lee and other former Decca artists.

Lee filed her action in December 1999, alleging breach of contract, fraud, and breach of fiduciary duty (Billboard, Jan. 8, 2000). The pop vocalist, who was signed to Decca from 1952 to 1996, claimed that she and other unnamed acts signed to the label from 1950 to 1960 had been underpaid—by approximately $5 million collectively—from 1995 to 1999. (In 1966, Decca merged with MCA Records, which is now part of UMG.)

Lee alleged that Decca calculated her royalties on the basis of “artificial prices,” that royalties were reduced on free goods, that Decca failed to report all sales of cut-out product, and that Universal did not issue royalty statements in the year prior to the filing of the action.


Of the $4.75 million settlement amount, at least $2 million is earmarked for claims that UMG did not pay royalties when due. $1 million for claims that royalties were improperly calculated, and $500,000 for claims that UMG took unauthorized packaging deductions.

Under the terms of the agreement, the settlement will be paid out of an escrow account to Lee and others in the class action, comprising artists who recorded for Decca prior to 1962. The estates of Bing Crosby and Buddy Holly, which are engaged in separate royalty-related cases with UMG, are not covered in the settlement.

Members of the class action must be notified of the settlement by March 8, and the court is to receive a list of names and addresses of the artists by March 15. If they intend to opt out of the settlement, class members must notify the court by April 23.

In addition to mandating the payment of the monetary settlement, the agreement amends the affected artists’ contracts to address royalties on CD sales. No special provisions are made in the settlement for the online distribution of the recordings.

**FOR THE RECORD**

Contrary to a story in the Jan. 19 issue of Billboard (“Botwin Is Columbia’s New Prez”), the A&R department will report directly to new Columbia Records Group president Will Botwin, as will all other departments other than promotion.
Celine Dion
Continued from page 1

Canadian Juno Awards, two Oscars—one for her signature hit “My Heart Will Go On” from Titanic in 1997—and worldwide sales approaching 130 million, Dion insisted that it was time to take a break from the business that had consumed her for almost two decades.

Since then, Dion, 33, has concentrated on the role she now considers most important in her life: motherhood, with the birth of her first child, René-Charles, Jan. 25, 2001. She has performed publicly only a handful of times, including Sept. 21, 2001, when she sang a stirring rendition of “God Bless America” at the America: A Tribute to Heroes telethon honoring victims of the Sept. 11 terrorist attacks, and Sept. 28 for Montreal’s companion fund-raiser, A Show for Life. In fact, this is the first interview Dion has granted since her colossal farewell millennium concert Dec. 31, 1999, in Montreal.

But this spring, she will attend to her other baby—show business—with the worldwide release March 25 (March 26 in the U.S.) of A New Day Has Come, her eighth English-language album, on Epic/Columbia Records. It is a project free of commercial gimmicks. There are no superstar duets, no cutesy music videos. “I wanted to give the fans a little more of their own,” she says. “I wanted to give them something they can listen to again and again.”

A HELPING HAND

“I want this album to be soothing,” Dion said when we spoke. “I want people need a partner, a helping hand, to cry, to dance, whatever it is, I want it to be like a little shoulder to lean on. As we all know, the world is going through a lot.”

Husband René Angélil, who has steered Dion’s business affairs as her manager for 20 years, adds, “Celine felt great singing this album. One of the songs, ‘One’s Mother,’ is the most important song on the album. It’s about my mom. I felt I needed to do it to honor her.”

Tommy Mottola, chairman/CEO of Sony Music Entertainment, also notes a spirit of rejuvenation. “I sense that Celine is more comfortable with her success and herself, which has given her a new freedom in her voice,” he says. “I certainly consider her one of the greatest singers of all time and a very fine musician.”

The album offers a range of moods and styles—a live recording, “Angelil, Dion, and the Sony family began fielding songs at the begin-
Celine Dion

Continued from preceding page

the word about this album,” Epic U.S. VP of marketing Randy Irwin says. “It comes down to one word: visibility. We intend to make sure that whenever the album is coming out, it will be absolutely everywhere.”

Polly Anthony, president of the Epic Records Group, emphasizes, “She’s the jewel in our crown, for God’s sake. I was saying that when she sold 500,000 albums, and now she is vocally stronger than ever. There’s a new confidence about her and a different kind of fierceness about her. Our hope is always to escape from where we last came, and we’ve got a tremendous global campaign to get the word out.”

Irwin emphasizes that Dion is one of few artists whose global base allows for simultaneous promotion in all territories—and the company will use that to its advantage. A press conference is scheduled for the day before Dion’s sold-out show in New York City, where the album will be showcased and Dion will conduct interviews with a convergence of invited international print and broadcast press. She will also make an in-store appearance that day at one of the city’s major record retailers.

COVER STORY
Cover stories in TV Guide and Redbook are confirmed, and appearances on at least one network morning show and a host of nighttime talk and news shows are in the weeks. When Dion travels to Europe, she will tape a separate TV special for the French market and will again meet with as much press from across the continent as time allows.

That’s in just the first 50 days after release. Rick Dobbs, president of Sony Music International, says, “We’re trying to deal with the world as evenly as we can. Celine can’t go everywhere, but we are creating tools that can be used all over. Setting up a major project like this is never easy, but we’re trying to give as many people access as we can in a timely way.”

This time, Dion’s baby—now 1 year old—will accompany her mom and dad around the world. “I understand I have a career, but I didn’t put a child on this earth to say, ‘I wanted you, but now I have to sing, so you wait for mommy; that’s the way it is,’” she says. “He’s going to be with me everywhere, but in real life, too. I’ll be there for two days in Los Angeles doing 12 interviews a day. We’ll spend four days doing six a day. It’ll be just as good; we’ll just have to organize ourselves a little bit differently.”

Sony also intends to step up Dion’s online presence with a revamped Web site, after only recently securing the domain celine.com. The destination vastly improves upon her previous official site, with a more comprehensive roster of Dion’s past accomplishments, song and video clips, a photo gallery, and merchandise.

“We want to give her fan base something new every day to keep them coming back,” Irwin says. This includes contests and interactive chats with Dion. Tie-ins with online service providers are also likely. As has become tradition, different versions of the album will be released in various territories; unique track listings are likely for North America/Europe, Japan, France, and Latin America.

A first single, which is still under discussion, will be released worldwide in the first week of February. The label’s radio platform remains true to past releases: “It seems that our best approach in readdressing radio is to just deliver great music and remind radio that their listeners love Celine,” Epic VP of promotions Hilary Shae says. “So many times we’ve heard, ‘We can’t play a ballad,’ or ‘We’re rocking right now.’ Or ‘We’re playing R&B.’ We’d like to think that after so many years of ‘I told you so,’ they know that there are huge fans out there.”

An AC Staple
Top 40 radio has evolved away from pop with a heavier slant toward rock and urban/rap since Dion went on break, and that may remain a tough nut for the label to crack. But certainly at adult contemporary radio, Dion personifies the word “staple.” She has scored 26 hits in 10 years at the format—of them No. 1s—and most recently hit the top 15 with “God Bless America.”

“I’m a happy guy,” says Jim Ryan, operations manager for AC WLTV New York and AC brand manager for Clear Channel. “It’s wonderful to have Celine back again. Obviously, her semi-retirement was a time for the paparazzi to take away from when she was so hot was smart—a lot of other artists could learn from that. Trust me, on Feb. 1, Celine’s new record is going right into rotation.

On the retail side, Paul Marashian, a buyer for Compact Disc World in South Plainfield, N.J., says, “The industry could really use a bump right now, and I think Celine is the one to do it,” though he cautions that “the focus in the industry has changed and it’s let me down in the last three years. How Sony puts it together and markets it could be significant.”

What if New Day is a commercial disappointment, however? She’s “very careful. ‘I’ll do whatever I have to do. We’ll make a big billboard with my big face on it to get everybody’s attention. But I never expect too much. Let this album find its’ life. If it’s a small life, it’s still a quality life. Let’s trust the people who have been following me who have liked what I have done. If they want to travel with this one, then let’s do it.”

One primary difference this time around, however, is that Dion will also ask fans to travel to her. She will not tour in support of A New Day Has Come. Instead, in March 2003, she begins a three-year commitment to appear five nights a week at the Caesars Palace Coliseum in Las Vegas, a three-tier, 4,000-seat arena designed specifically for her show and recently being built just for her show.

The 90-minute set will be modeled after the dazzling O, a sister show to Cirque du Soleil. Dion and Angelil have been in Las Vegas and so loved it that they called upon its producer, Franco Dragone, to create a new spectacle for her that casts O’s high-tech circus and performance troupe concept around Dion’s music.

A VISUAL EXPERIENCE
“I’ll sing the songs people want to hear again, and some surprises,” Dion says. “But the big difference is that it will be a visual show, like theater. O changed my life, and I said to René, ‘There is no way I can come back onstage and not do something like this.’ Every song can now become a visual experience, which I think puts it all on a higher scale. And it will be fun for me, all the time.”

It also allows Dion to balance career with the role of mother that she so cherishes. “Can you imagine? My son is going to be able to come home, I’ll be able to see the every night I do my show five nights a week, come in and kiss my kid, and sleep in my own bed.”

She grins. “No travel. Oh, yeah. Oh, yeah.” Rehearsals for the show begin in October.

Dion reveals that she and Angelil hope to have a second child by the time their contract with Caesars ends in March 2005. Angelil maintains a clean bill of health, meaning any consideration for a return to her medical history. “If the opportunity comes to do a really great movie, I would like that. But I think I’m almost 40 and I don’t know.”

After that, “maybe we do some intimate shows here and there, something unplugged, something light,” Dion continues. “Along the way, we’ll have some good times together with the fans and I. Hopefully, there will be many more new days to come.”

‘Heroes’ Telethon: ‘It Was a Responsibility’

MONTREAL—When Celine Dion was invited to sing “God Bless America” for the America: A Tribute to Heroes telethon Sept. 21, she didn’t hesitate to step out of her two-year self-imposed retirement from the music business. But she admits that the night of the show’s taping was unsettling for the new mom.

“I absolutely didn’t want to go,” Dion admits from her home in Montreal. “But when something like Sept. 11 happens, you don’t have a choice… It was a responsibility, and you just do it.”

Just days before the air date, the show’s producer, Joel Gallen, phoned her manager/trouper/husband René Angelil and requested Dion’s participation in the telethon, which was recorded Sept. 10 free on 35 TV networks and 8,000 radio stations in the U.S.

“They could have asked any American artist, but they asked Celine,” Angelil says. “We were all touched by what happened, so there was really no question that we wanted to be part of it.”

At first, it was agreed that Dion would record a studio version of “God Bless America,” then video footage would be shot of her singing the song at a studio in Montreal that would broadcast during the Friday-night special, along with performances by the likes of Bruce Springsteen, Neil Young, Sheryl Crow, Billy Joel, and Dixie Chicks—a total of 20 artists.

Producer David Foster wrote a dramatic new arrangement for the Irving Berlin standard on Tuesday, Sept. 18, and assembled 150 musicians on Wednesday in Los Angeles, where the instrumental track was recorded. On Thursday, Dion recorded the vocal track in a session at Piccolo Studios in Montreal, where she was also working on material for her upcoming album. A New Day Home. A six-piece crew had been hired to shoot her lip-synching the track that night, and the tape would be in the hands of the producers Friday morning for the broadcast that evening.

But then an unexpected telephone call came. “Jared told me that Celine had to perform the song in either New York, Los Angeles, or London, that she had to be there; a decision had been made that no tapes would be shown—they wanted everybody to sing live,” Angelil says. “I’m saying to myself, ‘They’re right. What can I say? I won’t try to argue with them. But’—as I told them—‘Maybe this sounds stupid’—”

Dion says, but “it was the first time I was going to leave René.”

There were also a few surprises,” Dion says. “We’d put a couple of instrumentals in the show and it was important to me to shower before she touched her baby after the concert. She says, ‘Everything was just so dramatic.’

At 5 p.m., Dion and Angelil boarded a plane for the 90-minute flight from Montreal to New York, then the couple’s private jet to the candlelit studio stage and, as one of the last performers of the night, sang the passionate, stirring version of “God Bless America,” with Foster on piano and a gospel choir assembled behind her. So good, I sang it just like we’d recorded it, but I was so tired emotionally. I was out of it,” Angelil says.

As soon as the telecast was complete, the couple high-tailed it to the airport and flew straight back to Montreal, arriving home after 1 a.m. Dion says, “I tell you, I would have walked back home to get to my child.”

In all, the telecast reached 60 million viewers in America, and it ultimately raised some $150 million in pledges for the United Way to aid victims of the tragedy.

“I didn’t talk about this. I get tears in my eyes because the whole world, a part of us, got lost and scarred,” Dion says. “I realize that we have to move on, but this thing is there with us all. Every time you step on a plane, for a moment, you think, ‘This is serious. But we can’t stop living. We have to go forward.”

CHUCK TAYLOR
Sales

Continued from page 1

and since the labels mostly refuse to release hit songs on the format, that group is growing to the other two. The drop in sales points to those tunes or asking friends to burn the more costly albums that contain them. With both album and singles sales down last year, total units sales in the U.S. declined from 72.2 million units sold in 2000. In other words, albums sales were

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HEART & SOUL

A CELEBRATION OF BLACK MUSIC STYLE IN AMERICA 1920-1975

Bob Melvin-Davies, Editor

‘Heart & Soul’ Explores Flowering Of Black Music

From the decline of the big band sound to the emergence of black pride, Sly, Superfly, and funk, Bob Melvin-Davies’s Heart & Soul celebrates the nearly half-century of vibrant, flamboyant, and extravagant flowering in African American culture that enriched the entire world. This new book from Billboard Books/Watson-Guptill, explores the roots of black music and style, and tells the story of its golden age between 1930 and 1975.

Heart & Soul is a musical history told in legends, facts, and rumors every bit as colorful as the images that illustrate the book. The story is filled with characters such as O.V. Wright, a singer deemed “too ugly to tour”; Frankie Lyman, who received a hot dog as payment for some of the greatest R&B songs of all time; LaVerne Baker, a.k.a. “Little Miss Sharecropper”; Billie Holiday (shooting dice with the boys on the bus); Solomon Burke, R&B immortal and doctor of mortuary sciences; soul ghoul Screamin’ Jay Hawkins (locked in his coffin by the Drifters); and many other talented and unique entertainers.

Illustrated with more than 400 photographs, publicity shots, posters, advertisements, program and magazine covers, album art, sheet music, and record labels in full color, and with a foreword by Etta James, Heart & Soul is a story of people who made history by being themselves and made the world a richer, wilder, and definitely cooler place for the rest of us.

Heart & Soul is available wherever books are sold. For author interviews, contact Lee Wiggins at 646-654-5455 or lwiggins@watsonguptill.com. To excerpt, contact Sheila Emery at 646-654-5463 or semery@watsonguptill.com.

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • March 14-16

Billboard Latin Music Conference & Awards
Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

COMING TUESDAY: Country legend Willie Nelson is out on the road in support of his new Lost Highway album The Great Divide, which features collaborations with Matchbox Twenty’s Rob Thomas, Kid Rock, Sheryl Crow, and more. Billboard.com checks in with the 68-year-old Nelson during a three-night stand at New York’s Irving Plaza for a review that will appear exclusively on the site.

Also, visit Billboard.com for CD reviews of Japanese one-man-band Cornelius’ Point (Motador); pianist Mose Allison’s The Mose Chronicles Live in London Vol. 2 (Blue Note); and indie rock outfit Granola’s Bus’ Exploded View (Future Farmer).

News contact: Jonathan Cohen • jacob@billboard.com

Visit www.billboard.com

Hispanic Broadcasting Corp. To Simulcast Latin Awards

Billboard and Hispanic Broadcasting Corp. (HBC) have entered into a multiyear deal making HBC the official radio network of the Billboard Latin Music Awards show. The show, which caps the three-day Billboard Latin Music Conference and is televised on Telemundo, will be simulcast on stations in the HBC Entertainment Network.

HBC’s coverage of the Billboard Latin Music Awards will kick off with an exciting week of programming, including a two-hour special on the award-show finalists, live broadcasts from conference events, a red-carpet pre-show special, and more.

The Billboard Latin Music Conference, presented by Heineken, will be held May 7-9 at the Eden Roc Hotel in Miami Beach. The Latin Music Awards show will take place May 9 at the Jackie Gleason Theater of the Performing Arts in Miami Beach. For more information, visit www.billboard.com/events/latin.

Visit www.billboard.com
On Target: David Fritz

While most in the music business are gunning for No. 1 with a bullet, David Fritz prefers to shoot them. As an avid collector of assault weapons, the music attorney and co-president (with Roy Weisman) of New York City-based Medalist Entertainment knows as much about target practice as he does about target marketing. "A lot of my friends think I must be psychopathic as hell, but it's invigorating to shoot," Fritz—picted here with a toy specimen—says with a wave of his uzi, which weighs in at a daunting 10 pounds. "I like working out hard. I used to own a race car, I like to parachute, I'm into Brazilian jujitsu, and this. It's just a great stress release.

"I'm a patriotic guy," Fritz adds. "My interest really centers on American military rifles." He stresses that his love for the sport extends only to target shooting: "I don't kill animals. This isn't about hunting to put a head on the wall." In addition, his three kids have never seen any of the weapons, which are stored in a well-hidden safe.

Fritz's interest in guns stems from a boyhood love for the TV western Bonanza. "I thought I was Lil' Joe on the Ponderosa," he says. "We had horses, they had horses—you know?" At 13, the family, including his grandmother, piled into the station wagon and visited a shooting range in eastern Long Island, N.Y., where he fired his first gun.

Then, several years ago, after shooting an AR-47 at another range, he was hit with the fever. "I had to have my own gun," he says. In the gun shop, "I was totally nervous, like there was something wrong with me. There were all these guys dressed like Elmer Fudd buying hunting guns—and me."

His first firearm was an AR-15, which is a civilian version of the well-known M-16 rifle. Since, he has purchased four more: the uzi—his favorite—an AR-7 rifle designed for Air Force fighter pilots, a 12-gauge pump shotgun, and a Ruger PC9, commonly used by SWAT teams. His next target: a Tommy gun, like those used by mobsters in movies.

As to how his wife handles the unorthodox hobby, Fritz says, "On some bizarre level, I think she's happy that I have this skill set," he begins. But with a glance down at the gun, he shrugs and adds, "Still, I guess she'd rather I collected stamps."

CHUCK TAYLOR
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- **Top 40 Topics**: Group Editor Sean Ross dissects top 40.
- **Rhythmic Top 40 - Wilder Than Ever**: Is there still a place for pop?
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