Can Capitol Break Kylie In The U.S.?

BY MICHAEL PAOLETTA
NEW YORK—Since making her recording debut 14 years ago, Australian singer/songwriter Kylie Minogue has sold more than 32 million records—encompassing eight studio albums, a greatest-hits collection, and numerous singles—worldwide. In the process, she’s become a phenomenon around the world—with the exception of the U.S., where superstar success has managed to elude her. The objective of the Feb. 26 U.S. release of Minogue’s eighth studio album, Fever—her third U.S. release and first for Capitol—is to finally make the artist a household name in America. Fever and its lead single, the infectious and hook-laden “Can’t Get You Out of My Head,” are certified No. 1 smashes throughout the country.

Later-Night TV Takes Music To Heart

‘Letterman,’ ‘Leno,’ ‘Conan,’ ‘Kilborn’ Booking Underdog Acts

BY WES ORSHOSKI
NEW YORK—The irony is too perfect to ignore. Eleven years since its formation, and after a frustrating major-label debacle, little-known alt-rock act Clem Snide will follow a steady flow of recent critical acclaim and capitalize on the best momentum yet of its career by making its national TV debut on Late Night With Conan O’Brien. The title of the song the band is to play: “Moment in the Sun.” For a band that has come out smiling following a label change after Sire shelved for a year what was to be its major-label debut, it certainly seems as though Clem Snide’s time to shine has finally arrived.

Aside from glowing reviews—Rolling Stone recently included them on its best-of-2001 list—the recently signed Cutting Crew signed as well. Inked by Sire’s parent company, the major-label deal was tantamount to giving the indie band a shot at the big leagues.

Music Biz Calif. PAC Cash Is Ample

RIAA, Universal Lobbying Fees And Contributions Opposing 7-Year Rule Soar

BY BILL HOLLAND
WASHINGTON, D.C.—On Dec. 17, 2001—with the introduction of 2002 legislation less than a month away that would remove the record industry’s exemption to California’s seven-year rule allowing it to sue recording artists for unleveraged albums—departing Vivendi-Universal chairman Edgar Bronfman Jr. donated $10,000 to Democratic California Governor Gray Davis’ re-election campaign, according to just-released filings by California’s secretary of state. Bronfman’s major donor contribution came as Democratic California state Sen. Kevin Murray was about to introduce legislation in the new January session that would give recording artists the same rights accorded to all other creative artists (Billboard, Jan. 19). Murray had announced in September 2001 that he was going to author a bill.

Also, according to the filings, in that same fourth-quarter period (Oct. 1 to Dec. 31, 2001), the Recording Industry Assn. of America (RIAA) paid its Sacramento office.
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Hoagy Carmichael’s Heart-Felt Star Dust

As with all recorded music, the passing of an important musician often suspends the late artist's work in the present era, so that it lingers in an ageless realm of memory until its meaning is rediscovered by subsequent generations. “It's hard to see the greats go,” George Harrison told this writer in 1987, “and I'm a big fan of so many kinds of popular music, from Broadway, country, and rock & roll to Hoagy Carmichael. As for Hoagy Carmichael, I've been nuts for him since I was a kid. I cut his "Hong Kong Blues" on "Somewhere in England" [Dark Horse/Warner Bros., 1981], and there's still a few more of his I wouldn't mind doing, like ‘Rockin’ Chair.’ Maybe one day—not just yet, but one day, when I get a bit older—me and Eric [Clapton] can sing. ‘Old rockers’ chair don't got me...’

How the likes of a British former Beatle and his legendary blues-rock guitarist buddy could have grown so infatuated with the jazz-oriented songwriting of a pianist/singer/actor from Southern Indiana is the subject of Stardust Melody: The Life and Music of Hoagy Carmichael (Oxford University Press, 1997), in which it's the up-and-coming but still off-the-beaten-path, for which I've heard some music, and featured in an interview with Carmichael himself in "by tempo of the 90s...." and there's some mention of his being loved by some of the 90s, whether this was his favorite genre or not. Stardust Melody... When I drove to Richmond for a weekend... and for some reason Bing lost out on his own. He cut loose with a blast to warn the farmers and start the dogs howling... Clean wonderful banjo of melody filled the air, carried the countryside, split the night. The trees and the grass and the sky made the tones right.

Carmichael married in 1936 to Illinois-born model Ruth Mary Meinardi of the wholesome sex appeal immortalized in the 1930s as a “Barclay Girl” by illustrator Macelliclaus Ballard. In Stardust Melody, Stardust publisher Morris R. Bliss tells of her role in financing the Manhattan jazz party scene, to introduce Hoagy to her kid sister, "Indiana people, they can go to New York and live there for years and never get sophisticated." Ruth had to break off with current beau Barclay before taking up with Carmichael, who accompanied her gallantry turned her head. Outside Fifth Avenue Prebysianer Church (where Ruth's minister father had once preached) on their wedding day, Hoagy exhibited his dad's old skills when he had to chase down the street the unattended buggy that held his bride before catching the rain and carrying home the runaway horses. Playing and singing with Teagarden, Benny Goodman, Jimmy Dorsey, Bing Crosby, and pal Louis Armstrong, the future composer of romantic standards like “Two Sleepy People,” “How Little We Know,” “I Get Along Without You Very Well,” “The Nearness of You” found wide acclaim. Carmichael was in the swing of the era of popular music, Carmichael and his family moved to Richmond in 1936, an important musician of his day had once visited the town that had blazed to fame in Howard Hawks’s film “The Big Sleep” as “Hollywood Star Dust."

As a boy, Carmichael had close shops from Bucktown, Bloomington’s black enclave, and he would be carried to the grocery store on the shoulders of poet James Whitley Rilke, author of such fabled verse as “Litt..."

Perhaps the best introduction to Carmichael is Hoagy Sings Carmichael, a 2000 Capitol release of 1956 sessions for the Pacific Jazz label that featured some of the best jazz ever cut. As highlighted in Stardust Melody, the classic “rainbow-and-conductors and -controlled” "poor white trash," an intertemporal overview perhaps born of bitterness caused by his dad's inability to find stable employment and the death of his third sister, Axanne ("the victim of poverty"), from diphtheria at the age of 3. But the Carmichaels were educated workers who encouraged their offspring's "can-do" attitude and they returned to academia to study law, and he eventually graduated from U of Indiana. Carmichael embraced it all (as did lazy-drawing Texas trombone

cohort Jack Teagarden) with an innate grace and a nonchalance about his own enormous gifts, setting the mold in the process for the natural, song-spinning narrative styles of talents as diverse as Johnny Mercer (with whom he wrote "Laura" and "Skylark"). Most Alli-..." and the night was perfect in its improvisation: "We were challenged to live for Manhattan’s ... and perhaps for some reason Bing took out his horn. He cut loose with a blast to warn the farmers and start the dogs howling... Clean wonderful banjo of melody filled the air, carried the countryside, split the night. The trees and the grass and the sky made the tones right.

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## Top of the News

6. The British government and recording industry consider opening a U.K. music office in New York to bolster the nation’s music reputation stateside.


22. R&B: Montell Jordan gets personal on his eponymous fifth set.


32. Latin Notes: WSKQ New York’s ElVacio de la Matanza scores with its second comedic set, Tortilla Party.

36. Jazz Notes: Ramsey Lewis teams with longtime friend Nancy Wilson on his latest Nara Jazz set, Monto to Be.

37. Studio Monitor: Engineer/producer Elliot Scheiner (holders supported for the S.1 formal at a recent Society of Professional Audio Recording Services meeting.

## Artists & Music

8. Executive Turntable: Philip R. Wiser is named chief technology officer for Sony Music Entertainment.

12. Indie singer/songwriter Mark Wegey gains a mainstream breakthrough on his own terms.


14. Sound Tracks: Artists featured on Netwerk America’s Roswell soundtrack have a lot in common with the UPN series.

15. The Classical Score: Sohe von Otter taps the rare works of French composer Cécile Chaminade for Mots D’Amour, her latest on Deutsche Grammaphon.


## International

40. Hits of the World: Shakara’s “Whatever, Wherever” tops four international singles charts this week.


55. Rhino Records opens the doors to its new Los Angeles store with a gala grand opening.

56. Declarations of Independents: Bloodshot Records prepares the release of The Ex-Brother’s Last Songs, a compilation benefiting anti-death-penalty organizations.

## Chart Beat

**STATE OF CAPITOL:** With the advance of Kylie Minogue’s “Can’t Get You Out of My Head” from No. 33 to No. 1, the Capitol imprint is back in the top 20 of The Billboard Hot 100 for the first time since Sept. 30, 2000. That was the week Everclear peaked at No. 11 with “Wonderful.”

The label that has been home to the Beatles, the Beach Boys, and Glen Campbell has not had a lot of songs break into the top 30 in the past five years. Before the Everclear song, the Hollywood-based company had a No. 5 hit in 1999 with “Lost in You,” a single by Garth Brooks as Chris Gaines. Just three weeks before the Garth-as-Christ hit, the label scored a No. 18 single with “It’s All About You (Not About Me)” by Trela Spencer. The only other two singles released on Capitol in the past five years to manage top 10 berths on the Hot 100 are “Sex and Candy,” a No. 8 hit for Marcy Playground in 1998, and “Bitch,” a No. 2 song for Meredith Brooks.

Should the Minogue single go all the way to No. 1, it will not only be the Australian singer’s first chart-topper in the U.S., but it also will be Capitol’s first No. 1 single in 10 years. It was way back in 1992 that “How Do You Talk to an Angel” by The Heights achieved pole position.

**HERE ARE THE RULES:** It was only a few weeks ago that Ja Rule had two simultaneous top 10 hits with “Livin’ It Up” and “I’m Real.” The former peaked at No. 6, while the latter, Jennifer Lopez single that featured the rapper, went to No. 1. Now, Ja Rule pulls off an even more impressive chart feat, as he joins a short-list of acts that includes Elvis Presley, the Beatles, Bee Gees, Donna Summer, and Boyz II Men. Those are some of the acts that have had two simultaneous top five hits. This issue, Ja Rule holds at No. 3 with “Always on Time” (Murder Inc./Def Jam) featuring Ashanti and “Ain’t It Funny” (Epic), another remix by Lopez featuring Ja Rule, peaks 10-4.

Ashanti could be in line to do the same thing in the coming weeks. In addition to resting at No. 3, Ja Rule, she earns two debuts this issue, “What’s Luv?” (Terrace/Squad Atlantic), a Fat Joe song featuring the singer, takes Hot Shot Debut honors by opening at No. 68, while Ashanti’s own “ Foolish” (Murder Inc./Def Jam) is now at No. 78.

**EASY AS 123:** Although the duo has split, Savage Garden is in its 123rd week on the Adult Contemporary chart with “I Knew I Loved You.” The only other song to last this long on the AC chart was “Truly Madly Deeply” by ... Savage Garden.

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BY GORDON MASSON
LONDON—The value of British music to the country's economy, once pegged at around £3.2 billion ($4.5 billion), looks to be regaining recognition in government circles. Public officials and representatives of the industry are examining the feasibility of a jointly funded music office in New York—an idea seen by many as a necessary first step in rebuilding the reputation and market share of British music in the U.S.

A report on the U.K. Music Office (UKMO) is to be published by the government's Department of Culture, Media, and Sport (DCMS) in March. One of its authors, Doug D'Arcy, reveals that a steering committee is being established to discuss the proposal, its implementation, funding, and a number of other factors. D'Arcy, founder of the London-based music consultancy Songlines and former president of Chrysalis Records International, says, "We need to get the steering group meeting out of the way before we know where we're going next."

Instigated by DCMS and the Music Industry Forum, a body comprising members from all facets of the industry, the report recommends that a New York Music Office should initially be jointly funded by the industry and government for a period of three years but that ultimately it should be self-financing. Billboard has learned that annual costs are expected to be at least £300,000 for the first 36 months. Report co-author Paul Brindle says a survey of surveys undertaken one year ago showed "substantial" industry support for the concept. "There has been a lot of discussion about what to do to improve the situation for British music in America," says D'Arcy. "The Billboards and magazine top 100 selling albums, which highlighted the shocking figure of 0.2% in 1999."

D'Arcy says this "should be the beginning of a strategy that goes beyond just the music office to encouraging British music companies to open up in America, to do business in America, and to rebuff the American arm of the British music business."

The diminishing grip of British acts on American sales "obviously has more to do with the quality of the music," says DCMS music business adviser Sara John, who also contends that it cannot be attributed to any one factor. "We certainly need to improve underrepresenting of the U.S. market." John notes that U.K. culture minister Tessa Jowell took part in the recent Music Industry Forum meeting that discussed the UKMO proposal (Billboard Bulletin, Feb. 1).

Alison Wenham, chairman/CEO of the Assn. of Independent Music, says, "We're not going to be able to rebuild our export potential through some heavy-handed single action. That's not the way globalization works. Everyone is supportive of this effort. Let's face it—publishers, record companies, managers, etc., are all interdependent on each other for revenues when it comes to international business."

Figures detailing music's role in the British economy are relatively scarce. Accountancy firm KPMG calculated in 1999 that music made a £3.2 billion ($4.5 billion) contribution and generated the equivalent of 130,000 full-time jobs. The industry's gross value earnings in 1997 were £1.3 billion ($1.8 billion), it said, and net earnings were more than £700 million.

Billboard understands that the UKMO authors examined the experience of such initiatives as Export Music Sweden, the British Film Office in Los Angeles, and the international network of French Music Offices.

Music Managers Forum chairman Keith Harris adds, "The government is supportive of the idea, but the test at the end of the day is when we ask the government to put its hand in its pocket."
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EMI Makes Structural Changes On Both Sides Of The Atlantic

BY ADAM WHITE
and MELINDA NEWMAN

LONDON—The first time David Munns worked at EMI, one of the company’s worldwide hits was Wings at the Speed of Sound. This time, the EMI Recorded Music vice chairman and his chairman, CEO, Alan Levy, have more events at the speed of light.

In 21 days since Jan. 18, Levy and Munns have let go or reassigned a dozen of the division’s most senior executives, tasked EMI Group to issue its second profit warning in five months; revealed plans to relocate Virgin Records America to New York after 16 years in Los Angeles; cut loose Marit Carey; and commissioned the name of EMI Records as a label to operate the history books, as part of a new international structure.

“We want everything done quickly,” Munns explains. “We know what’s right; we know what’s painful; we know people are worried.”

The senior executives whose departures have been announced since Jan. 15 include EMI Recorded Music executive VP CFO Tony Bates and the division’s Germany/Switzerland/Austria president Heinz Canibol; Virgin Records America co-presidents Ray Cooper and Ashley Nettow; and Virgin Records U.K. president Paul Conway. Yet to gain a new assignment is Charlie Diment, named COO of Virgin Records America last October.

In new posts are Munns himself as chairman/CEO of EMI Recorded Music North America, added to his larger global role; Matt Serletic and Roy Lott as, respectively, Virgin records America chairman/CEO and president/COO (see separate story, this page); Stuart Ellis as EMI Recorded Music CFO; Udo Lange as president/CEO of EMI Recorded Music Germany; Tony Wadsworth as chairman/CEO of EMI Recorded Music U.K. & Eire; and Emmanuel de Buretal as chairman/CEO of EMI Recorded Music Continental Europe.

Separately, EMI Group chairman Eric Nicoli named Roger Faxon, CFO of EMI Music Publishing, as CFO for the group and a main board director.

Structurally, the newest changes negotiate an in-country management director will be appointed in each country where EMI and Virgin operate, while all the labels’ back-office functions will be integrated into a shared services department.

The restructuring will mean the loss of “a fair amount” of jobs, Munns says, although he could not name a figure: “It’s not just jobs, it’s offices, systems. Virgin and EMI had a separate royalty accounting system. There’s unnecessary clutter in the systems side.”

Until now, EMI and Virgin companies in various markets have had separate management structures reporting to regional or global management. New managing directors in Continental Europe will be announced over the next two weeks, according to Munns.

More unexpected than this realignment was the Feb. 7 news that EMI Records companies worldwide will be renamed Capitol Records. The EMI name will in the future only be used for corporate matters and share services.

“It’s a clarity issue,” Munns says. “Virgin is a worldwide brand name, EMI is not. It gives us a better sense of identity. Capitol and Virgin worldwide will continue to act independently in artist signing, marketing, and promotion.

“All the shared services functions will report to the country managing directors, independently of the labels. In the U.S., Munns is designing a shared infrastructure, details of which will be announced this coming week.

In much of the world, EMI’s recorded music companies, including Japan, had a structure similar to the one revealed Feb. 7 and will see no change in their basic organization—save for the name change from EMI to Capitol at the label level. Even so, the disappearance of EMI as a front-line identity is historically significant for a company that has operated in the U.K. and abroad.

In 1987, EMI expected to be the leading label, though, will not change its name or label brand. EMI says it now expects a profit before tax, amortization, and exception items for its fiscal year ending March 31 of £10 million ($12 million)—lower than analysts’ earlier forecasts of £10 million–£20 million ($226 million–$292 million) and significantly less than the £29.5 million ($365 million) it reported last year.

On Feb. 5, the day of this latest warning, EMI’s stock closed down 6.44% at 505 pence ($4.30). Analysts say the drop does not signify a loss of faith in the company.

“Some of this bad news wasn’t completely unexpected,” Merrill Lynch analyst Brett Hucker says. “People are looking partly through this... and toward some good news to come.”

Additional reporting by Lars Brandle in London and Matthew Benz in New York.

Virgin America Organization Revamped

BY MELINDA NEWMAN

Los Angeles—Among the EMI changes that sent reverberations through the U.S. music industry was the naming of Matt Serletic as chairman/CEO of Virgin Records America. Roy Lott is president/COO of the label (Billboard Billboard, Feb. 4). Lott was previously EMI Recorded Music North America deputy president. He replaces Virgin America co-presidents Ray Cooper and Ashley Nettow, who had held their posts since 1997.

Talk of Serletic’s heading Virgin started after the producer—most noted for his work with Matchbox Twenty, Collective Soul, and Santana—met with EMI Recorded Music chairman/CEO Alan Levy and EMI Recorded Music vice chairman David Munns about his Melissa label, which ended its joint venture with Arista last year.

“We met to discuss a new home for Melissa at the end of last year, and it very quickly turned into this,” Serletic says. “Virgin has some of the best artists on the demo street. It’s a reality show, a little bit of marketing. It’s a reality show.”

Roy Lott says he has been familiarizing himself with the label and that he expects the immediate release strategy to stay as it is. “I just came out of my first meeting with all the department heads, and they’re setting up the records very well. It’s not something we need to put the brakes on.”

Virgin is expected to move by year’s end from its Beverly Hills, Calif., headquarters to New York, although the label will retain its office in Los Angeles. Munns notes, “It’s very difficult to see an effective EMI America operation that doesn’t have an L.A. footprint. It’s more a question at the music capital of the world.”

Outed co-president, whose affiliation with Virgin goes back to 1987, says he and New York would like to continue to work together as a team in a new venture if possible: “I think it’s pretty well-known that we’re joining at the hip.”

Additional reporting by Matthew Jones in New York.

Mosaic Acquires Hamstein Copyrights

BY JILL PESSELSNICK

Los Angeles—In its major first foray into music publishing, Mosaic Media Group (MMG) has acquired Hamstein Music, which includes tunes written and recorded by such artists as ZZ Top and Clint Black.

The Austin-based Hamstein, founded by ZZ Top manager producer Bill Ham in 1969, consists of 10,000 copyrights.

MMG, a Los Angeles-based manager of the Famous Publishing company that represents Alanis Morissette, and the Goo Goo Dolls, among other recording artists and acts, acquired Hamstein as a joint venture with its investment partner, L.A.’s CDP Communications.

The deal “was part of Mosaic’s strategy to leverage what we had in order to acquire assets,” says Lionel Conway, president of Mosaic Music Publishing, a division of MMG.

“Publishing was top on our list. [Hamstein] had history, and it had songs that everyone recognized.”

The acquisition includes all songs penned by ZZ Top (among them “La Grange,” “Tush,” and “Legs”), as well as a number of top country hits.

Two ZZ Top projects will also be held by Mosaic, provided the albums are released through BMG. (ZZ Top currently records for BMG’s RCA label.)

To further Mosaic’s publishing goals, the company will hire 11 new staffers. Eight Hamstein writers will continue on at Mosaic, which is also signing new songwriters.

Conway—who previously ran Maverick Music in Nashville—joined Mosaic last June, when the publishing division was dramatically formed. Mosaic had already made an offer on the [Hamstein] catalog [at that time]. They wanted to know if it was worth doing and whether they were paying the right price, says Conway, who would not comment on the purchase price.

Mosaic is currently involved in another music catalog purchase, though details of the deal were undisclosed. Ham was not available for comment.

EXECUTIVE TURNBULENCE

RECORD COMPANIES: Philip R. Wiser is named chief technology officer for Sony Music Entertainment in New York. He was director/chief technology officer of Liquid Audio.

Lauren Murphy is named senior VP of media and artist relations for Mercury Nashville and Lost Highway Records in Nashville. She was senior VP of media and artist relations for the Island Def Jam Music Group.

Artist Direct Records names Brian Samson director of crossover and mix-show promotion; Dee Ann Metzger Los Angeles regional promotion manager; Rachel Earle college promotion representative in Los Angeles; Patrick Grueber Midwest regional promotion manager in Chicago; John Nagara Southeast regional promotion manager in Atlanta; Kathie Romero Southwest regional promotion manager in Grapevine, Texas, and Aimee Saiger Russell Northeast regional promotion manager in New York. They were, respectively, director of crossover promotion for Virgin Records, Los Angeles regional promotion manager for Loud Records, and college promotions representative for Capitol Records, regional promotion manager for Reprise Records, regional promotion manager for Maverick Records, national director of pop for Priority Records, and national director of pop promotion for Capitol Records.

PUBLISHERS: Ralph N. Jackson is appointed president of the BMI Foundation in New York. He is also assistant VP of classical music relations and director of the BMI Student Composer Awards for BMI.
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Andy Anderson 646.654.4692 • aanderson@billboard.com

www.americanradiohistory.com
**Morrow Colors ‘Outside The Lines’ For Write On**

**BY PHYLIS STARK**

NASHVILLE—In an environment where artists increasingly must also be businessmen, Cory Morrow is both a right-brain and left-brain thinker. One of the brightest stars of the burgeoning Texas country movement, Morrow releases his fifth album, **Outside the Lines,** Feb. 19 on Write On Records, an Austin-based label he co-owns and runs with manager Blake Olson.

Morrow says the label grew out of a bad experience with a previous manager, which “made me realize what I was doing was not just about music and art [but] was also a business. I never wanted to see that side, but I’ve learned that side, it’s not a bad thing.”

Only two years ago, Morrow was a struggling performer who could not afford to quit his day job as a courier. Like his good friend Pat Green, Morrow slowly made a name for himself by playing every club and fraternity house that would book him in Texas and its surrounding states. Booked by John Owens at Center Stage Booking, he still plays 200 dates a year and is now branching out into other parts of the U.S. A collaboration with Green—last year’s Songs We Wish We’d Written—landed Morrow on the Billboard charts for the first time, when it peaked at No. 26 on Top Country Albums. Expectations are even higher for **Outside the Lines,** which Morrow co-produced with Lloyd Maines. The album’s mix of styles showcases Morrow’s versatility, as well as his songwriting chops. The artist—who is self-published by Morrow Music (BMI)—wrote 11 of its 13 tracks, which also include a spirited cover of “Friend of the Devil.”

Write On is distributed by Southwest Wholesale, where senior project manager Prank Jackson expects to initially ship 30,000 pieces of **Outside the Lines** (based on pre-orders) and hopes to sell 7,500 in the first week.

Radio consultant Ed Shane has already a huge fanbase of Morrow’s. “A lot of people outside of Texas perceive the new music here to be anthems for beer-drinking frat boys of all ages,” he says. “Cory proves that there’s real depth to what’s happening in Texas. He’s the thinker/philosopher who knows how to write from the heart and deliver lyrics with poignancy ... The new CD proves Cory’s ready for the national stage.”

Morrow and Olson tapped a team of marketing and promotion experts to help them work the album, including Emergent Music Marketing and Apex Music in Nashville and Encore, Calif.-based publicist Cary Baker. Olson says one of the goals for this release is “to establish Write On as a legitimate label. We want to make it a place where artists are taken care of. It’s artists helping other artists.”

BY STEVE GRAYBOW

NEW YORK—Daniel Rodriguez had two apparently incongruous career goals. The first was to have a job with a pension, and the second was to be a professional singer. He achieved the first in 1996, when he graduated from the New York City police academy. The second was achieved through a serendipitous chain of events kicked off by the Sept. 11 terrorist attacks. On Sept. 23, he sang the national anthem at a televised memorial service held at Yankee Stadium, putting his face and commanding tenor before millions of viewers, earning him the nickname of “the singing policeman.”

“It seems like I came out of nowhere, but singing has been something I’ve done seriously for my entire life,” says 37-year-old Rodriguez, whose first public showcase was at New York’s Carnegie Recital Hall at 16. “I continued performing throughout my 20s, but after I got married and started a family, I had to get a regular job, because money really was not coming in from my singing.”

Rodriguez worked for the post office, then the police department, and continued to sing publicly as often as possible. “Once I became the department’s designated singer of the national anthem, the uniform really opened doors for me,” says Rodriguez, who sang “The Star-Spangled Banner” at numerous New York sporting events. This led to appearances with the New York Pops and at the annual Broadway on Broadway performance, held in New York’s Times Square, where he befriended and made a fan of then-mayor Rudolph Giuliani.

After working for 10 days keeping order at the former site of the World Trade Center, Rodriguez was called by Emmy Awards musical director Tom Scott, who wanted to add some patriotic songs to the broadcast. “I had actually heard Daniel sing before a fight on HBO,” recalls Scott, a multi-reed player known for his work with his contemporary jazz band, the L.A. Express. “When I heard that we were getting ‘the singing policeman,’ I was excited, because I already knew how good Daniel’s voice is.” (Scott, who recently signed with Higher Octave for the release of his 27th record, manages Rodriguez in an as-yet-unnamed management venture with Patty Nichols.)

Although the Emmy’s were ultimately postponed when the U.S. began bombing Afghanistan, a rehearsal tape of Rodriguez singing “America the Beautiful” was featured prominently on Peter Jennings’ newscast that night, exposing Rodriguez to his largest audience to date. The following morning, Scott awoke with a plan. “Out of the blue,” Scott recalls, “it hit me that I had to get Daniel a record deal and produce him.”

Signing with EMI’s newly reactivated Manhattan label, Rodriguez and Scott recorded Irving Berlin’s “God Bless America,” releasing it as a fund-raiser with monies earmarked for the Twin Towers Fund. The single includes a rarely heard verse recited by Giuliani and has sold 33,000 copies to date, according to SoundScan.

Rodriguez’s debut album, **The Spirit of America** (due Feb. 12), expands upon the patriotism associated with the singer by mixing such songs as “God Bless America” and “America the Beautiful” with such uplifting titles as “This Is the Moment” (from the Broadway production of Jekyll and Hyde) and Rodgers and Hammerstein’s “You’ll Never Walk Alone.”

The Spirit of America was recorded in the same honest, working-man manner that features prominently in Rodriguez’s charm. After contracting the flu during the recording sessions, he found himself with only one day to record the majority of the album’s final vocal tracks. “As a joke, someone told me that we had to wrap everything up by six o’clock,” Rodriguez says, “and I’m never really one to go beyond that magnitude before, I thought they were being serious. At 6 o’clock, I apologized to Tom, because there was still one song to go. Only then did I find out that the studio was booked until 10.”

Rodriguez will tour this summer to promote The Spirit of America, but not before a three-month period of voice training with one of his favorite tenors, Placido Domingo. (Rodriguez will be on unpaid leave from the police department during his training. Such companies as Mechanical Contractors of America are sponsoring him.)

Future plans include an album of romantic songs associated with the late Italian tenor/movie star Mario Lanza. Scott says he is investigating bringing Lanza’s story to Broadway, with Rodriguez in the starring role. Rodriguez will record a special for PBS March 30, with guests to include trumpeter Arturo Sandoval and violinist Vanessa Mae. A live CD, DVD, and pay-per-view special of the event are being planned.

Rodriguez does not rule out returning to active duty as a police officer. “There are no guarantees in life,” he says. “If it all ended tomorrow, the ride was phenomenal, and I am grateful.”

The Ultimate Music Retail Guide

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Truly Indie Weigle Near Breakthrough?

Singer/Songwriter’s ‘Out Of The Loop’ Shows Signs Of Big Things To Come

BY LARRY FLICK

NEW YORK—After nearly five years of trekking throughout the U.S., playing nearly every dive bar with a stage and a sound system, Mark Weigle has finally broken out on a national level. And, in the grass-roots tradition of Ani DiFranco, the San Francisco-rooted singer-songwriter is doing it on his own terms and is the aid of a major record company.

Yet his third collection, the sterilized Out Of The Loop (Pet-a-Luma, Feb. 26), is arriving with the kind of marketing plan that usually accompaniments a mainstream release.

“It’s been a difficult road to travel, but it’s also been an adventure,” Weigle says. “I’ve worked harder than I’ve ever worked, and I’ve had more than a few sleepless nights over the struggles. But I’m also proud of how far I’ve been able to carry my music. I’ve also learned some invaluable lessons along the way.”

Among them is the need to have a game plan before putting music into the marketplace. He says, “Even if it’s just having a couple of gigs lined up to introduce your music, the fact that you have something new to offer.”

To that end, Out Of The Loop will be ushered in with an extensive series of mostly West Coast shows. On Feb. 22, Weigle will begin his mini-road jaunt with a show at Ellard Hall in San Francisco. From there, he’ll play Club Fab in Guerneville, Calif., Feb. 23; Open Book in Sacramento, Calif., Feb. 24; Sidewinders in Palm Springs, Calif., March 9; Diamond Jim’s in Detroit, March 22; and the Metro in Jackson, Mich., March 24.

Other dates, as well as other information about Weigle, can be found on his Web site, markweigle.com.

The gigs will mark the launch of a sold-out national tour and will likely keep Weigle on the road through the end of 2002.

“Playing live is the life’s blood of my music,” he says. “Besides being the most effective way of selling my CDs, it’s also the best way for me to stay musically sharp, as well as to stay in touch with what people will and won’t respond to.”

“Playing live is also the best way for an artist at Weigle’s level in the industry to build a relationship with the indie retailers who are integral to keeping an artist’s career alive.”

“Mark’s the kind of artist who inspires others to keep pressing forward,” says Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio. “He’s taken a hard road, but he’s doing well. He has name recognition now. He’s respected as a guy with integrity. He makes good music about life. His music has an unassuming honesty and heart. He’s the real deal.”

Part of what Weigle is most forthright about is his homosexuality. Out of the Loop—as well as his 1998 debut, The Truth Is, and 2000’s All That Matters—provides his superstar counterpart a more overtly and comprehensively dipping their toes into queer waters with a blueprint in tattoos, Rogaine, and electrolysis, among others.

“I feel strongly about the prevalence of gay men altering their bodies—to sometimes manipulate the media—or trying to be more masculine to compensate the messages of weakness we’ve gotten our whole lives,” Weigle says. “I wanted to paint that out by listing that we do, like pulling our hair out here and adding it there. Why not make peace with who and what you are.”

“The single-track’s lyrical observations enhanced by an ‘80s vibed electro-dance arrangement that’s a radical departure from the artist’s signature acoustic sound. It’s also a bit more political in nature, and I’m not sure what’s here is prevalent in the circuit-boy club realm, so I wanted to touch the message in the music of the guys that’s aimed at,” he says.

“I’d love to enjoy club shows, but the clubs where I’m from want me to work the track. We’ll have to see if they’re brave enough to do so.”

Weigle is considering the idea of issuing a more time-sensitive club remix of some of those songs for the trendsetting DJs to fold. “I’m working every possible angle,” he says with a laugh.

And that’s the name of the game for working all angles in any business. “I’m able to amass the entire album,” which is getting a solid reputation in several places across the board and in some notable circles.”

“Out Of The Loop” is a reflection of the past year of building a solid reputation in several places across the board and in some notable circles.

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Anyone who says they wouldn’t appreciate a nice budget to record or tour is lying. I enjoy my independence, but I’d also enjoy the opportunity to work with a label.

—MARK WEIGLE
Eder’s ‘Gold’: Her Crossover Album?  
Singer Hopes To Shake Streisand Comparisons With Fourth Atlantic Set

BY CHARLES KAREL BOULEY
LOS ANGELES—In theory, Linda Eder’s fourth effort for Atlantic, Gold (her sixth recording overall), could actually be her debut for the label. For the first time, the artist has created a collection of songs that not only showcases her vocal skills—as well as the songwriting talents of her husband, Broadway composer/producer Frank Wildhorn—but it also contains a spree of radio-friendly cuts.

Gold (out March 5) is the album that should finally let mainstream pop programmers know what the singer’s die-hard fans have for years: that Eder is an immense talent. So, then why have mainstream consumers apparently been so reluctant to embrace her?

“Part of my problem is the way I’m perceived,” Eder says, adding that she is viewed by the world at large “as a Broadway diva—which is odd, since I’ve only done one Broadway show. This album is different. The three that I’ve done previous to this for Atlantic were very standards-based. There’s not a lot of markets out there for that.”

Atlantic VP of product development Peter Galvin agrees, noting that Gold is a more contemporary, pop-sounding recording. “Frankly, I was surprised. When I heard what is now the first single, ‘Until I Don’t Love You Any More,’ I immediately said, ‘This is a radio hit.’” So much so that the song went for the rest of the album. It’s what we’ve always wanted for her. But—for someone who didn’t sell more than 35,000 records when she got to Atlantic to someone who sold over 150,000 now—we’ve done pretty well [for] having never really counted on radio.

LOYAL AUDIENCE
Eder’s success is largely attributed to her formidable live following. She’s a grass-roots artist, one whose fans feel they own a piece of her because they got to her before radio programmers.

“Linda has an audience that is disenfranchised by radio and so, they get their information by word-of-mouth,” says her bookings manager David Hart of the New York-based Agency Group. “If a record makes an impact in one way or another, they pick up on it.”

Gold combines a variety of pop sounds from the effervescent cover of the George Harrison-penned Beatles tune “Here Comes the Sun” to the poignant Wildhorn and Jack Murphy original, “If I Fall,” to the Way,” a song written because of the events of Sept. 11, 2001. “Until I Don’t Love You Any More” is shipping to pop and AC radio this month, and a dance remix of a yet-to-be-determined song is planned for sometime next month.

Other highlights include the title cut, which will be featured in the opening ceremony of the 2002 Winter Olympic Games. Gold’s style fits nicely on such familiar pop nuggets as “Son of a Preacher Man” and on the Boz Scaggs-penned “We’re All Alone.”

As for her staying power at Atlantic in a business driven by bottom lines, Eder is realistic. “My albums don’t tend to have huge budgets,” she says. “They’re not small, but it’s fairly easy for the label to recoup its financial investment.”

It’s grass-roots.”

Donna Shomen, assistant music director at KXST Santee, Calif., agrees with Hart’s thesis, adding that there are times when a radio station is more reactive with an artist who is not an instant airplay contender. “When you’re dealing with an artist who doesn’t have a track record at radio, it’s sometimes necessary to let a story develop behind an artist or a record. It might not always seem fair. But when you have a small amount of free space on your playlist, it can be necessary.”

UNDENIABLY YOUTHFUL
Another enticement for radio programmers is a strong presence at retail, where Eder has been gradually building goodwill during the past few years.

“She’s not an easily slotted artist, because she’s fairly diverse,” says Allison German, manager of Jack’s Discs, an indie outlet in Columbus, Ohio. “She has that adult-contemporary audience working for her. But she’s not a crusty, old showtune diva, either. There is something undeniably youthful about her. She just needs to make the right record. This one might be it.”

Eder, who has often been compared to Barbra Streisand, has a style that can be overwhelming at times. While flattering, that has also led to her being pigeon-holed. Yet she remains touched and complimented by the diva comparisons.

“The real me doesn’t fit my image,” she says. “My voice doesn’t fit that. Because Streisand was such a huge influence, people always want to compare. There are less people out there that sing like Streisand, but there are some of us. Celine Dion, Lara Fabian, anyone that sings in a big, belty, yet pretty style—and sings that type of material—is instantly attacked for sounding like Streisand. Yet, if you picked any artist, any genre of music, you will find a million people that sound similar. Everybody sounds like somebody else in some way or another, and those people aren’t attacked for it, which I find funny.”

“My voice picked someone who is a little more rare-sounding. In a way, it has brought such criticism.”

While there are those who may dismiss her as a Streisand wanna be, Gold has the potential to prove that Eder has the pop sensibility for mainstream listeners. She has the pipes for musical theater and the sass for dance music, and she is poised to assume her rightful place in the pop landscape.

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In The Works

- March 5 will see the bow of Anika Moa's Atlantic debut, Thinking Room. The 21-year-old singer/songwriter hails from New Zealand and, where the set has already topped the album charts. The track "Youthful" has also proven to be a popular European single. Thinking Room was produced by Victor van Vuurt (Beth Orton, Kirsty MacColl). It is a solo features instrumental support by Matt Chamberlain (the Corrs, Fiona Apple) and Adam Peters (the Triffids, Echo & the Bunnymen).

- On March 25, legendary Indian musician Ali Akbar Khan offers From Father to Son. The album introduces the 79-year-old artist's son, Alam, in what Khan regards as a "passing of the torch" of music from one generation to the next. The recording will be issued via the independent Alam Madina Music Productions label.

- DreamWorks is currently setting up a pair of U.K.-rocked acts for Stateside consumption. On April 2, the label issues Deliverance by Regency Buck, a modern rock-ethnic electronic-pop collection. April 9 will see the release of Daniel Debourg's eponymous debut, a pure-pop set that is designed to compete in the teen-pop market. Both acts are slated to be promoted in the U.S. shortly.

- Big Head Todd & the Monsters will issue Riviera, the group's first album in four years, April 2. The project will be released on Big Records, an indie label formed by the trio, Todd Park Mohr, Brian Nevin, and Rob Squires. Look for an extensive U.S. tour to begin shortly after the album's release.

- The Ramones tribute album, due this spring on DV8/Columbia, is taking shape. So far, the following tracks have been completed: "Blitzkrieg Bop" by Rob Zombie, "I Believe In Miracles" by Eddie Vedder, "Havana Affair" by Red Hot Chili Peppers, "I Wanna Be Sedated" by the Offspring, "Outside" by Green Day, and "Sheena Is A Punk Rocker" by Rancid.

Sound Tracks

'Roswell' Soundtrack: The sci-fi TV series Roswell has certainly experienced its share of ups and downs. The pilot episode was originally ordered by the Fox network, but the series ended up on the WB. After two seasons, the WB dropped the series last year. Just when it looked like Roswell would be canceled for good, the series was picked up by UPN.

Interestingly, the Roswell soundtrack (due Feb. 26 on Netwerk America records) features artists who've had similar rollercoaster rides in their careers. Dido, whose "Here With Me" is the theme song to Roswell, had a debut album that struggled for more than a year before it broke through to multi-platinum sales. Rock band Ivy, which appears on the soundtrack with "Edge of the Ocean," parted ways with two different record labels in a two-year period. The group, which is now signed to Nettwerk, had a cameo appearance on Roswell last year.

And rock group Sense Field, who was signed to Warner Bros. for five years, recorded an album for the label that was shelved for months and ultimately never released. Sense Field is now also signed to Nettwerk. Sense Field's "Save Yourself" is the first single and video from the Roswell soundtrack. The band will also appear on the program sometime this season.

"I like the show not because of our affiliation to the soundtrack," Sense Field lead singer Jon Bunch says, "but because it's better than most of the other shows targeted to the same audience."

Roswell is named for the city of Roswell, N.M., which has reportedly been a hub of real-life UFO sightings and paranormal activities. The TV series is about three teenage siblings who are secretly aliens with supernatural powers. The show depicts their ongoing struggle to fit in with their human world without revealing their secret.

The video for "Save Yourself" features Roswell star Shiri Appleby, who plays a character who meets a secret admirer at a Sense Field show. Bunch says of the video: "This was our second real video production, and we always wanted to do something on this level. It just came together so well, and it was a lot of fun to do. It was also nice to have someone affiliated with the show be in the video, because it just added to the story."

The Roswell soundtrack also includes Coldplay's 'Brothers and Sisters' and Zero 7's 'Destiny,' Travis' 'More Than Us,' Sheryl Crow's 'I Shall Believe,' Doves' "Blackbird," and Stereophonics' 'Have A Nice Day.'

Meanwhile, according to Netwerk, "Save Yourself" has been added to such modern-rock stations at KROQ Los Angeles and WNNX (99X) Atlanta.

Scherbart says, "There are hundreds of fan sites for Roswell and the artists on the soundtrack, and we'll be reaching out to those sites. There will also be an audio/video player that will have cross-roots distribution to Roswell fan sites. The Sense Field video will be central to the player. The user will also be able to stream clips from other soundtrack songs. The enhanced CD of Roswell has desktop wallpaper, a screen saver, and an exclusive character map. All of this gives added value to the fans."

In addition, on Feb. 26 Roswell cast members and Sense Field will make an appearance at the Virgin Megastore in Los Angeles.

For Sense Field, whose music was featured on Roswell last year, being involved with the show was an offer the band couldn't refuse. Bunch says, "Every time we turn around, there's been another opportunity involving Roswell, and we're grateful for it."

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In The Works

- March 5 will see the bow of Anika Moa's Atlantic debut, Thinking Room. The 21-year-old singer/songwriter hails from New Zealand and, where the set has already topped the album charts. The track "Youthful" has also proven to be a popular European single. Thinking Room was produced by Victor van Vuurt (Beth Orton, Kirsty MacColl). It is a solo features instrumental support by Matt Chamberlain (the Corrs, Fiona Apple) and Adam Peters (the Triffids, Echo & the Bunnymen).

- On March 25, legendary Indian musician Ali Akbar Khan offers From Father to Son. The album introduces the 79-year-old artist's son, Alam, in what Khan regards as a "passing of the torch" of music from one generation to the next. The recording will be issued via the independent Alam Madina Music Productions label.

- DreamWorks is currently setting up a pair of U.K.-rocked acts for Stateside consumption. On April 2, the label issues Deliverance by Regency Buck, a modern rock-ethnic electronic-pop collection. April 9 will see the release of Daniel Debourg's eponymous debut, a pure-pop set that is designed to compete in the teen-pop market. Both acts are slated to be promoted in the U.S. shortly.

- Big Head Todd & the Monsters will issue Riviera, the group's first album in four years, April 2. The project will be released on Big Records, an indie label formed by the trio, Todd Park Mohr, Brian Nevin, and Rob Squires. Look for an extensive U.S. tour to begin shortly after the album's release.

- The Ramones tribute album, due this spring on DV8/Columbia, is taking shape. So far, the following tracks have been completed: "Blitzkrieg Bop" by Rob Zombie, "I Believe In Miracles" by Eddie Vedder, "Havana Affair" by Red Hot Chili Peppers, "I Wanna Be Sedated" by the Offspring, "Outside" by Green Day, and "Sheena Is A Punk Rocker" by Rancid.

Sound Tracks

'Roswell' Soundtrack: The sci-fi TV series Roswell has certainly experienced its share of ups and downs. The pilot episode was originally ordered by the Fox network, but the series ended up on the WB. After two seasons, the WB dropped the series last year. Just when it looked like Roswell would be canceled for good, the series was picked up by UPN.

Interestingly, the Roswell soundtrack (due Feb. 26 on Netwerk America records) features artists who've had similar rollercoaster rides in their careers. Dido, whose "Here With Me" is the theme song to Roswell, had a debut album that struggled for more than a year before it broke through to multi-platinum sales. Rock band Ivy, which appears on the soundtrack with "Edge of the Ocean," parted ways with two different record labels in a two-year period. The group, which is now signed to Nettwerk, had a cameo appearance on Roswell last year. And rock group Sense Field, who was signed to Warner Bros. for five years, recorded an album for the label that was shelved for months and ultimately never released. Sense Field is now also signed to Nettwerk. Sense Field's "Save Yourself" is the first single and video from the Roswell soundtrack. The band will also appear on the program sometime this season.

"I like the show not because of our affiliation to the soundtrack," Sense Field lead singer Jon Bunch says, "but because it's better than most of the other shows targeted to the same audience."

Roswell is named for the city of Roswell, N.M., which has reportedly been a hub of real-life UFO sightings and paranormal activities. The TV series is about three teenage siblings who are secretly aliens with supernatural powers. The show depicts their ongoing struggle to fit in with their human world without revealing their secret.

The video for "Save Yourself" features Roswell star Shiri Appleby, who plays a character who meets a secret admirer at a Sense Field show. Bunch says of the video: "This was our second real video production, and we always wanted to do something on this level. It just came together so well, and it was a lot of fun to do. It was also nice to have someone affiliated with the show be in the video, because it just added to the story."

The Roswell soundtrack also includes Coldplay's 'Brothers and Sisters' and Zero 7's 'Destiny,' Travis' 'More Than Us,' Sheryl Crow's 'I Shall Believe,' Doves' "Blackbird," and Stereophonics' 'Have A Nice Day.'

Meanwhile, according to Netwerk, "Save Yourself" has been added to such modern-rock stations at KROQ Los Angeles and WNNX (99X) Atlanta.

Scherbart says, "There are hundreds of fan sites for Roswell and the artists on the soundtrack, and we'll be reaching out to those sites. There will also be an audio/video player that will have cross-roots distribution to Roswell fan sites. The Sense Field video will be central to the player. The user will also be able to stream clips from other soundtrack songs. The enhanced CD of Roswell has desktop wallpaper, a screen saver, and an exclusive character map. All of this gives added value to the fans."

In addition, on Feb. 26 Roswell cast members and Sense Field will make an appearance at the Virgin Megastore in Los Angeles. For Sense Field, whose music was featured on Roswell last year, being involved with the show was an offer the band couldn't refuse. Bunch says, "Every time we turn around, there's been another opportunity involving Roswell, and we're grateful for it."
NO ONE-HIT WONDER: Like most of us, mezzo soprano Anne Sofie von Otter knew only a single work by Cecile Chaminade, a female French composer who lived from 1875 to 1944: her Concertino for Flute and Orchestra. After a visit to Paris, she was unaware that there was more to Chaminade's story, and it had not been for her acompanist Bengt Forsberg's habit of scouring shops for sheet music while on tour.

Bengt loves browsing in second-hand music stores, so if he's somewhere in a foreign city, he'll come back with piano music or chamber music, von Otter explains. "Occasionally he looks at songs as well, and he found five or six Chaminade songs 10 or 15 years ago. We were putting together a program for a concert at the Paris Opera [in 1998] and looked at the Chaminade songs, and we both felt that they were marvelous and charming. [After the concert,] we thought this was really something worth documenting."

Well-known for an artistic appetite that ranges from early music to Elvis Costello to jazz, von Otter and Forsberg visited the Bibliothèque Nationale de France to find more works by the forgotten Frenchwoman to create the program for von Otter's new Deutsche Grammophon album, Mots D'Amour, due Tuesday, June 30 (12). The piece, von Otter was introduced to a pioneering woman artist who had risen to the top of her profession.

No less a figure than George Bizet recommended that the 8-year-old Chaminade—who called his "Little Mozart"—be enrolled in the Paris Conservatoire. When her mother refused, Bizet personally arranged private lessons with the school's top instructors. Admired by the top composers of her day, Chaminade began her public career as a pianist at 20. Her compositions were performed far and wide—the ballet "Colibri" was staged more than 200 times, including performances in New York. Remarkably, during her lifetime she published some 400 compositions—a feat nearly unheard of for a woman.

Chaminade married an older divorcé (in what was reportedly a strictly platonic relationship) in 1901 and was widowed six years later. When her mother died in 1912, Chaminade left music behind and became director of a hospital. Due to overreaction and an overly strict vegetarian diet, she was forced to have a foot amputated in 1938 and died in Monte Carlo six years later. Meanwhile, the stylistic advances of her countryman Debussy and of Wagner, Mahler, and Schoenberg in Europe overshadowed her gracious, straightforward music.

"The music is not at all like she was," von Otter notes. "She seems to have been not so happy, and a bit of a loner. But the music is so full of beans, as the British say! It's full of joy and sparkle and spontaneity, as though she had a great idea and simply wrote it down."

Von Otter and Forsberg went through Chaminade's 125 songs at the Bibliothèque and selected 25 of them for Mots D'Amour. They also included a selection of Chaminade's instrumental music for violin and piano and for two pianos. "Like we did for our Kornfeld album [Rendezvous With Kornfeld]," von Otter explains, "I think they're nice for someone as unknown as Chaminade to show a little bit more of what she was known for. Those two-piano pieces are very charming, and the violin pieces are very typical of their time. Her music has so much spirit, and it's very French, very accessible. You don't have to be an expert to listen to it."

The ever-busy von Otter will include six of the Chaminade songs from Mots D'Amour on an upcoming, four-city U.S. recital tour with Forsberg that will visit Atlanta, New York, Chicago, and Philadelphia March 8, 10, 13, and 15, respectively. The duo will also present a group of songs by Schubert that von Otter will record with Claudio Abbado in May, as well as a new group of Swedish songs intended for a follow-up volume to their previous collection, Wings in the Night.

In April, Deutsche Grammophon will release a recording of Handel's Hercules, in which von Otter joins Marc Minkowski's period-instruments orchestra Le Musiciens du Louvre. That same month, she joins Minkowski and the orchestra for their first-ever U.S. tour.

BY STEVE GRAYBOW

NEW YORK—In the five years since the last Pat Metheny Group (PMG) release, 1997's Imaginary Day, the band's namesake guitarist has released two trio discs, a film score, a solo project, and an all-star collaboration.

He also constructed a new, multi-cultural lineup for PMG, featuring longtime musical partner/pianist Lyle Mays, bassist/vocalist/pianist Richard Bona, drummer Antonio Sanchez, and trumpet player Cuong Vu. The revamped jazz ensemble releases a new project, Speaking of Now (Warner Bros.), Feb. 26.

The first new member to join was Mexico City-born Sanchez, a classically trained pianist/jazz drummer. Next was Bona, best known as a jazz bassist, who hails from Cameroon, West Africa, and who put himself forward as a candidate when Metheny queried him about available percussionists/socialists. The last to join was Vietnamese-born Vu, who Metheny tracked down after he heard him on an Internet jazz radio station.

"The interesting thing is that the band has been around so long that we've got people in the band now who are clearly a generation younger than the rest of us," the 47-year-old Metheny says. "A part of the musical DNA of the new members has been formed from listening to our older records, and their enthusiasm for the history of the band has inspired us to take a look at the long-term picture of what the band has come to mean. When composing material for this project, Lyle and I tried to filter that history through the prism of talent that these guys represent."

"As the world has changed, it becomes less possible to make generalizations about jazz being solely an American art form, a notion that never rang true for me anyway," the guitarist says of his ethnically diverse group. "Musicians are forever building their own musical personas by reflecting their own impressions and values through the lens of what jazz tradition has implied."

Longtime Metheny fans have come to expect each new project to traverse unexpected territory, and Speaking of Now is no exception. Taking a detour away from the dense, progressive-rock leanings of Imaginary Day, Speaking of Now revels in warm acoustic textures. Both Bona and Vu contribute wordless vocal melodies, and the addition of Vu marks the first time a trumpet has featured so prominently in the group's dynamic. (Metheny's songs are published by Pat Meth Music [BMI].)

Boston-based travel and marketing company Adventures in Rock will present Metheny promotions in Chicago, New York, Boston, and London, allowing fans to purchase travel packages that include tickets to a Metheny concert and an opportunity to meet the guitarist. This should help generate interest at retail.

"He's an accomplished, enduring artist," says James Lonten, manager of Borders Books & Music store in New York. "This promotion will be useful in drawing new and old fans to the table."

Metheny is managed and booked by David Sholomson for Boston-based Ted Kurland and Associates.
Jägermeister Music Tour Is Bands’ Liquid Asset

BY RAY WADDELL

NASHVILLE—Jägermeister, the German import liquor that’s popular in the rock world, has upped its ante in its involvement with touring acts with the Jägermeister Music Tour, featuring Drowning Pool, Coal Chamber, and Ill Niño.

A string of large clubs begins March 8 at the Hard Rock Cafe in Orlando, Fla., and will visit more than 30 markets before wrapping April 23. Clear Channel Entertainment (CCE) is producing co-promoter for this tour, which is owned by Jägermeister (Billboard Bulletin, Jan. 31).

Touring along the lines of the Warped Tour, Family Values, and the king of the genre, Ozzfest, Jägermeister’s involvement with live music dates back to 1994, when the brand started supplying fledgling indie bands with such Jäger swag as T-shirts, lighters, guitar picks, matches, and key chains. “Jägermeister has never really done any traditional advertising but has always done a lot of on-premise promotion,” Jägermeister USA brand promotions manager Rick Zeiler notes. “It made sense that since the bands were already drinking our product, it would be great to support them, and it would benefit us as well.”

When Zeiler took over the program in the late 90s, 27 acts were signed up, including Lit and Bloodhound Gang. “A successful Jägermeister presence at Woodstock ’99 convinced higher-ups to double Zeiler’s budget, and now Jägermeister is affiliated with a combined total of 114 national and independent bands.”

“Now, bands are approaching us, but back in the day we would definitely call them,” Zeiler says, “plugging for bands that, first and foremost, love to drink and promote our product. If they love Jägermeister, have musical talent, and play more than six shows a month, that would be bringing them into the family.”

One band that fits all of that criteria is Dallas-based Drowning Pool, which booked up with Jägermeister for its first tour, signing a contract with Wind-Up Records. “We always drank Jägermeister, and we had heard about bands being sponsored by them, which [was] a real dream for us,” Drowning Pool frontman Dave Williams says. The band’s management sent Jägermeister a demo, and before long it was sponsored.

“Boosted our confidence quite a bit, because all of a sudden we’re doing well, somebody likes our band,” Williams says. “It felt good. And then right after that we signed to Wind-up, so it was like, ‘The machine is rolling now.’”

Drowning Pool, which opened last year, with Drowning Pool’s breakout appearance at Ozzfest, “Every day we would appear at the Jägermeister tent on Ozzfest, and they made posters for us,” Williams recalls. “There were other Jägermeister bands on Ozzfest, like Spineshock and Union Underground. Jäger puts a lot behind their bands, and they’re asked for more shows.”

Which apparently fits Drowning Pool’s philosophy. “When we deal with somebody, whether it’s a sound company or another band, we always want as much as possible,” Williams says. “It’s all about favors.”

A BAND OF THEIR OWN

While Jägermeister’s involvement with bands has been extended for nearly a decade, the Jägermeister Music Tour is its first full-blown national tour. “We definitely wanted to create and brand the tour, we own, the bands are very happy with it, it’s cold to support them,” Zeiler says. “We’re at the venue and we’re able to create the lineup and determine what goes on at the venues from the ground up.”

“Zeiler says, “We want to be able to give each person who purchases a ticket a local treat—depending on what the venue is, they will receive a free compilation CD of great bands like Drowning Pool, Pantera, Redline, Insane Clown Posey, Clutch, Systematic, Endo, and, of course, Ill Niño and Coal Chamber.”

CCE was hired to deal with logistics, pay the bands, coordinate with the Agency Group booking agency, and oversee such aspects of production as travel and backline equipment, as well as to promote the shows.

“The main reason we chose Clear Channel is because they own or manage most of the venues we’re playing, plus they own all the radio stations,” Zeiler says. “It’s sort of a one-stop shop for what we’re looking for. We’re able to maximize our radio buys, and we’re able to do what we want inside the venues, within reason.”

Jägermeister has invested $1 million in the tour, Zeiler says. “We never expect to make money off this tour, but we want to build and brand a special tour that people associate with Jägermeister. We definitely want to make this an annual tour. Next year we’re looking at playing 3,000- to 5,000-capacity venues and one day be as big as Ozzfest. Each year we want to grow, and hopefully our ticket price won’t.”

Rich Levy, who is spearheading CCE’s efforts on the Jägermeister tour, says Jägermeister’s involvement helps keep ticket prices low. “You see a lot of shows where as the level of talent goes up, ticket prices go up accordingly,” Levy says. “With this tour, fans have a chance to see three headliners with a $20-ish ticket price, and there is no way that could have ever happened without Jägermeister’s involvement.”

Levy believes the Jägermeister Music Tour could well become a franchise tour. “The tours that have had success as franchises all have a lifestyle element, whether it’s Warped or Ozzfest,” Levy points out. “Jägermeister...”
To find out how stars are treated here, cut this ad out and sit on it.

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CATHERING TO KIDS: The Iladis Disney Live tour, now going into its fifth year, is experiencing a growth spurt. Even before the headliners have been named, the event is set to play 25-30 markets this year (compared with eight last year) in 10,000- to 15,000-seat venues and possibly arenas, as well as amphitheaters. It will have a promoter, a ticket price tentatively set as "low," and a large festival component. Making this growth possible is Radio Disney Live's new partner, Creative Artists Agency (CAA), which will book the acts and route the tour.

With Disney's VP of sales and marketing, Jim Pastor says, "Everything we've come to learn about event marketing is that the one segment that is underserved is families. This creates cross promotional opportunities for our clients—spooners who are looking for nontraditional ways to communicate their message in front of a key target. We also want to allow listeners to experience the brand Radio Disney in a new way that we can't fulfill on-air. This is the opportunity for some of our listeners to have their first live-concert experience."

Pastor believes Radio Disney, an ABC-owned radio network targeted at children, has a music-centered brand that is unmatched in the industry. Combining the main stage music with a second stage and a festival area results in a "well-rounded experience for kids to get involved with sponsors and their products as well," he says. He also predicts a lot more growth. "We think this is just the beginning of Radio Disney Live."

CAA music agent Jeff Frasco says that the festival will have three or four second-stage acts, as well as four to six on the main stage. It kicks off after the July 4 holiday weekend and runs through the end of August. Frasco says, "We'll sell it to whomever we think can do the best job promotion-wise."

GEORGIA LAHNS: Ron Simpson, owner of Atlanta-based RCSProductions, is consulting on several small, all-law amphitheaters to be built in Georgia. The ground will be broken Feb. 28 for the Fayetteville Amphitheater, under the auspices of the Main Street Organization, a national group with member cities that meet historic criteria. The shed, located south of Atlanta, is expected to open in August. Simpson says it will be a 2,500-capacity venue and will cost about $3 million to construct.

Simpson is also consulting on the site for a new amphitheater in Dalton and Calhoun. A fourth one—in Rome, Ga.—is in the beginning phase. Simpsons says it will be "2003 before it gets stirring."

He adds, "We're concert promoters who have found another little niche in consulting, since we're the guys who are using these amphitheaters all the time."

HE SINGS THE SONGS: Barry Manilow is halfway through his 40-city tour, promoted by Concerts West, and he's doing gangbusters. The results are all over the Billboard Boxscore this issue. Manilow will spring four sellout shows at Radio City Music Hall in New York during the Feb. 8-10 weekend. Most of his bookings are multiple gigs, although he is returning to one arena, MCI Center in Washington, D.C., where he played the venue's grand-opening.

ROCKIN' IN PA.: Andy Long, GM for SGX at First Union Arena in Wilkes Barre, Pa., is having a great first quarter, despite the poor state of the economy and the dearth of concert tours. Long tells Billboard that during the week of Feb. 4, he had a sellout Linkin Park concert (Feb. 7), with 8,000 fans attending; Janet Jackson sold out a show (Feb 8); and a Weezer show (Feb 9) was 60% sold a week out. A March 3 Neil Diamond concert sold out at 9,500 capacity, so Long added a March 4 date.

Long says he budgeted for 12 concerts for the year, and now it looks as though he will have eight or nine in the spring. "My February and March are slammed, which is great."

Neighboring First Union Center in Philadelphia has a similarly upbeat story to tell. Comcast-Spectator senior VP John Page says that in a 12-day span—Feb. 13-24—the building complex, which also includes the First Union Spectrum, hosted 21 events, including six sellout Billy Joel/Elton John shows, and Linkin Park (Feb. 13). Page estimates that close to 200,000 people will attend those arena events, 110,000 of them for the Joel/John Face to Face tour.
ALBUMS

Edited by Michael Paolotta
POP

**TEENAGE FANCLUB**

_Howdy!_

PRODUCER: Teenage Fanclub

Thirsty Ear 57112

Imagine a day on the beach on a lazy summer day with a half-read book stretched in the sand, a cooler of ice-cold drinks at arm's reach, and a Discman playing the perfect album to capture the moment. Teenage Fanclub's _Howdy!_ fits the bill to a tee, with its lush harmonies and simple pop themes lending itself to just such a postcard-perfect escape. On the group's sixth full-length effort, earmarking songs about the light-hearted side of life and love abound. From album opener "I Need Direction," with its Beach Boys-sounding backing vocals amid happily amorous lyrics, to such tracks as "Near You!" and "The Sun Shines From You," which both touch on unattainable love, listeners can breathe easily. There's nothing harsh or grungy from the songwriting style of this trio (Norman Blake, Gerard Love, and Raymond McGinley). On the contrary, it's pure cotton candy for the ears, and it sounds sublime.—**JP**

**VARIOUS ARTISTS**

A Broadway Valentine

PRODUCER: Bruce Kimmel

Fynsworth Alley 302 062 121 2

This compilation of songs from the heart of Broadway is like a heart-shaped box of candy: mostly concoction but undeniably tasty. The set defines Broadway loosely; some songs aren't from stage shows at all (Sondheim’s "Take Me to the World" from the TV musical _Evelyn Prentice_ and "Sooner or Later" from the movie _Dick Tracy_), while others are from film adaptations of their stage musicals. In the film adaptations, such as "Love You" from _Mame_, Producers Bruce Kimmel avoided the easy route of choosing only well-known songs—little known tracks like Irving Berlin's "Take Me With You Soldier Boy" (but from the film version _This Is the Army_) and "Mr. Right" (from _Kurt Weil_ and Alan Jay Lerner's _1948 collaboration, Love Life) take their place alongside more familiar fare. Highlights include Twigg and Tommy Tune's tone-tapping rendition of "A Room in Bloomsbury" from Sandy Wilson's _The Boy Friend_ and Mary Cleave Haran's swinging version of the title tune from the Rodgers and Hart show _Marry an Angel_. Liner notes would have helped this collection immeasurably, but even without a sense of context or background, the songs alone are sweet treats for romantics. Visit fynsworthalley.com.—**WH**

**KASEY CHAMBERS**

_Barricades and Brickwalls_

PRODUCER: Nash Chambers

Warner Bros. 48028

What's an artist to do when writing material for a sophomore album that will very likely be compared with the artist's critically acclaimed debut, one that earned two ARIAs (Australian Grammy's)? Just ask Kasey Chambers, who has created a series of stirring, passionate songs that capture raw emotion and a simultaneous toughness amid a blend of country, blues, and folk musical influences. _Barricades—which features contributions from Lucinda Williams and Matthew Ryan, among others—moves from expressing personal double-crosses on the gorgeous "Not Pretty Enough" to more biting, rebellious lyrics on the country rocker "Runaway Train." Chambers also reveals the achingly vulnerable relationships on "A Million Tears," a flowing duet with Ryan. Even when she extends into the issue of world hunger on "Ignorance," a hidden track, the words are always genuinely moving.—**JP**

**JENNIFER LOPEZ**

_J-Lo, The Remixes_

PRODUCERS: various

Epic 86399

More than most current pop artists, Lopez's profile has benefited from radically revised versions of her singles. In fact, to describe the alternate takes of her recent smash "I'm Real" and "If There's Something About a Man That Isn't It Funny" as remixes would be false, since they're essentially new jams with barely similar hooks and lyrics. Since such tracks can't boost the artist's current_J-Lo_, why not thread _em on a separate full-length set that also revisits her hits to date? As a rule, "remix" sets tend to be lame, money-moochin' filler sets, but _J-Lo of Love_ is the exception. Listeners are offered a fresh look at youth-oriented hits like "Love Don't Cost a Thing" (the U.K. Schoolyard Mix featuring Fat Joe) and "If You Had My Love" (the Dark Child Mix Master_). While also getting revamped versions of potential future hits like the disco-soaked "Walking on Sunshine" (Metro remix). Rounding out the set is the brand-new "Alive," a lovely ballad from the film _Enough_.—**LF**

**SADE**

_Lovers Live_

PRODUCER: not listed

Epic 86373

Without question, one of last year's best live shows was Sade's Lovers Rock Tour. For those who missed it, along comes _Lovers Live_, which delivers the goods in signature Sade style. Recorded during September tours in Anaheim and Englewood, Calif., _Lovers Live_ features all the classics that fans have come to know and love. Sequenced like a tumultuous love story, starting with "Cherish the Day" and ending with "Is It a Crime," the set takes listeners there and back—sometimes in the course of one song ("The Sweetest Taboo"). Stuart Matthewman's saxophone solos on "Jezebel" and "Kiss of Life" could easily move some to tears (and did so in concert), while Sade's performance of "Steady Love" and "No Ordinary Love" should move more. And 17 years after its original release, "Smooth Operator" has lost none of its inner beauty. A nice complement to this disc is the Sophie Muller-directed DVD/VHS of the same title.—**RH**

**R&B/HIP-HOP**

**OLETA ADAMS**

_All the Love_

PRODUCERS: Ricky Peterson, Peter Wolf, and Oleta Adams

Planer 5711

In this overcrowded world of contemporary R&B, where many artists are still in their teen years, one has to wonder if room still exists for the artists who came before. In a word, absolutely—as Oleta Adams proves on her debut set for Pioneer Entertainment. Known for her part in the cover of Brenda Russell's "Get Here" and "Rhythm of Life," the singer/songwriter returns in fine form on _All the Love_, which strong suits in the U.K. last year. The album finds Adams effortlessly traversing a wide musical terrain, from traditional soul to funk and several points in between. Her lush alto caresses each track with a simple, understated grace that is hard to find on contemporary recordings. As it stands, the set is one of the year's best._Add All the Love takes a sophisticated approach to Valentine's-themed tunes._

(Continued on next page)

**VITAL REISSUES**

**NANCY WILSON**

The Essence Of Nancy Wilson: Four Decades Of Music

COMPILED PRODUCER: David Nathan

PRODUCERS: various

Capitol/EMI 72435-34507

Dramatic, Saegh. Sophisticated. Elegant. Mellow. Throughout her 50-year career, the jazz singer/cornet/clarinet/tenor/ soprano saxophonist Nancy Wilson has exuded these various musical 2ds with her moving vocal interpretations. From her swinging with jazzmets like Cannonball Adderley and pianist George Shearing or putting her unique spin on pop standards as well as tunes penned by her husband, Max Kam, James Taylor, and Gamble & Huff, Wilson has always been adept at making a song her own. Discovering by saxophonist Adderley, she began recording for Capitol in 1959. But it wasn’t until her fourth album, which paired Wilson with Adderley, that commercial success arrived—in thanks to her 1962 top 20 R&B hit, “Save Your Love for Me.” That classic performance plus the Grammy Award-winning “You Don’t Know How Glad I Am” and early session work with trumpeter/alarr Egbert. Wilson’s "Send in the String" (Seven Son”) are among the highlights on this first disc—aptly titled _Speaing of the Decades—that opens this glorious David Nathan-helmed four-CD, 80-song retrospective. But it’s the other three discs that get down to the heart of Wilson’s Capitol career. Disc Two, _From the Vaults_, unveils 14 tracks from the singer’s previously unreleased 1968 album _Live at the Sands_. In addition to chart hits "Peace of Mind" and "Face It Girl. It’s Over," Wilson gets the Las Vegas audiencers’ favorite "Hello Young Lovers." Rounding out that CD are nine additional unreleased tracks recorded on various dates. The most telling of four CDs is disc three, Nancy’s Choice. Wilson herself chose all 22 of the disc’s sides, which showcase the singer’s various personalities. Noteworthy tracks include "China" and Wilson’s wistful version of an old Eddie Kendricks tune "Can I." Fourth disc Helen Gems features several cuts formerly available only in Japan, including live versions of Wilson’s performance staples "The Greatest Performance of My Life," “Guess Who I Saw Today,” and “When Did You Leave Heaven?” An accompanying booklet includes a Billy Vera bio, interviews with Wilson’s longtime manager John Luke and her musicians, celebrity quotes, plus comments from Wilson and publicist Lynn Colon on the singer’s two previous albums. Unlike many contemporary singers whose limited range keeps them rooted in pop or R&B, Wilson symbolizes an unfortunately bygone era of truly talented song stylists who could successfully transcend genres without missing a beat. It was about the voice and the song—which is the essence of Nancy Wilson.—**GM**

CONTRIBUTORS: Leila Cobb, Larry Ritch, Steve Graybow, Rashan Hall, Carla Hay, Wayne Hoffman, Gail Mitchell, Jill Pesselnick, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the editors to deserve special attention or otherwise noteworthy. OFicial chart potential. NOTEMERIT: Releases of critical merit. VITAL REISSUES: Reissued albums of special artists, archival, and commercial interest, and reissuing of collections of works by one or more artists. PICKS (N): New releases predicted to hit the top half of the chart by the corresponding editor. CRITIC’S CHOICE (N): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (N): Picks that were featured in the Music To My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paolotta (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10030) or to the writer in the appropriate borough.
emerge evenly around the listener. As Don Felder and Joe Walsh’s magnificent guitar solos take the song to its fade, check the pretty, understated acoustic guitar strumming in the center channel, or for that matter, the supporting melodic lines created by additional guitar tracks, together with another, in each of the rear speakers. You can’t do that with an ordinary CD. Just as the Eagles benefited from the impressive synergy of each member—all contributing songs, vocals, and multiple instruments—the presentation of Hotel California on DVD-Audio is greatly enhanced by the format’s offerings of multichannel audio and advanced reso- lution. “In the Fast Lane” and “Victim of Love,” both marked by Walsh’s instrumental prowess, are also heard in a new way: guitars suddenly uncovered by virtue of their placement among the new speakers added in a 5.1 array. Elliot Scheiner, the 5.1 pioneer who mixed the Eagles’ High Infidelity Over DVD-Video, created the surround mix for Hotel California at Glenn Frey’s personal studio, the Dog House, with original producer/engineer Bill Szymczyk. In addition to production credits and still photos, the Hotel California DVD-Audio includes a video interview with Szymczyk. The sometimes driving, sometimes mellow rock of the Tom Johnston-led Doobie Brothers is represented on 1973...
**NEW & NOTEWORTHY**

**REMYSHTAND Take a Message (4:32)**
**WRITER:** R. Shand
**PUBLISHERS:** Mortal Music, SOCAN
**TOP PROMO**

Comparisons to Maxwell and Prince are likely to flourish, but Remy Shand is a singer/songwriter as unique as his name. The 23-year-old recorded his entire debut album, The Way I Feel, at his home in Winnipeg, Canada, taking on all of his duties associated with the project. "Take a Message" is a highly individual piece of work, obviously inspired by Shand's heroes Marvin Gaye, the Isley Brothers, and Stevie Wonder. It possesses a slow-grooving, '70s-inflected feel, with cool vocal echoes backing his smooth, sighing falsetto. The chorus flows as naturally as a song you've heard 100 times. But this tune is more about the sum of its parts, which is tough to define without aural accompaniment—and that's your call to search out this significant new talent and discover his unique vibe for yourself. "Take a Message" will draw immediate, passionate reactions; it deserves a shot.

For some reason, Motown chose to include a high-energy dance remix on the promo—huh? It strips away every iota of the song's personality. The man got it right the first time. Don't tamper with it when it's not broken.

**TAUPIN song. Country programmers would do well to embrace this song.**

**TERLINGA**

**CEE-LO Closet Freak (3:40)**
**WRITER:** T. Callaway
**PUBLISHERS:** God Given Music, BMI
**TOP PROMO**

A mixture of pure funk and hip-hop, Cee-Lo gives the listeners a peak into his world with "Closet Freak." As a member of the Goodie Mob, Cee-Lo is used to taking chances with his music. His collaborations with De La Soul, Common, Lauryn Hill, Carlos Santana and Dungeon Family mates OutKast have all been spirited affairs. Now out on his own, the Atlanta native continues to push the boundaries of traditional hip-hop with the lead single from his forthcoming Cee-Lo Green & His Perfect Imperfections. Cee-Lo uses live instruments to bring alive the horn-driven track that he wrote and produced. In addition to dropping three verses about taking pride in one's individuality, the MC also croons on the hook—all about a self-contained superstar. Despite the pure genius of "Closet Freak," Arista may have an umbrella of little legal contour. Hopefully, R&B formats will be willing to take a chance on the eclectic single. It's time to get your "closet freak" on.—**RH**
Def Soul's Montell Jordan Returns
 Singer/Songwriter Opens Up Like Never Before With Eponymous Disc

BY RASHAUN HALL
NEW YORK—Montell Jordan has decided to be a little selfish. For his fifth Def Soul release, Montell Jordan (Feb. 26), the Los Angeles native made music that means something to him.

"Normally, I've tried to do joints to make people move," Jordan says. "I'd usually sit down and try to create that formula, but this time I didn't take that approach. I've done that for four albums—trying to give the public what I thought they wanted. On this album, I really wanted to make something about me and what's going on in my life. This really isn't an album for the public that I used to make records for. I used to make records for street credibility, but this is for women to be able to identify with a man who's trying to be a good man but has some issues."

It wasn't an easy endeavor for the Atlanta-based singer/songwriter. In addition to either writing or co-wrangling songs and producing more than half of them, Jordan dug deep into himself to offer something more, whose songs are published through Hudson Jordan Music Publishing.

"When you break it down and you have to look at yourself—I imagined it, I made it out to be. It's like doing time. You have time to sit in your own little cell and reflect on the circumstances that are not your fault, but you also see the circumstances that are your fault. That's what I did on this album."

Jordan also felt it necessary for lead single "You Must Have Been" to be unlike any of his previous offerings. "I wanted this to be my first album. I didn't want to come out with another up-tempo record, sell a million records and then go cold, and then I drop a ball and everybody forgets about me until I come out with another party record. People get bored easy. I am not an artist rather than for a song." The singer also addresses the lack of respect he's received in the music industry on "Montell's Anthology." "I'm usually the guy that smiles when things are going wrong, but that was just a day when I wasn't smiling, so when I went into the studio, some things came out. A lot of the stuff I love, it, the album comes out, goes gold, and I then I drop a ball and everybody forgets about me until I come out with another party record. People get bored easy. I am not an artist rather than for a song.

I really don't have any issues with the people that I directly or indirectly talk about in the song." Jordan notes, "I was just a little hurt to hear the things that people praised and the people they found to be the saviors of R&B [at the time]. After four albums, I still don't hear my name being spoken—they still think of me as a one-hit wonder. When I look around, I see Mary J. Blige and I see R. Kelly, but I don't see many other people with five albums."

Def Jams/Def Soul director of marketing Dexter Story says, "We felt it was time to open him up. It's time that people get to know him. This is the first album where he was being himself. That's why the album is self-titled. "We will be doing a lot of lifestyle pieces that show him in his element. The look continues. We recently tapped an episode of BET's How I'm Living where they followed him around as he worked, cooked, bowled, and spent time with his kids." Def Soul launches a promotional tour Saturday (16), targeting both lifestyle-oriented vendors and retailers. Jordan—who's managed by Kristen Hudson for Atlanta-based Enterprise music and bookers, such as William Morris Agency—co-hosted a Macy's in-store fashion show in New Orleans during the Super Bowl. Retailers like Jim Stella, a music buyer for N.Y.-based Trans World Entertainment, believe fans will appreciate Jordan's new sound. "Looking at R&B in general, this album is right into the groove," Stella predicts. "It's not a retro soul record, but like those records, it's people's stuff, and it's their stuff to be into—not talking about the money and the game, but rather love and being loved."

Most recently with Jad Anansi Records—where he oversaw the repackaging of catalog by Peter Tosh and Bob Marley—Strickland decided it was time for a change. His mission is to promote a higher level of consciousness through message music and timeless sounds," he says. "It's time to re-evaluate our roots and ourselves."

The full-length stand-alone is available on Sony/RED in conjunction with the JRB Label Group. The latter company, headed by former PolyGram VP of sales Jeff Brody, will handle retail marketing as Strickland supervises the promotion end. Beatin's first project is the March 26 release of The Animus/Producer (Sony). Also available on the Beatnik label is Unforgettable album. They're releasing the Eponymous Disc project for Warner Bros. and Five.

Rhythm, Rap, and The Blues

BACK TO BASICS: It's anyone's guess as to how this year will pan out for the music industry as it continues to deal with a sluggish Domestic, Bush preparedness, and staff layoffs. But thankfully, all that hasn't dampened the spirit of those individual entrepreneurs who believe their endeavors will bring something new to the table. Marketing newcomers are Adult-based Beatnik Music Group and Naperville, Ill.-based JenStar Entertainment.

As with any team, the making of the single "Slow Dance" bows March 19: album Finally drops May 14. Payne has also signed 19-year-old singer/ dancer K.J.

I HEAR THE DELLs: The guys from the '50s are back, Chuck Barksdale and the Dells says, discussing the quintet's new project. It's a rerecording of the quintet's 1970 R&B hit "Open Up My Heart," due Feb. 11 on Miami-based DeVine Records. Net proceeds from sales of the EP will be donated to an established charity that assists such displaced victims of the terrorist attacks as domestic and temporary workers, unskilled laborers, and other casualties. The "Open Up My Heart" project is the vision of the Dells' attorney, Nina-Dawne Williams. Barksdale says, "This record isn't about the chart. It's about getting money to help people." Recorded in Chicago and Miami and produced by Grammy Award-winning Thomas "Tom Tom 84" Washington (Earth, Wind & Fire), the song also features the Miami-based multiculti-ensemble Jubilante and the Baby Dells All-Stars—a 15-strong contingent of the Dells' 1980s lineup and their young playmates. Barksdale says, "If that doesn't tug at your heartstrings, I don't know what will."

INDUSTRY BRIEF: Natalie Cole has signed with Verve. The move reunites her with Verve Music Group chairman Tommy LiPuma, producer of her Unforgettable album. She's currently working on her debut set for the label, slated for fall.
LOUD GETS SUCKAFREE: After a heated bidding war, Lil' Flip and the rest of the SuckaFree family have found a new home with Loud Records. The Houston-based label has signed a deal with the New York-based rap entity. In an exclusive interview with Words & Deeds, Flip and SuckaFree CEO Huffman discussed the pact.

SuckaFree's New Home. Pictured at the signing of the SuckaFree and Loud Records pact, seated in front from left are Loud president Rich Issacson, SuckaFree CEO Huffman, and Lil' Flip. Standing in back, from left are Loud senior director of A&R Charlene Thomas, Loud senior VP of business and legal affairs Michael Cirelli, Loud VP of promotion Randy Franklin, H.S.E.'s Redd, H.S.E.'s Runn, and Loud CO Randy Roberts.

"They weren't trying to crumble us like the rest of the labels," says Huffman, who gives much of the credit to Loud senior director of A&R Charlene Thomas. "They gave us everything we asked for. We know what we're capable of doing. But we also know that we need a solid machine behind us that's going to put money up front to push our project." The first release from the union will be Lil' Flip's Underground Legends. Due in either March or April, the album features Bizzy Bone and Juvenile, among others. "I'm going to stay with the same thing I've been doing—representing the South,"Flip says of his game plan. "I just want to take it to another level by showing them how we do it.

Following Lil' Flip's major-label debut, SuckaFree/Loud will release the debut project by the group H.S.E., which includes Lil' Flip, Redd, and Runn. According to Huffman, this new relationship may become a long one. "Right now, if we get this ball rolling, Loud is liable to have everything SuckaFree put out.

ONE LAST BOUNCE: Tha Likes, Ice-T, Snoop Dogg, and Xzibit, among others, offer their interpretations of the album. It's a thought I came up with the day after he was killed," J-Ro says of SuckaMan, who died April 25, 1999, at the age of 47 (Billboard Bulletin, April 27, 1999). "At first it was just going to be a song. I wanted to get everybody on it and give it to radio—I wasn't even planning to put it out commercially. The response I got back was so overwhelming that I knew I had to do a whole album.

"My favorite song is "More Bounce to the Ounce," the longtime Roger & Zapp fan adds. "I remember the first day I heard 'More Bounce to the Ounce.' My friend Pumpkin told me about it. He started singing it, and he had me anxious to hear it. I heard it a few days later, and it became my favorite song."

According to J-Ro—who doubles as Wolfpac CEO and one of the disc's executive producers—the album took two years to finish because of the number of artists involved. "Every time we thought we had the album finished, someone would say, 'We're not trying,'" J-Ro recalls. "The Gap Band's drummer is telling me that Charlie Wilson wants to get on it. We reached out to him when we began, but they were on another label. So we're trying to figure out a way to get him on.

A portion of the album's proceeds will benefit Troutman's estate. The title track—which features Ras Kass, Kam, Talib Kweli, KRS-One, and Merzic stylz—will serve as the first single. The accompanying clip was directed by DeVon Délavence and highlights the man behind the music. "If you play any of his songs, people will know every word," J-Ro says. "But a lot of people don't know who made it. If you tell them, 'Roger Troutman,' they'll say, 'Who?' We just want to let people know who made all this music that they've been partying to and making babies to.

HIP-HOP AT LINCOLN CENTER: Lincoln Center's Avery Fisher Hall/home to the New York Philharmonic—might not have been ready for hip-hop, but hip-hop was definitely ready for it. The Roots, Talib Kweli, and Juggar Wright invented the hallowed halls Thursday, Jan. 17. Organized by Turnstyle NYC, the concert also featured appearances by hip-hop legends Large Professor and Kool G. Rap. Jay-Z, who recently collaborated with the Roots on a song that was on his Unplugged special, returned the favor by performing a few numbers. Rashaun Hall may be reached at rhal@billboard.com.

* * *

**Records with the greatest impressions increase. © 2002, Billboard. All rights reserved. Compiled from a national sample of singles that supplied by Broadcast Data Service. This data is used to compute the Hot R&B/Hip-Hop Singles & Tracks chart.**
The Beat Box Hot Plate

Steve Wilson, Jr. " indiscriminate‖ mix interweaves filtered beats, disco sensibilities, and propulsive rhythms. Restructurings are also provided by Victor Calderone and Junior Vasquez. 

Dawn Tallman, "Goin' Up" (Shag single). The first release from this new label seamlessly merges Tallman's gospel-inflected vocals with soul-soaked rhythms. Glenn D. Thornton's Together in Spirit mix recalls the spiritual vibe of clubs like Zanzabar, while Wil Milton's Touch Tuesday mix is the next best thing to a Sunday-morning revival. Contact: 609-758-1563 or e-mail slag@oal.com.

Urban Knights IV, "Clubland" (Narada Jazz single). Led by pianist Ramsey Lewis, Urban Knights effortlessly take on the jazz and dance worlds with this pumping jam. Chicago house veteran Vince Lawrence, who co-wrote and produced the track, has crafted two late-night mixes, complete with wicked piano, trumpet, and keyboard solos.

Nickodemus & Osiris Featuring Carol C., "Marinera" (C. Bonus Step single). "Mariposa" bumps along with sensual, slinky Latin-spectacle flair. Perfectly complementing the stumpy beats are the soaring vocals of C. Bonus track "Inside the Dance" is awash with broken-beat mannersms and slick instrumentation.

All participating DJs and promotors will donate their usual fees from one evening to the cause, while club owners will either donate door proceeds from one evening or pledge an overall financial contribution. The Nordoff-Robbins Music Therapy Foundation provides support for the Nordoff-Robbins Music Therapy Centers in London and New York, which provide music therapy for autistic and other severely disabled children.

"I've always wanted to help children," explains Vega, a father himself. "To be able to do it in a musical way makes it that much more special. Music is such a powerful tool." For more info, contact Leslie Doyle at 201-835-9757 or babydoll@home.com, or log on to Worlddjday.com.

ALL MIXED UP: On the heels of the label's Sounds From the Verve Hi-Fi (compiled by Thievery Corporation), Verve Records will issue Verve Re-

Reminiscences on board for the collection: Bill Diamond (Willie Bobo's "Spanish Grease"), MJ Cole (Carmen McCrae's "How Long Has This Been Going On"), DePhazz (Ella Fitzgerald's "Wait Till They See Me Rockin") and Nina Simone's "See-Line Woman.

NEWSY NEIGHBORS: Drum'n'bass DJ/promoter Dieselboy has entered a new partnership to record and release new music. Dieselboy is currently co-headlining the 16-date Dirty Beat 2002 tour with DJ Rap. In April—along with DJs Dara and AK1200—he's confirmed for the Planet of the Drums tour.

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Dodge Truckville Promotion Drives Exposure of CD Series

BY DEBORAH EVANS PRICE
NASHVILLE—As the popularity of Texas music continues to grow, executives at Smith Music Group are looking to increase exposure for their "Live From Billy Bob’s" brand and its participants. "It’s been all over television," Smith Music Group president Rick Smith says of the Truckville spots, which are the centerpieces of a two-year deal with Dodge. "We produced a CD sampler based on our ‘Live at Billy Bob’s’ Texas series. These are given out at [more than 500 participating] dealers. You come in and test-drive a new Dodge truck, and they’ll give you a CD.”

NEW DISTRIBUTION
Smith recently signed a distribution deal with Image Entertainment (Billboard, Jan. 26) and plans to issue select "Billy Bob" titles in both audio CD and DVD-Video formats. "We’ll shoot them with five cameras," Smith says of the projects selected for DVD-Video release. CDs will be the first, but DVD-Video release via the new agreement with Image. Smith is currently negotiating with other artists for both audio and DVD-Video releases. He hopes to have a total of five live albums from "Live From Billy Bob’s” CD titles in the market-place by the end of the year.

The company is also shooting footage to be used for an infomercial. "With the number of people we have minute infomercial for the project that will drive retail sales," Smith explains. "We are going to all the SoundScan markets buying our broadcast time."

Smith is pleased. "It’s a great set for the group," he says of the series so far and says people appreciate the quality of the recordings and calibre of talent. "Even the guys here in this community that are pretenders and wannabes. That’s the greatest live Hag record I’ve ever heard," Smith says proudly.

The series has also been successful at spotlighting both veteran and newcomers. "It’s just great promotion for these artists at this point and time in their career," Smith says. "At [one] end of the spectrum, I’m doing Pat Green, Cooler Grass, the up-and-coming, and [at the other end] I’m doing the guys that are legends. I’m having the time of my life.

The future looks even brighter. "We are running through the club every week, with the number of promotions I’m doing, we’ll get our fair share of it and build a brand," he predicts. "The early artists, [I] really have to thank them a lot for trusting me to get to this point. I think the later ones are going to get a lot of benefit from all of the work we’ve done up to now."

In The News

• New York-based Republic/Universal Records, best-known in country circles as the label home of Pat Green, has signed Felice-based creator Nori to its roster. Nori is being produced by Nashville veteran Clyde Brooks.

• Orlando, Fla.-based bluegrass label Powell Records has signed a national distribution agreement with Select-O-Hits in Memphis.

• Warner Bros. artist Elizabeth Cook signs with Wayne Entertainment for management. Former Warner Bros. Nashville senior VP/GM Bill Mayne launched the company last fall.

• Alt-country band Cross Canadian Ragweed signs with Austin-based Lead Dog Management. Current manager Shannon Canada, wife of the group’s Cody Canada, remains at tour manager.

• Universal South head of promotion Bryan Switzer has hired five staffers for his department this year. Nashville midfielder Kevin Erickson joins Universal South in a similar capacity; he will be based in Chicago. Tony Benken exits the Nashville office as an executive of Universal Music Marketing to join Universal South as Northeast regional. He will be based in Nashville. Former RCA pop promoter Angela Borchetta joins as Southeast regional and will be based in Atlanta. Reba McEntire’s former tour manager, Jake LaGrone, joins as Southwest regional and will be based in Dallas. Promotion coordinators Laurie Gome joins from World Class Travel.

• The Academy of Country Music (ACM) board has voted to honor talent buyer Don Romeo by renaming its talent buyer category the Don Romeo talent buyer of the year award. The first ACM Awards ballot was mailed to voting members Jan. 31. Final nominees will be announced the week of March 11. The awards show is May 21 at the Universal Amphitheatre in Los Angeles and broadcast live on CBS from 8 p.m. to 11 p.m. (ET/PT).

• The Sugar Hill label has acquired the rights to the Western Wind label. Sugar Hill has signed former Geffen artist Rhett Atkins to its artist roster. The first Audium disc, Friday Night in Dixie, is due March 26.

At Lyric Street Records, Northeast regional director of promotion Desi Palermo relocates from Boston to Nashville and assumes the Midwest promotion duties previously held by Renee Lymon, who was recently promoted to director of national promotion. Director of regional promotion Shari Reinschreiber will fill Palermo’s slot in the Northeast.

Former record promoter Jim Dorman has joined the Warner Bros. Southeast office as West Coast regional. He replaces Jennifer Shafter Thorpe, who recently joined MCA Nashville for Northeast regional duties. Dorman most recently worked at MCA Nashville, following a long stint with Epic.

Lisa Westerfield has joined Nashville-based public-relations firm Full Court Press as a partner with company founder Mike Hyland. Westerfield was previously director of marketing and communications for Gaylord Entertainment’s Opryland Hospitality Group.

 Former Columbia and Monument regional promoter Wix Wichmann has been named Jim Beam tour manager for Montgomery Gentry. The duo recently renewed its tour sponsorship deal with the liquor manufacturer.

The 36th Annual Country Music Assn. (CMA) Awards are set for Nov. 6 at Nashville’s Grand Ole Opry House. The show will air live on CMT and be hosted by Vince Gill. The first ballot will be mailed to CMA voting members June 5.

The Americana Music Assn. has anemic September as the next best time for media and artist relations for the island Def Jam Music Group in New York.

Alan Jackson, Martina McBride, Lee Ann Womack, and Toby Keith are among the first artists confirmed to perform at Fan Fair, set for June 13-16 in Nashville. Also scheduled to perform are Jessica Andrews, Brooks & Dunn, Kenny Chesney, Diamond Rio, Sara Evans, Jamie O’Neal, Brad Paisley, Sheryl Crow, and Keith Urban.

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**FEBRUARY 16, 2002**

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**TOP COUNTRY CATALOG ALBUMS**

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TV Show Launches Fresh Talent

BY TOM GOMES
SAO PAULO, Brazil—It’s unusual for any act—much less a Brazilian act—to top sales charts with a debut album. But singer Robinson and his dian Rinaldo & Liriel are exceptions. This week, while the duo has landed the No. 3 slot in Brazil’s list of most-sold albums, Robinson—who topped the same chart three weeks ago—

Both acts have in common the same label—Warner Music’s WEA—and that they were discovered on Programa Raul Gil, a phenomenally popular TV contest show for new acts that airs every Saturday after-
noon on the Record Network.
Robinson has already sold more than 700,000 copies of his album, Anjo, and Rinaldo & Liriel’s Lamento Romance, is following the same path.
The albums’ sales—which are expected to surpass 1 million units—have been enough of an incentive for WEA to sign the rising stars: Warner Rapeza, president of Warner Music, says the label is planning to extend its reach beyond Cuban music. “I got tired of producing tours and not getting enough label support,” Cancio says. “We got to a point where, because we didn’t have enough support, we couldn’t grow anymore.”
Following the release of Charanga’s album, Cancio will put out Cambio de Tiempo, the latest disc by a cappella sextet Vocal Sampling, a group that formed from Decca and Zagg World for distribution in the U.S. and Puerto Rico. Likewise, he’s also producing albums by Manolin, El Médico de la Salsa, and Roberto Poveda, a well-known Spanish-language television personality. Cancio’s product is distributed in the U.S. and Puerto Rico by Latin Distribution.

WHAT GOES AROUND: Emiliano Estefan Jr. has filed a lawsuit alleging defamatory and abusive of process against Juan Carlos Diaz, a Miami-Dade Circuit Court judge. Estefan’s suit, filed Jan. 31 in Miami-Dade Circuit Court, describes a two-year pattern of harassment by Diaz against the Estefan family, accusing Diaz of misbehaving at the suit alleged Jan. 14 when Diaz filed for a temporary injunction against Estefan. The injunction—which Diaz sought on the ground that Estefan had used him and made unwanted advances—was denied by a Miami-Dade Circuit Judge. Now, Estefan is seeking a judgment in his favor, as well as compensatory damages.

CARACAS LINEUP: The lineup of the second annual Caracas Pop Festival—slated to take place March 13-17 in Caracas, Venezuela—will include Korn, Alanis Morissette, Papa Roach, Roger Waters, and No Doubt. Those acts will alternate with such Latin stars as La Ley, Paulina Rubio, and the newly formed El Dictador, when they open for Water March 17. The festival, which is put together by Miami-based Water Brothers Productions, will kick off with a concert featuring Latin tropical stars Juan Luis Guerra and Ruben Blades, plus a performance by Blades’s younger brother, Roberto.

In Puerto Rico: U.S. leading Spanish-language broad-
caster Univision has purchased TeleOne—one of the leading TV stations in Puerto Rico—from Ray-
com Media. Fifty employees, including technical crew and management, were laid off as a result of the acquisition. Such Univision shows as Despierta América and El Gordo y La Flaca, which used to be broadcast on another channel, may already be seen via TeleOne. Independently produced shows like Anda Pul Cara and Super Show were not affected.

RANDY LUNA

In Argentina: Sony Music is enjoying unexpected suc-
cess with an unusual artist. Alfredo Casero, a cele-
brated underground comedian who for the past two years has been entertaining a mainstream audience with his acting prowess in popular TV shows, is now a recording artist. His album, Caserius, produced by Juan Blas Caballero, was released Dec. 19, and the single “Shimauta (Canción de la Isla)” rocketed the top ten on this week’s rotation lists. The song is a traditional Japanese composition that is sung by Casero in phonetically perfect Japanese. A remix by Norman “Fatboy Slim” Cook’s label is in the works, and the song was even put forward to be considered for inclusion on Sony’s official album for the World Soccer Cup. Radio FM Mega, which soared to the top of Argentina’s radio ratings last year by programming 100% Argentine rock, launched a series of live shows in January. Labeled Megazoncitos, the live shows are recorded Thurs-
day nights and re-
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Phone/Fax:
Email:

Conference Fee and Payment: Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to conference events and one ticket to the Billboard Latin Music Awards Show & After Party.

Group Discounts: Group discounts for 10 or more are available. Please contact Phyllis Demo at 646.654.4643 (on-line group registrations cannot be accepted).

Press
For Conference only: Barbara Grininger, Billboard - fax: 646.654.4674
For Awards Show: Suzette Millo, Telemundo - fax: 305.889.7320

Cancellations: All cancellations received between March 26 & April 23 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after April 23. No refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.
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**LATIN POP AIRPLAY**

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**TROPICAL/SALSA AIRPLAY**

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**REGIONAL MEXICAN AIRPLAY**

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<td><strong>EL JUNCO</strong></td>
<td><em>Julio</em>*</td>
<td><strong>EL DIAMANTE</strong></td>
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Note: This table represents the top Latin music tracks of the week as listed in Billboard magazine. The data includes the title, artist, label, and sometimes additional information such as the genre or region of influence.
### Latin Pop Albums

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<td>Fuego</td>
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<td>VARIOUS ARTISTS</td>
<td>Solo Exitos Underdog: Only Hits</td>
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<td>Para Mil Q - Mas</td>
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### Tropical/Salsa Albums

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### Regional Mexican Albums

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<td>RICARDO MONTANER</td>
<td>Para Mil Q - Mas</td>
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### Billboard February 16, 2002

- **Top Latin Albums**: Various artists, featuring hits from Marc Anthony, Luis Miguel, and others.
- **Latin Pop Albums**: marc anthony at #1 with "libre".
- **Tropical/Salsa Albums**: Various artists at #1 with "solo exitos underdog: only hits".
- **Regional Mexican Albums**: Various artists at #1 with "para mil q - mas".
- **Latin Pop Charts**: A.L. with "libre".
- **Tropical/Salsa Charts**: Various artists with "solo exitos underdog: only hits".
- **Regional Mexican Charts**: Various artists with "para mil q - mas".

**Note**: The table above includes a selection of Latin pop, tropical, and regional Mexican music albums, highlighting the top songs and artists of the time. For a comprehensive view, Billboard's full issue should be consulted.
Grupo Prisa Makes Key Appointments

BY HOWELL LLEWELLYN

MADRID—Grupo Prisa, Spain’s largestaudiovisual holding, has appointed Raúl Rodríguez as director general of Radiópolis, the 17-station Mexican radio group jointly owned by Prisa and the world’s biggest Spanish-language media group, Televisa of Mexico. The appointment, one of several managerial shifts the company announced, was effective Feb. 1.

Prisa acquired 50% of Radiópolis last fall for $60 million as its first step in entering the U.S. radio sector. Radiópolis has a 9% share of the Mexican radio market. Televisa aims to expand its radio division in Mexico, modeling itself after Prisa’s Spanish radio operation, Cadena SER, which controls some 75% of music radio in Spain.

Since 1999, Prisa has owned 19% of Colombia’s prestigious Grupo Caracol. Together, Prisa and Grupo Caracol established Miami-based Grupo Latino de Radiodifusión, which has 105 music stations.

In related Prisa moves, Rodríguez is succeeded as managing director of Prisa’s multimedia sales division, Gerencia de Medios (GDM), by 42-year-old Ignacio Quintana Blázquez. GDM’s portfolio includes six radio stations, 25 newspapers, 11 magazines, 19 TV channels, 23 Internet sites, and 45 international media. The division has offices in Lisbon and Madrid, as well as in five other Spanish cities.

Quintana was director general of Prisa’s magazine, annuals, and general publishing division, Progresa, and is replaced by 32-year-old Alfonso Estévez León. Progresa publishes, among other items, the Spanish edition of Rolling Stone, top film magazine Cinemanía, and the free magazine 40 Principales, which is connected to Cadena SER’s top 40 radio sector leader Los 40 Principales.

BET Gospel is on the way

Inspiration Awaits Daily

See Bebe Winans and Dr. Bobby Jones on BET Gospel

TV’s only 24-hour Gospel Network

BET Gospel in 2002. Building on the success of the Sunday morning Gospel programming of corporate parent BET, BET Digital Networks is proud to introduce BET Gospel, TV’s only 24-hour Gospel network.

BET Gospel is dedicated to preserving and exploring the African American tradition of Gospel music and lifestyle. Serving inspiration daily, viewers will find spirituality through evangelical and motivational programming, plus the high-energy entertainment of the very best traditional and contemporary Gospel music.

Also featured on BET Digital Networks — BET HIP-HOP and BET JAZZ.
TAKING THE HIT FOR NOW: In the midst of a difficult and worrisome period for both the local and national recording industries, the New York chapter of the Society of Professional Audio Recording Services (SPARS) resumed its monthly meetings Jan. 31 with a lively and sometimes contentious discussion.

Sponsored by EMTEC Multimedia, "Challenges of 5.1 in 2002," featuring renowned engineer/producer Elliot Scheiner, was an honest, sobering portrayal of the state of the commercial music recording business through the current economic recession and the impact of the Sept. 11 terrorist attacks.

Long a proponent of multichannel audio and one of the industry's pioneering surround mix engineers, Scheiner has been a consultant to the Warner Music Group for DVD-Audio for more than a year (Studio Monitor, Dec. 16, 2000). As labels, artists, and studios grapple with the DVD-Audio and Super Audio CD (SACD) formats, the SPARS meeting afforded Scheiner the opportunity to express his faith in the format's value and viability and to make a polemical, convincing case for studio engineers to re-evaluate their rate policy.

"A lot of places are hurting," Scheiner said of commercial recording facilities in New York and Los Angeles, "and a lot have gone out of business. I was really sorry to hear about BMG [Studios, Billboard, Dec. 15, 2001]. Obviously, the biggest problem we all have to deal with is the home studio. It's taken a lot of business away from you, and it's going to continue. [But] with this new format, I think there's going to be an opportunity."

And what an opportunity. Though the majors are still tentative in their long-term plans for high-definition, multichannel audio formats, it is widely perceived that DVD-A, SACD, or both will ultimately replace the compact disc. If that expectation becomes reality, vast catalogs will be mined, with countless recordings restored and remixed for delivery on these next-generation formats, as Sony and Warner have begun with their SACD and DVD-Audio projects, respectively.

But therein lies a dilemma for the facility owner struggling with incessant downward pressure on rates, exorbitant real estate costs, and the brisk pace of technological change. From experience, Scheiner related the difficulty of completing a multichannel remix with the limited budgets labels are currently providing for this yet-unproved market.

"Think about how that might revitalize the industry," Scheiner said. "But there's going to be a fair amount of accommodation on the [studio owners'] part. To mix a 24- or 48-track record that there probably wasn't any recall on, the engineer's got to start from scratch. He's got to match the original record, maintain the integrity, and he can't do it for very long. Studio rates being what they are, it's impossible.

"It's going to take a great deal of concession from studio owners," Scheiner repeated. "To be honest, [labels] are saying, 'This is all we've got. Either it's going to be done, or it's not.' And a guy who's got a home studio is going to say, 'I can do it for that money.'"

Granted, record companies must be prudent in appropriating funds for new formats, said attendee David Amiel of Sound on Recording, but "in my experience, [labels] are saying, 'This is all we've got. Either it's going to be done, or it's not.' And a guy who's got a home studio is going to say, 'I can do it for that money.'"

"It's going to help the engineers, the studios, and the artists," Scheiner declared. "On the one hand, it's a drag that we all have to take the hit, but on the other hand, I see the potential of this is going to be great."
Sweet Honey’s Reagon Follows Path Of The ‘Singing Fighters’

BY JIM BESMAN

NEW YORK—National treasure Bernice Johnson Reagon is working on the 30th-anniversary album of Sweet Honey in the Rock, the African-American female a cappella vocal group that she formed in 1973 after serving in the original SNCC (Student Non-Violent Coordinating Committee) Freedom Singers—the historic African-American vocal group that emerged during the ‘60s civil rights movement.

But Reagon is also distinguished professor of history at American University and curator emeritus at the National Museum of American History. She has worked at the Smithsonian Institution for many years and last year published If You Don’t Go, Don’t Hinder Me–The African American Sacred Song Tradition via University of Nebraska Press imprint Bison Books.

The book is based on four lectures sponsored by the university’s “Abraham Lincoln Lecture Series,” aimed at reflecting the Lincolnian principles of education, justice, tolerance, and union. It centers on the theme of migration in 20th-century African-American life and examines the different styles of African-American sacred music as they developed during that period and how they affected Reagon’s life personally.

MANY SONGS ARE SACRED

“Sacred song, in a broad sense, includes the singing and the music we create for our worship traditions and rituals such as baptism, communion, funeral, gospel,” Reagon says. “But for me it also includes songs that are hallowed—which for me has something to do with the struggle live on a higher level in this society.”

Here Reagon points to Duke Ellington’s comment on composing his famed sacred music concerts. She says, “He said, ‘There’s no language that God does not understand,’ and that gave me a lot of support for talking about sacred music in slightly broader terms and just music created for organized worship rituals.”

But transferring the spoken word of her lectures onto the printed page proved problematic for Reagon. “Even though I’m a historian, writing is not my first medium of publication,” she says in the softly cadenced but profound tone of her deeply insightful Sweet Honey concert hymnies. “My medium is public oratory, organizing, production. But these essays are very important and began to work when I blended my autobiographical stories into my work as scholar/researcher and analyst of African-American music traditions.”

Reagon’s spoken essays, as her book’s title indicates, also enabled her to codify her understanding of post-slavery 20th-century African-American culture within the context of rural-to-urban migration patterns.

“Mobility and movement changes geography and creates new music—the urban music of gospel,” she says, pointing to the book chapter “The African American Congregational Song Tradition: Deacon William Reardon, Sr., Master Songleader,” which recounts the life of the late Southern Baptist Church hymn leader and exemplifies her thesis.

“You survive in the new place by bringing the old repertoire with you,” she continues. “But then there are those people who do not leave the South for the North. The civil rights movement was grounded in those who stayed—but that they stayed does not mean they did not move: They actually moved by reorganizing the spaces they were staying in, and that’s where images like [the Georgia Sea Island Singers] Bessie Jones or [the abolitionists] Sojourner Truth or Harriet Tubman become very important as models for who you can be and how you can break rank with the roles you have been given.”

All three women were “singing mothers who were fighters, whose lives taught me another way to be in this world,” writes Reagon—herself the mother of socially conscious singer/songwriter Toshi Reagon—at the end of her book. The elder Reagon met and worked with the legendary Jones, whose group preserved the African cultural traditions of its isolated post-slavery ancestry, when Reagon was in the country and to express the generational gap between her generation and the one that directly struggled against slavery and racial oppression.

She was an incredible reservoir of knowledge and was so generous and appreciated so much when she found that younger people cared about what she knew and wanted to learn her songs and homilies. “That is one of the real gifts for me of the civil rights movement [in] not just pulling things from contemporary situations but being able to go back and actually meet the great generation of traditional musicians who stretched my sense of what African-American music and culture was about—who really knew more than the songs.”

‘SINGING FIGHTERS’

Her education from Jones led Reagon to re-examine the lives of Truth and Tubman. “They come to you as fighters, but I found that they were also singers and makers of song,” she says. “In our culture, those categories tend to be split. You have your warriors and organizers of people fighting injustices, but it is the people who sang songs.”

So it was incredible to find these singing fighters with no sense of separation between the two.

—BERNICE JOHNSON REAGON

As the title of her current touring show Hero Worship suggests, Bernhard is giving an unwinding post-Sept. 11 hero “glop” the cynicism it deserves, opening with a version of Bonnie Tyler’s histrionic 1984 hit “Holding Out for a Hero” that, in keeping with her persona, is both wishful and scornful.

“I love those big Meat Loaf epics,” Bernhard says of the song that was co-written by Meat Loaf collaborator Jim Steinman. “They’re musically operatic and fun, and with everything going on, ‘[Hero]’ fits right in effortlessly.”

She closes the show effortlessly, too, with a Ground Zero-referencing reading of “God Bless America” that artfully blends into Prince’s “Little Red Corvette.” But Bernhard also delivers pointed original material, much of which she penned with her longtime collaborator and United Colors of Benetton Band leader, Mitch Kaplan.

“Angie Harmon Is 28” questions the veracity of the TV actress’ age, as reported in a fashion magazine. “We improvised it at a college date and honed it down lyrically to where it’s a commentary on the ageism that drives our culture—and where women are at with it,” Bernhard says. But she notes that the song “Daddy” reflects her own experiences.

“It’s a memory song about when America was simpler,” says the Michigan native who, like so many of her generation, headed West: “It shows the freedom of the ‘60s and being on your own in the ’70s after leaving home and ending up in California.”

Now a New York resident, Bernhard is taking her act to the Tonight Factory in Los Angeles (Feb. 11-14), then to Washington, D.C. (Mar. 9), and Harvard University in Cambridge, Mass. (April 7). The Simple Freedom Music (BFM) songwriter—who has previously recorded for numerous labels—will have self-released CDs of the show on hand for sale, but she is hoping for another deal that will focus more on songs than shirts.

“I have this duality in my creativity and career that has never been properly represented by a record company,” Bernhard says. “For lack of a better word, they have to exploit the emotion and honesty in my words and promote my music as a complement.”

CAHN CATALOG SHIFTS: The late, great Sammy Cahn’s publishing catalog—which has long been administered by Warner/Chappell Music—will now be administered worldwide jointly by DreamWorks Music Publishing and Cherry Lane Music Publishing.

In January, Cherry Lane news, the company has pacted to collect publishing royalties for members of the AFMA independent film and TV industry trade group (formerly known as the American Film Marketing Assn.). AFMA member producers, who increasingly are relying on original music to cut licensing costs, will now be able to collect their share of the royalties with Cherry Lane’s assistance.

HALF-NOTES: Warner Bros. Publications has issued the The Tupac Shakur Collection, the only print music folio available featuring music by the late rap star. The piano/vocal/chords folio features music and lyrics for 15 of Shakur’s best-known songs, including “Dear Mama,” “Brenda’s Got a Baby,” “I Get Around,” and “To Live & Die in L.A.”

The role of BMI Music Publishing’s Jody Gerson in Alicia Keys’ career was documented Jan. 28 in The New York Times. The Arts & Entertainment section story was a sidebar to a front-page feature on Keys. Online subscribers to Service Presplay has pacted with BMI for the performance rights to 4.5 million compositions.
Warner Canada Takes New Direction
Appointment Of Kane Prompts Discussion About Company's Plans

BY LARRY LEBLANC
TORONTO—After three decades of scant senior executive turnover, an eight-month sequence of management changes at Warner Music Canada has transformed its lineup and left the local record industry abuzz.

That 30-year span saw remarkable stability at senior levels within the Canadian affiliate of London-based Warner Music International (WMI). It had only three company heads during that time. But since May 2001, the powerhouse has seen numerous high-profile departures, plus several notable firings—particularly those of Steve Coady as director of national promotion in July 2001 and Steven Kane as senior VP/managing director the following October.

NO LAME DUCK

With Kane in place, some insiders suggested that Warner Music president/CEO Garry Newman might take early retirement. But the 19-year Warner veteran, who inked a three-year deal in 2001, says, “I look at the bottom line—I don’t think I’m a lame duck.”

Newman says the changes, which are similar to those made in other territories, have been made to bring in “fresh blood” and more aggressive marketing.

Kane deflects succession talk: “I want this to be a partnership. There are so many things I can learn from Garry.” His main aim is to “reshape a company that has been American-centric for so long.”

Sources suggest the shakeout was prompted by senior Warner figures, including Warner Music Group chairman/CEO Roger Jones and WMI chairman/CEO Stephen Strompton, to whom Newman reports.

“The face of the company has changed,” notes Nova Scotia-based artist manager André Bourgeois of ABC Entertainment, which handles Warner Canada acts Natalie MacMaster, the Ennis Sisters, and Robert Michaels. “It’s clear someone feels the company needs changing.”

There was strong support for Kane from WMI senior VP of marketing Jay Durgan and WEA Records U.K. managing director John Reid. Both previously worked with Kane, who was recently senior VP of Universal/PolyGram/Def Jam at Universal Music Canada. “I didn’t know Steve well, so I asked John and Jay about him,” recalls Newman, who has held his current post for four years. “They love him. After meeting him, I went, ‘This is a Garry Newman guy.’” Reid adds, “Steve’s very capable, and Garry is assembling a great team.”

Warner Canada—which traditionally has been largely reliant on international repertoire—has seen a decline in market share from 20%-21% in the 1990s to 13% in 2001, according to WMI. But one source suggests the Canadian company has done an effective job, given the international market currently available: “The market share drop isn’t their fault,” the source says. “They just weren’t getting the hits.”

RESTRICTURING PERIOD

Restructuring began in May 2001, when 14 Warner Canada staffers were laid off. In October, senior VP Kim Cooke—a 23-year company veteran—left, followed in November by senior VP/CFO Claude Sassoon, who took early retirement after 22 years. Jonathan Fairhurst, director of finance for WMI operations in Canada and Latin America, was then named VP of finances.

When Kane arrived at the company in October to oversee marketing, publicity, and promotion, he was also given responsibility for A&R. Previously this was the responsibility of senior VP and 24-year veteran Dave Tollington, who was transferred to Maple later, accepting early retirement in January.

Despite past successes, Warner Canada has not been widely viewed as a pivotal player here. Toronto-based entertainment lawyer SusanAbramovitch says, “As a courtesy, I’ve stopped calling Warner but didn’t expect a competitive bid. It was almost as if A&R and the people deciding on business terms there were at odds.”

But for local repertoire teams last December, when the government finally approved the A&R/Merger merger, with a proviso that during the next five years Warner invest $22 million Canadian ($13.8 million) in the production, distribution, and marketing of Canadian music, including Warner also-licensed Canadian indie labels, and Kane is anxious to renew a lapsed domestic distribution pact with singer/songwriter Loreena McKennitt’s Universal Road label. “We’re talking,” he says. “She’s the kind of world class artist we want to be known for.”

McKennitt comments, “Over the past decade, Warner came to feel like a family experience. Whether or not the next round of negotiations brings me back to Warner, I will be seeking to develop the same strength of frank and transparent relationships with my business partners as before.”

As for future A&R signings, Kane admits, “We’re not at the top of anybody’s shopping list. But if we can put together a financial package that works and he seems to be on the field with our competition, we’ll move forward. We’re going to sign acts for the world.”

Sweden, Norway Closings Signal Continuing Edel Makeover

BY KAI R. LOFTUS
OSLO—The closing of Edel Music’s affiliates in Norway and Sweden (Billboard Bulletin, Jan. 31) marks the latest stage of the German company’s restructuring to concentrate its resources on A&R and product development.

The Jan. 30 closing of the two loss-making operations means Edel survives only as an imprint in those markets; all marketing, promotion, and product management responsibilities have been transferred to Malmo, Sweden, and Stockholm-based Playground Music Scandinavia. Playground which handles sales and distribution for Edel across Scandinavia is 51% owned by Edel. An undisclosed significant share is owned by Playground executives, and minor shares are held by U.K. labels Mute and Beggars Banquet.

All Edel staff in the two locations—11 in Stockholm and five in Oslo—were laid off Jan. 30, although Edel Records Sweden managing director Michael Manase will remain on board to oversee the transition.

The Norwegian company’s signings have been dropped. The majority of Edel’s Swedish staff will be retained and expected to retain their contracts.

Playground’s managing director, the Malmo-based Torbjörn Sjö, says Edel Records’ repertoire in Norway and Sweden will probably be handled at label manager level and adds that, to make up for a shortfall in local repertoire revenue as a result of the changes, “Playground would most likely need to expand its A&R scope,” He confirms that the Edel group, which owns Assault, CBBC, and The Major label, will continue its legal action against A&R in the U.K.

Additional reporting by Charles Ferro in Copenhagen.
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**Hits of the World is compiled at Billboard/London.**

www.billboard.com
HONESTY IS THE BEST POLICY: Blur frontman Damon Albarn is preparing to launch a new label called Honest Jon’s with an album featuring his collaborations with African musicians. Albarn, who spent last year away from Blur on his Gorillaz project, will release Mali Music on the label April 1. The album was recorded with musicians from Mali when Albarn visited the West African country in 2000. Other musicians on the record include Tony Levin, Trumchant Dibie, who previously collaborated with American blues man Taj Mahal on Kulanjan: Hannibal. Honest Jon’s takes its name from a landmark London record shop that has been selling rare and obscure music to discerning buyers for 30 years. “If it’s good and it’s interesting, we’ll put it on the release schedule,” says Alan Schefelow, co-owner of the shop and the label. “Damon’s album is a collaborative exchange between two cultures, which exemplifies what we’ll be about.” Albarn is also a partner in the label. “The idea is that’s any kind of music we want,” Albarn says. “However disparate it might seem, because it’s all coming from the same attitude, it’ll fit together on the label.”

NIGEL WILLIAMSON

SAY IT LOUD: Saybia has become the first rock band to enter the Danish charts No. 1 with a debut album, The Second You Sleep sold more than two times as many units as Anastacia’s Freak of Nature in the No. 2 spot and was heading toward gold status (25,000) within a week of its Jan. 21 release. The group has been nominated for two Danish music awards (best newcomer and best album) for a six-track EP, it released last summer. One day after the album hit retail, Saybia played to a 1,000-strong audience at a showcase at MIDEM, which EMI director of international exploitation Ole Mortensen reports generated interest from Germany and other European territories. The EP is being released Feb. 18 in Scandinavia, and it will be followed by The Second You Sleep a couple of months later.

CHARLES FERRO

MALI SECRET: Female vocalist Mai Korak—one of Japan’s biggest-selling artists—is the latest J-pop artist to try her luck in the American market. Following the October 1999 release of her single “Baby I Like” under the simplified name Mai R, Kuraki released Secret of My Heart Jan. 22 on Giza U.S.A., a Los Angeles-based subsidiary of her Japanese label, Giza Studio. Secret of My Heart is a competent, well-performed slice of pop-reggae.

STEVE McCORMIC

TEEN-AGE CLASSICS: New Zealand pop-opera/teen-age star Hayley Westenra has confirmed that she will sign to the Decca Music Group U.K. for a worldwide deal. Westenra, 14, was New Zealand’s biggest-selling local artist in 2001. After signing to Universal New Zealand in February last year, her debut album, Hayley, went triple-platinum (45,000 units). Her follow-up Christmas release, My Gift to You, reached double-platinum status by year’s end. Decca U.K. president Costa Pilavachi flew to New Zealand in September to meet Westenra and says he was “captivated by the beauty and expressiveness of her voice.” Adam Holt, managing director of Universal, N.Z., says Westenra’s first release for Decca is likely to be a duet with British tenor Russell Watson. Her hectic schedule for the first week of this month includes performing at the Universal Classical conference in Taipei, Taiwan; a free concert with Watson in Auckland, New Zealand; and a Decca showcase in L.A.

DAVID MUNCHEL
Dido, Linkin Park Lead The Global 20 Of 2001

BY ADAM WHITE

LONDON—The global pie of legitimate record sales may be shrinking, but it was still a multi-platinum meal for many in 2001. In fact, for a pair of acts—the U.K.’s Dido and the U.S.’s Linkin Park—it was a proper banquet, as their debut releases became the biggest albums in the world last year, at 8.6 million and 8.5 million copies shipped, respectively. A third newcomer, Alicia Keys, also saw her opening effort rate as one of the top titles of the year (see chart, this page).

The Global 20 represents the first time that Billboard has ranked the world’s biggest albums of a calendar year, based on figures supplied by record companies. Traditionally, the magazine publishes a year-end countdown of the best-selling albums in the U.S. that is based on The Billboard 200 and underpins data provided by SoundScan.

However, the calculation of worldwide sales figures is not possible using the type of retail sales-based data offered by SoundScan or the comparable Official U.K. Chart Co., since these methodologies are not deployed in many world music markets. Therefore, record companies’ shipments to the trade represent the only globally consistent information available to Billboard. This is also the basis on which the International Federation of the Phonographic Industry (IFPI) annually calculates the volume and value of the worldwide recorded music business.

For their part, the five multinational record companies track and report sales in various ways, as do the world’s independent labels. The data behind The Global 20 may be subject to this “health warning” but is arguably a good indicator of the year’s top albums.

Dido earned her global crown a full 30 months after No Angel was issued by Arista Records in the U.S. and 14 months after its release in the U.K. (Its non-U.S. rights were subject to a separate BMG deal.) The album shipped 1.7 million copies in 2000—almost entirely in the U.S.—and then rolled around the world. Its cumulative shipments since release now exceed 10.5 million, according to Arista VP of international marketing Frances Georgeson.

Warner Bros. released Linkin Park’s Hybrid Theory considerably later than Arista issued No Angel, but it swiftly took the album—and the band—to the world. Between January and September last year, the five-piece spent 12 weeks abroad on promotion chores. The result: Hybrid Theory shipped 3.7 million copies worldwide in 2001, complementing its domestic tally of 4.8 million. The record’s performance includes almost 1 million units moved in the U.K. Warner Bros. senior VP of international Steve Largo notes, “When was the last time a rock record sold that many [copies] in England?”

The world’s third-ranked album has similar bragging rights. Sony reports that Survivor by Destiny’s Child moved 1 million copies in the U.K. last year, its single-largest take outside the U.S. The same can be said for Shaggy’s fourth-placed Hotshot. MCA Records senior VP of international Eamon Sherlock notes that Shaggy’s album shipped 980,000 copies in Britain in 2001 and no other territory outside the U.S. came close.

The Global 20 features its share of seasoned campaigners—Madonna (with two albums), Michael and Janet Jackson, Pink Floyd—but the bulk of slots were taken by artists who were unknown 10 years ago. As for repertoire source, the U.S. is home to 13 of the 18 acts, the U.K. to three, and Ireland and Jamaica to one apiece.

To qualify for inclusion in The Global 20, an album must first have figured on the Billboard Common Currency, the weekly scorecard of albums that simultaneously attain top 10 chart status in three or more leading world markets (see story, page 43). This substantiates the international appeal of the qualifying titles.

Common Currency is published weekly in the Billboard Hits of the World section and tracks 10 markets: the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands. According to the most recent data available from the IFPI, these countries account for 52% of global pre-recorded music sales.

To produce The Global 20, total worldwide sales of the qualifying albums were requested from relevant record companies, and the results were ranked accordingly. The figures were taken as the companies’ gross shipments to the trade during the calendar year. In-depth data provided to Billboard allowed for the ranking of albums where the shipments are identical on the chart itself.

For most of the titles shown, the repertoire-owning company is the source of the sales information. But in some markets, an album may have been released through different outlets. For example, the total figure for the Moulin Rouge soundtrack combines shipments from Universal Music Group affiliates and from independent Festival Mushroom Records, which released the album in Australia and New Zealand. A further breakdown by the chart group is shown, displaying the top albums from each of the five majors and from independents. As with The Global 20, the albums listed are those that met the Billboard Common Currency criteria, and the figures shown are for calendar-year 2001.

Each of the majors’ top three titles graduated to The Global 20, with the exception of five of its titles did so and Universal. The latter placed Hotshot in the upper reaches of the worldwide ranking, as well as with Festival Mushroom’s Australasian shipments added in—Moulin Rouge.

But the world’s largest record company did not have any shortage of border breakers last year, including albums by Enrique Iglesias and Nickelback (4 million apiece); Andrea Bocelli, Limp Bizkit, D12, Blink-182, and the Bridget Jones’ Diary soundtrack (all at more than 3 million, with Limp Bizkit’s cumulative total now at 11 million); Bee Gees and Mary J. Blige (2.7 million each); U2 (2.5 million, for a cumulative 10 million); and Bob Marley and the Walters’ One Love—The Very Best of Bob Marley and the Wailers at 2.4 million.

The impact of the Marley compilation reiterates the value of hits collections. In total, there are 52 albums and dozens such releases performed strongly worldwide, including Madonna’s GHV2, Backstreet Boys’ The Hits—Chapter One, Bee Gees’ Their Greatest Hits—The Record, and Lenny Kravitz’s Greatest Hits. Also notable was a pair of Warner Music compilations that were not released in America: Tracy Chapman’s Collection at 1.3 million and The Best of the Cors at 2.4 million.

Another worldwide winner, Robbie Williams’ Swing When You’re Winning, was not issued by EMI in the U.S., but its shipments in Europe, Australia, and elsewhere were sufficiently robust to loft the album into The Global 20, with 4.4 million units.

Among the live albums that circumscribed the globe last year were those by Sting (2.3 million), Bon Jovi (2.1 million), and Radiohead (2 million). Meanwhile, Sony Music shipped 925,000 pieces of Bruce Springsteen and the E Street Band’s Live in New York City, a two-disc set.

Regarding music trends, 2001 was clearly a year in which pop, rock, and R&B took the big numbers. American rap and hip-hop does travel, yet seldom to multi-platinum levels outside the U.S. But the recent exception was Eminem’s The Marshall Mathers LP, a cumulative 16 million units worldwide, including 2.3 million last year and his Double, whose Devil’s Night shipped 3.3 million units in 2001.

As for the record industry’s global pie, the data in The Global 20 underlines that—despite the popularity of all these artists—there is a problem. Consider that No Angel, the No. 1 album worldwide in 2001, shipped fewer copies than the #12 album in the U.S. alone in 2000: No Strings Attached by ’N Sync. Clearly, the angel’s needed in the kitchen.
**International Deposits Most ‘Currency’**

By Adam White

London—In the “open big, burn fast” environment that the global music business has become, the 2001 achievement of Dido’s No Angel may be a record not soon broken.

In route to becoming the top album in the world last year (see story, page 42), No Angel spent a remarkable 33 weeks lodged simultaneously in the top 10 of three or more of the 10 leading world music markets. No other release matched that status or longevity during the calendar year. Only three other albums—by Shaggy, Enya, and Destiny’s Child—sustained three or more simultaneous top 10 occupancies for half as long as Dido.

These statistics emerge from the first full-year survey of the weekly Billboard scorecard of albums that attain top 10 chart status in three or more leading world markets at the same time. It takes its name from the “common currency” of today’s record industry: the hit albums that are concurrently prioritized, marketed, and sold around the globe.

The 10 Common Currency territories are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands. They are chosen according to market-size data published by the International Federation of Phonographic Industry (IFPI). In calendar-year 2001, these markets accounted for 82% of global prerecorded music sales.

(For the record, Brazil and Mexico are ranked seventh and eighth in the top 10 markets by the IFPI, but no album charts are published in either country that are considered world standard. Therefore, for the time being, these markets are omitted from Common Currency. Italy and the Netherlands, at 11th and 12th respectively, take their places.)

Of the 76 albums that met the scorecard criteria between January and December 23 were affiliated with the Universal Music Group (UMG). These included releases from its A&M, Interscope, Island, MCA, Mercury, Philips, Polydor, and Verve labels, as well as a pair of albums on UMG’s independent, in which UMG acquired at least 50% equity during 2001. (In some territories, those albums were licensed to companies other than Universal.) Shaggy’s Hotshot was UMG’s top shot. The album met the Common Currency criteria for 17 weeks, with No. 1 postings in four countries during that period.

While UMG’s dominance was not in doubt, the race for runner-up was tighter. EMI and Warner each fielded 13 albums that became “common currency” in 2001, while Sony offered 12. That dozen included the only release with a clean sweep of simultaneous top 10 chart positions in every qualifying market: Michael Jackson’s Epic title Invincible. Behind these four majors was BMG, with five qualifying releases.

Meanwhile, independent labels fielded 10 titles that earned Common Currency status. Most successful among them was Zomba’s Jive Records, with hit albums by Britney Spears, Backstreet Boys, ‘N Sync, and its Volcano (Joint Venture) Tool. The other indies with border-crossing kudos were Mushroom (Garbage), Mute (Depeche Mode, Nick Cave and the Bad Seeds), Wind-up (Creed), One Little Indian (Björk), and Independiente (Travis).

Of the total 76 albums in this category, 38 came from the U.S.; 15 from the U.K.; five from Ireland; three from Canada; two apiece from Australia, France, and Germany; and one apiece from Germany, Italy, and Iceland. (Harder to define in terms of nationality is Garbage, with one Scott mingling with Americans.)

The qualifying charts for the Billboard scorecard are those used in the magazine’s weekly Hits of the World section (see pages 40 and 41).

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**Common Currency:** Shown on this page are the 76 albums that achieved top 10 chart status simultaneously in three or more of the 10 leading world markets during calendar 2001. Those markets are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands, respectively. The numbers alongside each title indicate peak chart position per territory during the album’s Common Currency run, and the final column shows the number of weeks spent by each title on Common Currency. Compiled by Linda Nash. Contact: lnash@billboard.com.)
MARCH

CHILDREN'S LITERACY: The Philly International All-Star Jam will feature performances by Angie Stone, Ginuwine, and Jaheim Feb. 8 at Philadelphia's Kimmel Center for the Performing Arts. The event benefits the Universal Institute Charter School's Children's Literacy Initiative, which helps improve literacy skills of children from low-income families. Tickets range from $45 to $65 each. Contact: Sheila Eldridge at 201-722-1500.

FIGHT AGAINST SARCOMA: Proceeds from the Kristen Ann Carr Fund's Ninth Annual Winter Semi-Formal will be donated to the Memorial Sloan-Kettering Cancer Center, which seeks to prevent sarcoma, a rare form of cancer. The event will take place Feb. 23 at the 200 Fifth Club in New York and feature a silent auction and a raffle of celebrity items. Tickets are available at sarcoma.com for $100 until Feb. 15. Tickets will cost $110 from Feb. 16 through Feb. 22 and may also be purchased at the door the night of the event for $120. Contact: Harris Cohen at 212-972-7171.

AUCTION ITEMS: From Feb. 3-13, a number of Britney Spears' clothing items will be available at Yahoo Auctions. The outfits were worn during Spears' Pepsi commercials, which aired during the Super Bowl. Proceeds will aid the Britney Spears Foundation, a charity benefiting children through performing-arts opportunities. Contact: Gloria Friedman at 212-455-2244.

HELPING THE HOMELESS: Throughout February, donations of slightly worn shoes or clothing can be made to any Kenneth Cole New York retail location and at 97 Tower Record stores. Donated items will aid HELP USA, a provider of housing, job training, and other services for the homeless. Items to be donated include shoes or clothing that will be reconditioned and sold at a 20% discount on sale at the drop-off locations. Contact: Claudia Stepke at 212-444-1916.

AUGUST

SEPTEMBER

OCTOBER
Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

JUNE
June 5, How to Protect Yourself in the Entertainment Industry, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.
June 13, The Songwriter’s Hall of Fame 33rd Annual Awards Dinner, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.
June 24-26, M3 REELtech Europe, Amsterdam RAI, Amsterdam. 800-800-5474.

JULY

DEATHS
Steve Salem, 42, of cancer, Jan. 29 in New Rochelle, N.Y. Salem was co-manager of the musical group Full Force and went on to manage such acts as rappers UTPF and the group Lisa Lisa & Cult Jam. He also worked with reggae/dancehall artist Snow and R&B artist Cheryl Pepsii Riley. Salem most recently helped secure a record deal for R&B group Code 5. He is survived by his wife, Rose; three children, Radiation, D.J., and Norell; two brothers; and his parents.

Solution to this week’s puzzle (page 82)

We are always looking for new ways to improve our content. If you have any suggestions or feedback, please let us know.
With hard-rock bands recently waving the city's flag and a slew of new—and reunited—talent waiting in the wings, Beantown's diverse mix of musical flavors is proving what makes the city stand out.

Boston may not have the most unified music scene in the world, or the easiest to pin down, but it sure isn't boring. If you want to get a handle on Boston in 2002, try imagining that time stood still and everything from the past, present and future started happening all at once. Throughout January, the city was buzzing about reunion gigs by Mission of Burma, the great alternative band which still sounds innovative after two decades. And that wasn't the only big reunion, as early-'90s favorites O Positive and the 38s both made appearances back on the scene. Old-school punk heroes the Lyres and Real Kids are still packing clubs. Big names from the '80s and '90s are still kicking, either working on new albums (Juliana Hatfield, Tanya Donelly, the Muffy Mighty Bostones), starting new bands (Evan Dando with Rebel Crane, Buffalo Tom's Bill Janovitz with Crown Victoria) or going solo (Kay Hanley, ex-Letters to Cleo, who debuts on Zoe/Rounder this spring).

The past year's success stories were the rise of Godsmack and Staind, pegging Boston as a metal town. Recently nominated for a Grammy for the album Awake, Godsmack dominated last year's Boston Music Awards, topping four categories, including Act of the Year, and Staind went on to produce a national hit with "It's Been Awhile." Others made national waves on a quieter level—notably the female folk supergroup Voices on the Verge, whose Rykodisc live album proved a critics' favorite, and the electronic duo Ashby, whose debut won college airplay in the U.S. and acclaim in the U.K. press. Songwriter Howie Day, who shares some of Dave Matthews' laid-back feel, sold 10,000 albums without a major-label deal. And pure pop had its revenge at last year's WBCN-sponsored Rock 'n Roll Rumble, whose finals found songwriter Blau defeating two loud and heavy bands, the Kings of Nuthin' and Cracktorch. In short, things are as diverse as ever in the city that once gave the world both James Taylor and Aerosmith—not to mention the Cars and New Kids on the Block.

**BOSTON'S BEAUTY**

"The beauty of Boston is that there's a quarter-million students here, so you've got every kind of band imaginable," says Adam Lewis, who promotes local and national acts as head of the Planetary Group. "We thrive on kids moving to Boston, starting a band, dropping out of college and becoming well-known. The scene depends on that."

Candace Avery, head of NEMO/Boston Music Awards and its attendant music showcase and conference (a multi-club, weekend-long live-music splurge), has seen the trends change during the awards' 15-year history. "In the early days, we had the New Kids, Bell Biv Devoe and all that insanity. Then it died down, and alternative music was the scene; last year, it was hard rock," she says. "I don't see one trend this year, because it's been so eclectic—there's a jazz scene, a roots-rock scene, a jam scene. Between the radio stations playing local music, the fanzines covering it and the live scene, there's so much here it's amazing." The runaway success of Godsmack and Staind took many Bostonians by surprise, since both had built up suburban followings before the treacherous metropolitan crowds caught on. Godsmack got its first airplay on WAAF, a Worcester-based station with a large headbanger following (the station now has an official Boston address). Tellingly, both of Boston's long-running modern-rock stations, WBCN and WFNX, have since cranked up the volume, getting heavier in rap-metal and teen-friendly humor. Once a mainstay of the counterculture, WBCN now houses the syndicated Howard Stern and Opie & Anthony shows. Yet unsigned local acts still make it into rotation, including hard-driving bands like Scissorlight and the Irish punk band Dropkick Murphys.

But commercial radio isn't the only game in town. Boston maintains a lively college radio circuit, with four stations (MIT's WMBR, Harvard's WHRB, Boston College's WZBC and Emerson's WEBS) catering to music lovers of all ages. And there's now an Internet music channel, www.radio-boston.com, with an all-Boston area playlist and webcasts from a number of local clubs.

The city is also home to one of the country's leading radio promoters, the Jerry Bremer Group. Even after tackling up decades' worth of national success, working everyone from established acts like U2 to new stars like Alicia Keys, the group maintains its ties to Boston. Founder Jerry Bremer and president Jonathan Lev both

**BY BRETT MILANO**

(Continued on page 90)

www.americanradiohistory.com
Whether acts win or lose, the 'BCN Rumble has produced certified stars, underground legend plenty of memorable stories over the years.

With 104.1 WBCN's Rock-'n-Roll Rumble wrapping up its first quarter-century, the event is now older than some of the musicians who'll compete this year.

Over the past 24 years, the Rumble has featured virtually all of Boston's best bands—and a few of its worst—a number of legends, as well as long-forgotten runners-up. But it's become one of the highlights of the city's rock-'n-roll calendar, "less a formal competition than a week-long party, and a good excuse to catch a load of new bands at once."

Held annually in May, the Rumble finds four dozen bands competing over nine nights, and the winners have ranged from future hitmakers ('Til Tuesday in 1984) to underground heroes (1999's Darkbuster, a punk band whose set included an anti-Lilith Fair song). The event's become an industry magnet, which means a band can attract notice without even winning.

Even the glitches have become legendary. During the first Rumble in 1978, now local legend Mission of Burma came in dead last—though another great band, the Neighborhoods, wound up winning. Other favorites who didn't get past the first round include Morphine, Letters to Cleo and the Del Fuegos. Some have even blown their sets on purpose; the Lemonheads sealed their fate by playing a Phil Collins cover. In short, the results are almost impossible to predict.

"Everybody knows it's rigged," jokes WBCN's local music director Shred. "But, really, we go through a painstaking process to make it as objective as possible. We try to make sure the judges don't especially love or hate a particular band, or that they've never partied with them.

But that doesn't always keep some memorable clashes from the results are almost impossible to predict. When MTV and synth-pop were big, punk rockers Gang Green capped their winning spot by doing a synthesizer onstage—a stunt so notorious that another winning band, Doc Hooper, did the same thing a decade later.

There's a more somber side, as well. After a few years when the winners didn't get famous, the notion of a "Rumble curse" was born. Then, The Sheila Divine donated all its prize money to produce the 2000 benefit CD Reverse the Curse, with proceeds going to musicians Paul Natale of the Den Mothers, who was battling testicular cancer (when Natale made a full recovery, he passed the money over to his beloved scenester and DJ Mikey Dee, who suffered a stroke). Last year's winner, singer/songwriter Bleu, got a major-label deal and now looks to be on the way to stardom—so the good mojo apparently worked.

Can the Rumble make you famous? At the very least, it can't hurt. "Some bands use the Rumble as a measuring stick," says Shred. "But they should really use it as an event to have fun at and get a good payday out of, and be proud of the fact that they played it."

—B.M.
The Jerry Brenner Group

The Jerry Brenner Group sets the high-water mark for their integrity, dedication and loyalty. While others may scoff at such an old-fashioned work ethic, it's refreshing to know that when you're dealing with Jerry Brenner, you and your company are much more than a dollar sign on a balance sheet.

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James R. Murdoch,
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www.jerrybrenner.com

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Tom Cuddy
Vice President/Programming
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Singer Bleu’s SIDEBURNS are making almost as many waves as his songwriting skills

If you catch a local gig by Bleu, the first thing you’ll probably notice is all the young women staring adoringly at the singer-songwriter, who looks a bit like John Cusack behind mutton-chop sideburns. For the first time since Evan Dando’s heyday, it looks like Boston has a genuine pop star on its hands.

“I’m completely and utterly confused by the whole thing,” says Bleu, who was born William James McAuley 25 years ago. “If you’ve seen me, you’ve gotten a gander at my gigantic sideburns; so I don’t understand the attraction—but it does seem that people are ribbing me about it quite a bit lately. To a certain degree, I like it, but it can be disturbing, as well. And there seem to be as many guys at my shows, so I’m glad I have something of a multigender thing happening.”

If Bleu’s sex appeal doesn’t make him a star, his songwriting probably will. He’s shown enough quirks to endeavor him to the alternative crowd; he can turn out a novelty song one minute and write an emotive ballad the next. But make no mistake, cult stardom isn’t what he’s after. Bleu wants to write hits, and with a major-label contract under his belt (he’s signed to Aware/Columbia, with a national debut now being recorded), he could easily pull it off—especially since the disc is being produced by John Fields, who achieved a radio-friendly sound with Semisonic and Evan & Jaron.

“What’s so bad about a hit song?” asks Bleu, who readily admits to being a fan of Bryan Adams, Journey and Hall & Oates. But his real musical hero is Jellyfish, the early-’90s band beloved by pop geeks.

“There is no point getting into this if you don’t want people to hear your music. I know that a lot of people around town are worried about the whole idea of selling out, and a lot of them would put me in the sellout category already—which I think is ridiculous, because many of my songs have definite quirks,” he says.

His career path hasn’t exactly been straightforward either. He may be the only Boston artist whose debut CD was a Christmas album (1999’s Bing Bang Holdang, with cameos from the likes of the Mighty Mighty Bosstones’ Dicky Barrett and Buffalo Tom’s Bill Janovitz). And he currently divides his live shows between gigs with a full band and shows with his “e-band”—a CD player that he stocks with an ever-changing supply of homemade backing tracks. “I get so much out of doing both of those things. The base of it is my voice and the songs, but the way they’re dressed up is radically different,” he says.

Those who heard his last indie album, the wildly eclectic Headroom, should find him more focused on his upcoming A aware debut. Says Bleu, “Headroom was a wish-fulfillment kind of record; let’s do anything and have some fun. The new one will feel more like a solid entity than a collection of oddities.” —B.M.
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It was truly a wonderful experience for me to give the Keynote speech at NEMO, and I was very much impressed by the conference.
— Ahmet Ertegun, Founder/CO-CEO, Atlantic Records

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BEANTOWN'S DIVERSE MIX
Continued from page 15

hail from nearby Swampscott; and the company helped the Mighty Mighty Bosstones, among other locals, make its radio breakthrough.

The city also benefits from its homegrown record labels and studios. Rounder and Rykodisc both command a national following with a focus on adult-contemporary singer-songwriters. Another songwriter-oriented label, Windjam, just debuted with sets by bohemian songwriter Peter G. Johnson and local favorite (and ex-Modern Lover) Asa Brebner. The blues label Tone Cool struck pay dirt with Boston-bred guitarist Susan Telesh. And a handful of labels—Kimchee, Monolith, Curve of the Earth, Lunch, Hearbox and Q Division—all produce a steady flow of local rock releases.

Nearly all of those releases are recorded right in town. Zippah and Wooly Mammoth Sound (the latter run by ex-Neighborhoods front man David Minehan) host a regular influx of local bands. Two Cambridge-based studios, Fort Apache and Q Division, enjoy a national reputation. The former produced Hole's Live Through This along with the Go-Go's' recent comeback. And Q Division saw a recent inter-generational summit: When James Taylor needed backing vocals for his upcoming album, he called in Kay Hanley and ex-Venere Salt member Nina Gordon, who were rehearsing together next door.

"Boston's in a growth-and-development stage," notes WBCN's local music director Shred. "The eyes are on us, and different things have gotten attention—whether it's on a major label or an indie. But as far as saying something like, 'This is the year that Boston music will break big,' everybody's cooled their jets, because we've been through that so many times. We've all seen our friend's bands get signed to major labels and then get dropped."

Indeed, the city has always had a love/hate relationship with the major-label world. Many of Boston's best-loved acts—from O Positive and Big Dipper to Tracy Bonham and Jen Trynin—made good major-label albums but came home jaded. Some, like edgy folk-rocker Melissa Ferrick, went on to start their own record labels—Ferrick now records for her own Right On Records. Yet every year brings a fresh round of signings, and this year a strong batch is waiting in the wings.

Fun-loving punkettes Heidi have signed to Warner Bros., pop wizard Bleu to Aware/Columbia;
the artful Cave In to RCA; teenage Burger (aka Code 5 to Elektra; and anthemic Irish rockers Rubyhorse (whose forthcoming album includes one of George Harrison's last guitar solos) to Universal. Any of these acts could carve a success story. Or it may come from left field, as the Mighty Mighty Bosstones and Morphine did in previous years.

If those acts have anything in common, it's a knack for songwriting. "People have a real dedication to melody in this town," notes Kay Hanley. "There's such a reverence for songwriting here, and that's got nothing to do with trends or what's on the radio. Even the hardcore punk bands are coming from a place of total melody. That's probably why we never produced a	
totally snotty, indie-rock scene like a lot of other cities."

Like many local stars, Hanley got her start hanging out in clubs as a teenager. "I was always sneaking into the Rat with my fake ID," she confesses. "Nothing made me happier than seeing all that music. All through high school, I knew there was something a little off about me, something that didn't quite fit. Once I discovered the local scene, I finally belonged."

A LONG TRADITION
The rock club the Rat finally bit the dust last year, as Kenmore Square's punk epicenter was knocked down to make way for a Boston University hotel. Yet there's no shortage of places to play.

Harvard Square houses the first House of Blues, which books more true blues acts than many of its brethren in other cities. Lansdowne Street is home to a full block of clubs, ranging from the glitzy dance and concert club Avalon to the funky Bill's Bar—all just across from Fenway Park. And underground rock makes its home on the patch of Cambridge that's been officially rechristened Mark Sandman Square, after Morphine's late and much-admired front man. On that two-block stretch of Central Square, you'll find two live music venues (the Middle East and TT the Bear's Place) and a goth/indie dance club (Man Ray)—plus a late-night pizzeria where those worlds collide.

"Every few years, you hear someone saying that the scene has died, but all that means is that they've gotten older and stopped going out," laughs Timothy "T. Max" Maxwell, whose former band Downe House of Brethren, with whom he's now an entertainment lawyer. "The industry at large has become centralized; it's become purchased and monolithic. Boston entrepreneurs are still motivated by wanting to get closer to the music."

To some extent, Boston will always be defined by indie-rock. There's a long tradition of bands that didn't become mainstream but left a lasting mark on the national underground—from the Modern Lovers to Mission of Burma, Throwing Muses to the Pixies. And a number of local bands are carrying on the tradition: Mr. Airplane Man, whose debut CD appeared last year on Sympathy for the Record Industry, has a sound that collides primal blues with three-chord garage rock, the Raging Teens and the Rocketeers spearhead a surprisingly faithful rockabilly circuit; and the Countess, led by visual/performer artist Cynthia von Buhler and her guitarist husband Adam, perform a sexy and satanic rock opera loosely based on Adam's Hollywood experiences with the group Splashdown.

The one missing link has been a local hip-hop scene, but that's been changing as well. Rock clubs, notably the Middle East, are opening up to rap shows, and the underground success of Mr. Lif, Esoteric and Skitzozeniks all point to Boston producing a full-fledged rap superstar. "In the past, anyone who had the talent and the drive to succeed would go to New York," says Adam "Papa D" deFalco of the rap-oriented Brick label. "At least now we have a few people making a career out of it here."

With rap slowly being added to the mix, Boston is fast becoming all things to all music people. ■
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Tone Cool
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Windjam Records
New singles/guitarist label features Peter C. Johnson and Asa Brebner.

Wonderdrug
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A residential studio on 100 acres of New England countryside.

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New Alliance
Lively rock room in the heart of town.

Newbury Sound
Running more than 20 years, this studio has attracted everyone from Bobby Brown to Gang Green.

Q Division
Home to popular local artists, including Jen Trynin and Letters to Cleo.

Rik Tinity Productions
This studio has hosted local legends Aerosmith and James Taylor.

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Zippah
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be willing to give it a listen. “We had to be realistic,” says Cowie. “For example, Sub Pop’s Web site says, ‘Don’t even bother sending us your demo,’ so we knew not to go there.”

Among the band’s first targets was the indie-friendly Morning Becomes Eclectic on Los Angeles’ public station KCRW, which gave Ashby its first major airplay. Offers from indie labels started coming soon afterward. “If people listened to our demo, they could probably tell it was a labor of love,” Pope says. “And that it took forever [to make].”

Despite the heavy use of synthesizers, Ashby’s reference points are more pop than electronic. The band even took its album title from an obscure claim by Richard Carpenter, that the Carpenters invented the power ballad. “Our instruments are old and creaky, but we have a top-of-the-line computer; so there’s a tension between perfection and imperfection,” Cowie says. “There are so many guitar bands around, so we saw electronics as a way of setting ourselves apart. People will basically listen to your song for 15 seconds at first, so if you have a good song, maybe it’s worth the trouble to ensure it will appeal to someone right off the bat.”

Ashby has already been to Europe for a promotional tour and gotten favorable reviews in the U.K. press; the album has been aired on U.S. college radio stations outside of Boston, including outlets in Ohio and Georgia. As a studio band that’s never performed live, Pope and Cowie can still walk into local clubs without getting recognized. “I suppose there’s almost a prejudice in town against bands who aren’t up there rocking away, and that’s fine. We’re not coming in to lay waste to the local rock scene,” Cowie says. “Besides, I wouldn’t want Boston to be filled with bands who sound like us.” —B.M.
New Rhino Records Location Has Unique Personality

‘Pop-Culture Superstore’ Contains Nearly 6,000 Square Feet Of Music, DVDs, Books, Other Product

BY CHRIS MORRIS
LOS ANGELES—In some ways, the Jan. 26-27 Grand Opening Fiesta for Rhino Records’ new store near Westwood Village in Los Angeles was a typical record-store event. Local acts like Peter Case, John Doe, the reunited Wednesday Weekday, George Sarah's string trio, and the Insect Surfers performed in the store. But in other ways, the opening was out of the ordinary. The weekend-long celebration also featured strolling mariachi musicians, a team of yo-yo masters (provided by Golden Age Comics) performing their tricks, and—a full-size mat in the parking lot, adjacent to the store’s regular used-product sale—cowled lucha libre wrestlers applying hammerlocks and throwing drop-kicks at one another.

“We decided that people have been fighting and wrestling over low-price parking lot stuff for a long time, so we had Mexican masked wrestlers out there to entertain the parking-lot customers,” Rhino GM Dave Crouch says. Such long-ago, in-your-face fixures as Rhino’s Worst Customers List (which was posted in plain view behind the counter) are gone, and today the store’s clerks are more likely to direct customers to the right section than to question their taste in music, as they did years ago. But the store is trying to preserve the irreverent, anything-goes spirit that has made it a West L.A. landmark.

Co-owner (and Rhino label president) Richard Foss offers, “From the beginning, when I started this store 29 years ago, we never took ourselves very seriously or the music industry very seriously. It’s always been fun poking fun at the music industry, because they really do have such a small sense of humor—a lack of sense of humor.” Foss founded Rhino in 1973 on Westwood Boulevard in a 1,000-square-foot space three blocks north of the new store. In the late ‘70s, that space incorporated a 2,000-square-foot storefront from next door. Last September, when the new Rhino store opened, the original location became the “Blow-It-Outlet,” selling used and deleted merchandise.

The Rhino retail operation—in which Foss is partnered with owner Steve Ferber—has expanded to include featured collections, and in the early ‘90s, the company opened two stores in New York; an Albany location has since closed, but a store in New Paltz continues to thrive. In the early ‘90s, Rhino set up shop in a second L.A.-area location in Santa Monica, half a block off Third Street Promenade. It was never a destination like the Westwood store, and it folded after the 1994 Northridge earthquake severely damaged the building. (Tower Records purchased that site.)

Undaunted by his less-than-total success in other locales, Foss continued to envision a bigger, better Rhino in L.A. “I’ve always had this fantasy of doing a pop-culture superstore,” he says. “That’s what we tried to model this on. It’s every bit as good or much better than the other store because we can carry more stuff, but we also have an old pinball machine and a Pac-Man game, and we’re selling velvet Elvis [paintings]. I always dreamed of being able to sell velvet Elvis.

To realize the new Rhino, Foss hired Crouch, who had worked on board in 1978 as a shipping and receiving clerk at the Rhino warehouse on Pico Boulevard, now the Record Surplus store. Crouch, who came to manage the Rhino record store, left in 1991 to join Virgin Entertainment as product manager for its Megastores and returned in 1996.

Crouch says, “Richard and I had always kept in touch, and we talked about stuff, and we talked about the vision and how the Santa Monica store had opened and closed and what would take to open another store.”

The new Rhino is nearly 6,000 square feet, almost doubling the old location’s floor space. It stocks some 40,000 titles, with 50% new product and 50% vintage and alternative rock in all its forms reflected in Rhino’s punk-era flowering, but the stock continues to be strong in reggae, world music, roots music, and—naturally, considering its standing as the Rhino reissue label—catalog titles of all stripes.

The new store’s bright, kitschy design is a high-gloss adaptation of the pop-culture festivity. It features some technological innovations, like video monitors and a bank of Red DotNet stations that tap into the system’s database of 250,000 audio titles.

Product depth has been greatly expanded, Crouch says. “We went from about a hundred books to a couple of thousand, and we went from having a handful of videos and DVDs to a couple of thousand of each of those formats. Accessories and gadgets and a whole lot of stuff around the store. We tried to double the size of every section, based on the floor plan. Some sections are maybe bigger than they once were, but in general there’s twice as much.”

The outlet, managed by Jonny Lee, stocks a wide variety of budget and cutout products. Crouch says it appears to be a hit with Rhino’s original clientele.

“It’s been picking up every month, and [with] the [low] break-even with retail and [the] stock just a million of goods over there, it’s definitely profitable,” Crouch says. “A lot of people really, really like it, because to keep a place like that exciting, you have to spike it with great stock, make some mistakes, and keep the product alive.

‘Longtime customer’ Paul Sanoian was in [the new store] the other day, and I said, ‘I haven’t seen you in here very much.’ And he goes, ‘The Blow-It-Outlet’ is my new favorite record store. I said, ‘That’s because you have a strong stomach. You’re willing to sit through 50,000 obscure, under-$5 titles to find the Czechoslovakian prog-rock record you’re looking for.’”

Foss and Crouch continue to aim for a retail environment that is fun-loving and out-of-the-ordinary.

“The store is a lack of record stores where employees are passionate about the music or knowledgeable or carrying eclectic stuff where there’s a sense of fun,” Foss says. “You put all those things together, and it’s unique to Rhino, particularly on the West Side.”

Crouch adds, “I’ve seen a big, big deal. You can walk in and say, ‘Hey, it’s a fun place. I want to stay an extra little bit.’ It’s not a high-tech place that has a cold personality up front. There’s not just a zillion records, life in a library or a Home Depot. It’s got this personality.”

Muze Partners With Companies To Tap Next-Generation-Device Market

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—As digital music begins to move beyond the home computer and onto a range of new devices, companies specializing in music metadata services are aiming to extend their reach into next-generation playback devices via alliances with consumer electronics manufacturers and other companies that cater to Internet-enabled gadgets.

In the latest example, Muze—a leading provider of music database services and streaming song samples—has cut a string of deals to integrate its information with offerings from companies targeting the advanced digital-music consumer.

Among Muze’s newest partners are Gracenote, a music-recognition software company looking to move its CDDB technology into new products and services from consumer electronics manufacturers; Pioneer Electronics, maker of a new digital music player for home-theater systems; and CDJournal, a Japanese data services company that has a joint venture with NTT’s DoCoMo for providing music information over NTT’s i-Mode wireless phone service.

“A lot of product development, market research, and other research have come together to where it made sense for some of the large CE [consumer electronics] companies to begin the development cycle of networked home appliances and smart devices you can carry around,” Muze VP of marketing Michael Kennedy says. “And a lot of them are looking for a commercial-grade, highly accurate data and content resource.”

Indeed, as evidenced by deals-making at the Consumer Electronics Show in Las Vegas last month, the growing mobile-electronics market promises to raise the bar to the point where consumers can sample and buy music virtually anywhere. Noting initiatives at Hewlett-Packard (Muze already provides the company with data for use on an Internet portal), Pioneer Electronics, and others, Kennedy says that the personal electronics business presents an opportunity for Muze to funnel its media assets through yet another channel.

“They are not looking for a specific technology solution,” Kennedy says, “but a service that is malleable enough and delivered in ways so they can create different pricing strategies and new businesses.”

In addition, consumer electronics manufacturers are looking to Muze’s preview services for books, videos, and games.

“With electronics, we are going to get a lot farther away from having music be the leader and see a lot more different kinds of products being promoted,” Muze founder and executive VP Paul Zullo says. “Video games are going to be a huge opportunity to create information experiences that turn people on to products.”

While Muze’s roots are in the in-store promotion of music, the environment in which it operates has evolved tremendously since the company opened its doors in 1991. The Internet has given rise to better-informed customers who need not rely on their music stores or offices to make a purchase. In fact, online business now accounts for the majority of Muze’s bottom line, but the company remains true to its in-store beginnings.

“The online experience raises the bar of the kiosks,” Zullo says. “We need multiple points throughout the store; the interface is a little different.”
Pressplay has inked a non-exclusive content-licensing deal with Zomba Recording Corp. that gives the subscription service access to music from future and services—home to Backstreet Boys, Britney Spears, and ‘N Sync—and Zomba’s other labels, which include Silverstone and Verity. Pressplay will feature 3,000 tracks from Zomba, but there will not be any songs initially available for burning. (Other label partners allow Pressplay users to burn select tracks to recordable CDs.) The Zomba pact marks the 10th independent-label content partner for Pressplay. TVT also recently signed a deal with the service. Zomba, which is affiliated with MusicNet content partner/investor to cut a deal with Pressplay. The label made an unspecified cash investment in MusicNet when it signed a content-licensing agreement with that service last July (Billboard, July 25, 2001). EMI, a founding member of the MusicNet joint venture, signed a content deal with Pressplay last October.

**In The News**

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**Declarations Of Independents**

**ON THE GALLows: Bloodshot Records, the esteemed Chicago rock-alt-country-label, is releasing an album March 19 that is as worthy as it is fine. The set, The Executioner’s Last Songs, benefits Artists Against the Death Penalty and the Illinois Coalition Against the Death Penalty. A press release from the label notes that 1991, 13 condemned inmates have been exonerated and released from Illinois’ Death Row and 99 have been freed nationwide. Though Jon Langford and his cohorts and the Pine Valley Cosmonauts are the artists of record here, the collection is studded with potent talent: Performers include Steve Earle, Brett Spork’s Handsome Pandisc’s cash for the years, will perform at various dates at Universal Studios in Hollywood (featuring American Hi-Fi, Floaters, and Maliso’s). The label, a promotion for the show, will also be used on March 24 in Orlando, Fla. Each artist on the lineup will play various dates on the tour. Pressplay is hosting a midtown concert tour that will plug the car and showcase Island acts, including Sum 41, American Hi-Fi, Andrew WK, and Hoobastank. The event, Toyota Music, will be held in Madrid, one of the CBA’s most successful ventures, signed a content deal with Pressplay last October.

- **Auto maker** Toyota is hyping the rollout of its new Toyota Matrix line by teaming with Island Records and MFJ.com to sponsor a promotional concert tour that will plug the car and showcase Island acts, including Sum 41, American Hi-Fi, Andrew WK, and Hoobastank. The eight-week Toyota Music tour kicked off Feb. 2 with simultaneous dates at Universal Studios in Hollywood (featuring American Hi-Fi, Floaters, and Maliso’s). The label, a promotion for the show, will also be used on March 24 in Orlando, Fla. Each artist on the lineup will play various dates on the tour. Pressplay is hosting a midtown concert tour that will plug the car and showcase Island acts, including Sum 41, American Hi-Fi, Andrew WK, and Hoobastank. The event, Toyota Music, will be held in Madrid, one of the CBA’s most successful ventures, signed a content deal with Pressplay last October.

- **Home shopping** network QVC has launched a full music, book, and video store on its QVC.com Web site. This online division has forged a deal to provide fulfillment of CDs, cassettes, and VHS and DVD products, which previously sold music product only from the company’s Q Records, a division of QVC’s movies and books. QVC’s QVC.com site has sold music and video products. QVC.com has sold music products.

**The Only Nationwide Distribution Network Of Music And Video Product**

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Have been named senior VP of store operations, the same title he held at the Albany, N.Y.-based chain.

As part of the Wiz's remake, corporate headquarters is moving from Edison, N.J., to Bethpage, N.Y., on Long Island; the relocation should be completed by June. In response to reports of a company downsizing that could see a quarter of the headquarters staff lose their jobs, Clark says, "This isn't a wipe out and start clean. There are good people here, and many are being offered jobs in Bethpage. These people have great relationships with their vendors, and a good amount of the buying and marketing team have been offered jobs."

However, VP of music purchasing George Meyer is said to be leaving the chain after March, while Lynne Murphy, who worked with Clark at Trans World as director of marketing, joins the Wiz as director of divisional merchandising for entertainment software and will oversee music, video, and games. On the other hand, Beth Simpson, who was in charge of the Wiz's advertising, will stay. She has been promoted to VP of marketing.

Clark says that Yapp will "make a difference" at the Wiz and calls the new management "a team of change agents" that aims to reinvigorate the Wiz. "Bill (Schull) wants to get the stores up to par," Clark reports. "We are getting a capital allocation, and we will be able to create the atmosphere we need." But Clark adds that the Wiz wasn't "terribly cluttered. It's just a matter of changing the model and differentiating ourselves."

You can't tell that the Wiz isn't broken by looking at its financials. So far, in the first nine months of its fiscal year, the company has posted an operating loss of $71.1 million, or $3.16 per share, while sales of $641 million for the period ending Sept. 30, 2001, vs. an operating loss of $86.2 million on sales of $467.4 million in the same period a year ago.

Looking at the Wiz's operations during that period, its gross profit margin was 19%, while its selling, general, and administrative expenses were a loss of $32.4 million on sales of $3.2 billion in the previous year.

One thing that certainly has changed since Cablevision bought the chain from the bankruptcy proceedings it was engaged in due to a December 1997 filing is that the big box is an important consumer electronics—Best Buy and Circuit City—have invaded the Wiz's market share in parts of the New York metropolitan area. Of that formidable competition, Clark notes, "You can't win when going up against a big gorilla and playing their game. You need to differentiate and provide a solution that focuses on services for the customer." In fact, a key component of the new team's mission is to realize the corporate synergies Cablevision wanted when it first acquired the Wiz, helping the consumer to access Cablevision's many products and services. In fact, as part of that, Yapp also oversees the 60-unit Clearview Cinemas movie theater chain.

Another goal is to make the Wiz "the center of the universe for the New York area stores," says Clark, who notes that the company will be designing a new marketing campaign for the chain. Once upon a time, the Wiz was the most visible chain in New York and the top chain in the country for selling R&B music. The new management team could represent its best and (I would speculate) last chance for a return to the glory days.
Jay & Bob DVD: Another Final Bow
Dimension Issuing Two-Disc Set Of Smith's Purposely Paper-Thin Comedy

BY WES ORSHOSKI
NEW YORK—When the reviews of his first movie, 1994’s Clerks, started popping up, writer/director/actor Kevin Smith remembers one constant: Critics seemed thoroughly unimpressed by the film’s pot-peddling slackers Jay and Silent Bob.

“We got tons of great reviews, but nobody ever mentioned Jay [Jason Mewes] and Silent Bob [Smith]—with the exception of People,” says Smith, whose fourth feature film, Jay and Silent Bob Strike Back, bows Feb. 26 as a two-disc DVD ($29.99) from Miramax subsidiary Dimension Home Video.

“In their review, Smith continues, “they said, ‘If you find the fact that Jason Mewes and Kevin Smith are on record, make sure there is no one else like him under it.’ And Jason was like, ‘Is that good?’ and I was like, ‘Yeah, I guess.’”

So what is the lesson learned from the success of 1994’s Clerks, Smith’s follow-up to Clerks, he thought it might be fun to revisit his modern-day Cheech and Chong. Jay and Bob left the critics indifferent, so they probably had the same impact on the audience, right? Wrong.

Smith says, “At our first screening of Clerks, at the San Diego Comicon [comic book convention], they were on the screen and the audience went nuts.

With that love affair becoming even more passionate with Smith’s following films, 1995’s Chasing Amy and 1997’s Dogma (the latter Smith actually wrote and had planned to make after Clerks), it was without hesitation that Miramax green-lighted the idea of giving Smith (and his friends for the past 15 years) its own vehicle—what became last year’s Jay and Silent Bob Strike Back.

Originally, the studio wanted a sequel to Clerks. Through going so far as to lease the sequel at the end of Dogma, Smith ultimately reconsidered. “I thought about it,” he says, “and I was like, ‘I dunno, you don’t want to fuck with this film’ that put you where you are.”

Smith had also long resisted the idea of a Jay and Silent Bob movie for several reasons: “A) I didn’t think Jason Mewes [the main the part an amateur actor] could handle a whole movie; b) I didn’t know if the characters were likeable enough to maintain their own audience; and c) the characters doesn’t even talk—so how on earth are you gonna do a buddy movie?”

But the longer Smith thought about it, the more it seemed to make sense. “Jay is completely the silly-Clayk (as it was teased), he pitched Jay and Silent Bob to Miramax Films co-chairman Bob Weinstein. “He went for it in a heartbeat,” Smith says. “He was like, ‘Yeah, fuck clerks! Jay and Bob!’”

Highly touted as characters’ final bow, Smith says the slap-happy Jay and Silent Bob—from everything from its nightmarish Scooby-Doo scene to its Star Wars references and the inclusion of Princess Leia (Carrie Fisher) and Luke Skywalker (Mark Hamill) themselves—was meant not just to be thin but paper-thin.

“After what we went through on Dogma [Smith’s controversial satire of Catholicism]—the protests and death threats and shit—I just wanted to do something funny that nobody was gonna get up in arms at for.”

What resulted was Smith’s first movie since Clerks that was done [the jokes] work, you throw out the other half, and you’re still pretty good.”

Agreeing with some of the original reviews of the movie—claiming that “in Jay and Silent Bob, he made a cult movie about his other four cult movies—Smith admits that to get all the movie’s jokes, one must have been familiar with each of his films, to get every joke, that is.

Many of the jokes that didn’t make the theatrical cut, meanwhile, will see the light of day when Silly Tales: Jay and Silent Bob DVD. Among the extras included is a slew of deleted scenes featuring Saturday Night Live star Will Ferrell, who stars as wacky wildlife protector and FBI field agent Will Ferrell.

“We did our best to shoot with Will, I thought, was gold,” Smith says. “And then we went to the test screenings, and test audiences loved Jay and Bob and couldn’t wait to see anything else in the movie. So Will’s stuff kinda got cut based on that. So knowing that all the Will stuff especially is gonna see the light of day thought of was the best stuff in the movie—makes me feel good.”

The package features more than 100 minutes of deleted scenes and five hours of extras, amongst them a guide to “Learning the Moves” of Morris Day & The Time, the funk band that makes a cameo here and was immortalized in Prince’s Purple Rain movie.

But part of its appeal of the VH-S DVD is its dimension. President Buena Vista Home Entertainment is distributing door hangers touting the title to college campuses nationwide, as well as airing extended TV spots on the Howard Stern radio show, says Lor McPherson, VP of brand marketing for live-action films.

While Buena Vista knows Smith’s radian fans will snatch up this new title, she hopes that cult-like following and bring Jay and Silent Bob and Smith’s New Jersey-inspired tales to a wider audience. “The nice thing about Jay and Silent Bob is that it has broad star power,” McPherson says, “so you’ve got Ben Affleck and you’ve got Chris Rock and you’ve got Shannon Elizabeth—stars that people are familiar with from other programs.”

Tower Records VP of video sales John Thrasher says Jay and Silent Bob could very well outperform Smith’s previous DVD titles, considering its high profile and that it was touted as the characters’ swan song.

This summer, Smith is to begin shooting Jersey Girl—“It’s a real 180 [degree turn away] from Jay and Silent Bob and pop culture and work of a Chasing Amy but even more seri-“ , he says—and will follow that with a new Fletch movie. Jason Lee (who starred in every one of Smith’s movies, except Clerks) will take the lead role in Fletch.

D-VHS DEAL: Artisan Home Entertainment, DreamWorks Home Entertainment, and Universal Studios Home Video have announced that they will be releasing films on the new high-definition video format from JVC called D-Theater. The only high-definition home video format available, D-Theater’s D-VHS cassettes feature a special proprietary encryption system to prevent duplication and can play either four hours of high-definition TV (HDTV) or more than 50 hours of standard-definition floats.

While D-VHS can contain more data per tape than what fits on a DVD-Video while offering more than twice a DVD-Video’s picture resolution, the technology is unlikely to compete with the burgeoning DVD-Video market, because it is geared toward a specific niche audience. “There’s a universe of 2 million households that are HDTV-compatible already, and they have very limited access to high def,” says a spokesperson for D-Theater.

“Voyage” is a way to serve that niche marketplace. There is no interest in having it supplant DVD.”

Likewise, Artisan president Steve Becks admits that the product is aimed at a small market, but believes “high-end adopters” types will embrace the technology. “Until such time as DVD will be offered in high-definition format, this is the only choice we have,” he says. “We will commit to release at least 10 to 15 titles over the first year. We want to give the technology a chance to get a foothold.”

The first D-VHS titles are expect- ed in the summer and will lean toward action and science fiction films. Feldstein cites movies like X-Men and Die Hard as potential D-VHS releases, while Becks points to the two Terminator films.

DreamWorks worldwide head Bel- ley Avery, who considers Galaxy

Cultural Exchanges:
Distributors Public Media Inc. (PMI) and Editions Montparnasse have forged a distribution partnership that will create an exchange of cultural programming between U.S. and French markets. The North American-based PMI, through its label—Home Vision Enter- tainment—and the French Edi- tions Montparnasse both release docu- mentaries and foreign classic films in their respective markets, thus the deal is a win-win situation, PMI chairman Charles Benton says.

“Montparnasse Productions is in France what Home Vision is in North America,” Benton explains. “We have a common cause in that we’re serv- ing the same general audience in our respective countries, and we are com- mitted to the same quality standards. We will be looking for titles for the French market, and they will be looking out for the North American market. In some cases, we can co-acquire programs for both markets.”

PMI—which catalog ranges from Criterion Collection titles The Third Man and Children of Paradise to The Thief of Bagdad, and The Reader—will kick off the pact by releasing the Montparnasse docu- mentary series “The Visit” (including The Visit, The Visit, and The Specialist, a film about the trial of the Third Reich’s Adolf Eichmann. Titles are expected by the end of the year.

SPORTS FANS: Just in time for the NBA’s All-Star Weekend in Philadel- phia, Allen Iverson: The Answer will be released on VHS ($14.95) and DVD Video ($19.95) Feb. 12, USA Home Entertainment, NBA Enter- tainment, and Reebok. The video tells the story of Iverson’s rise in the NBA through on- and off-court footage and interviews.

In other USA news, the official Super Bowl XXXVI video will be avail- able Feb. 26 on VHS ($14.95) and DVD Video ($19.95) day-and-date for the first time. Fans can also behold the scenes look at the winning sea- son of the New England Patriots.
After Seven Years, INO/Word’s MercyMe Is ‘Almost There’

BY CARLA HAY

NEW YORK—It has been said that since the tragedies of Sept. 11, 2001, there has been a growing demand for spiritual music. MercyMe lead singer Bart Millard thinks this may partly explain the recent surge in sales for the chart topper’s current album, Almost There (INO/Word). Fueling sales of the album, industry observers say, is airplay for the single “I Can Only Imagine.”

“We’ve been a band for seven years,” Millard notes. “But we’ve never had these kinds of record sales before. ‘I Can Only Imagine’ is a song people are relating to, whether they’re Christian or not. I think that, especially in this worship category, we’re really seeing the heart Melissa, who was the lead vocalist on almost every MercyMe record,” Moseley says. “She was a great singer. Whenever we had a song that was a big hit, she was usually the lead vocalist.”

Moseley says he is excited to see how the new album will fare. “I’m really looking forward to seeing how this album does,” he says. “We’ve had great success in the past, but this is a new beginning.”

Moseley says he is also looking forward to working with the band’s new lead vocalist, Melissa. “I think Melissa will add a lot to our sound,” he says. “She has a great voice and I think she’ll be a great addition to the band.”

Moseley says he is looking forward to the band’s upcoming tour, which will take them to venues all over the country. “I’m excited to get back on the road and perform for our fans,” he says. “I think we have a lot of great songs that we can play and I know our fans will enjoy them.”

Moseley says he is also looking forward to the album’s release, which he believes will be a big success. “I think this album is going to be really good,” he says. “I’m really excited to see how it does.”
Radio’s Hot Button Topics

- **How Far is Too Far?** Radio's responsibility to the community.
- **Top 40 Topics:** Group Editor Sean Ross dissects top 40.
- **Rhythmic Top 40 - Wilder Than Ever:** Is there still a place for pop?
- **Hits for Big Kids:** Adult Top 40 and AC sessions.
- **Ruling the Landscape:** Managing in today's environment.
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For week ending February 3, 2002

Music & Showbiz

by Carla Hay

Most Definitely Versatile: Many hip-hop stars have been making their mark on film and TV, but Mos Def is going where few hip-hop artists have dared to go: starring in a Broadway play.

In April, he takes on a role in Topdog/Underdog at the Ambassador Theater in New York. Mos Def replaces Don Cheadle in the play, which is the story of two brothers named Lincoln and Booth (Mos Def plays Booth) who are haunted by their past.

“A lot of people don’t know I was acting before I started my music career,” the Brooklyn, N.Y., native says. “It takes a lot less time to get recognized as musician than as an actor. When you’re a musician, you’re always the star. When you’re an actor, you’re part of a cast of many, and your first movie usually doesn’t make you a star.”

Mos Def’s film credits include recent roles in the critically acclaimed drama Monster’s Ball, starring Halle Berry and Billy Bob Thornton, and the comedy Showtime (with Robert De Niro and Eddie Murphy) and Brown Sugar (with Taye Diggs). The latter two films are due out later this year.

Mos Def says of Topdog/Underdog, “This is one of my favorite plays. It’s very modern and has a unique voice.”

On TV, Mos Def was in the cast of MTV’s TV movie Carmen: A Hip Hopera, and the now-canceled MTV comedy-sketch series Lycra Lounge, in which he was also a writer/producer. More recently, Mos Def—who sometimes goes under another stage name, Dante Bese—has been the host of HBO’s Def Poetry series, a spoken-word showcase.

Before he hits the Broadway stage, Mos Def is busy with his hip-hop/rock/spoken-word group, Black Jack Johnson, whose members also include Living Colour’s Will Calhoun and Doug Wimbish, Parliament Funkadelic’s Bernie Worrell, and Doctor Know of Bad Brains. Black Jack Johnson did a short U.S. tour in January and is shopping for a record label to release its debut album.

In Brief: On Feb. 14, MuchMusic USA will launch a music video show that rival MTV’s popular Total Request Live. MuchMusic USA’s Definitive Live! will have viewers choosing videos to dedicate through online voting. The new half-hour series will air Mondays through Thursdays at 5:30 p.m. ET. MuchMusic USA president Marc Juris says, “Unlike other [music video] shows, we pledge to not just put bits and pieces of music videos on air, but rather run songs from beginning to end.”

Newsline...

Country station WYCD Detroit has named Mac Daniels PD, effective Feb. 18. He has been OM of country stations KASE and KVET Austin, Texas. Clear Channel/Detroit market manager Steve Schram has exited. VH1 has named Lee Rolontz VP of original music production and promoted George Moll to senior VP of production and programming. Rolontz was previously an independent TV producer, and Moll was VH1 VP of West Coast production. Heritage rock station WNKG Philadelphia has named Buzz Knight PD. He was PD of heritage rock WZLX Boston... KKJZ Portland, Ore., has switched from jazz to AC. Compiled by Carla Hay in New York.
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DOUBLE DIGITS: Usher's "U Got It Bad" holds at No. 1 for a 10th week on the Hot 100 Airplay chart, becoming the longest-running No. 1 on that chart since TLC took "No Scrubs" to the top for 13 weeks in spring 1999. Usher is only the second male solo artist to post double-digit weeks at No. 1 on the Airplay chart, as he ties Seal's 10-week run in 1995 for "Kiss From a Rose." On the Billboard Hot 100, "Bad" remains at No. 1 for a sixth week while Usher's follow-up, "U Don't Have to Call," begins its chart ascent, rising 65-59 in its second week.

COUNTER TO TEN: Tracy Byrd and Dixie Chicks each log their 10th top 10 hits on Hot Country Singles & Tracks, as "Just Let Me Be in Love" and "Some Days You Gotta Dance," respectively, chart the cooker's coveted tier. Byrd, who last saw top 10 territory in the autumn of 1998 with "I Wanna Feel That Way Again," sees his "Love" improve 191 detections and hop 12-9. The Dixie Chicks title, the eighth single from Fly, gains seven places to step up one notch to No. 10. The trio most recently visited the top 10 with "If I Fall You're Going Down With Me" last May. The Dixie ladies also rank at No. 58 with "Travelin' Soldier," a performance lifted from the Country Music Assn. awards show, which took place in November.

SECOND RUN: Alien Ant Farm's "Movies" drops from No. 19 to No. 22 in its 27th week on Modern Rock Tracks. Normally songs on our format-specific radio charts (page 73) are moved to recurrent status when they fall below No. 20 and have spent more than 26 weeks on the chart.

An exception was made in the case of "Movies," because it originally charted for 14 weeks from February to May of last year, falling off when the follow-up track, "Smooth Criminal," started to take off. Since "Movies" remained off the chart for at least six months—returning in November—the song is allowed to remain on the chart for an additional 26 weeks.

Assistance in preparing this column was provided by Steve Grayburn.
## Album Sales Chart

### Top Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label/Imprint</th>
<th>Date</th>
<th>Sales (units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nevermind</td>
<td>NIRVANA</td>
<td>DGC</td>
<td>1991</td>
<td>14,500,000</td>
</tr>
<tr>
<td>The Black Album</td>
<td>PEARL JAM</td>
<td>DGC</td>
<td>1991</td>
<td>13,000,000</td>
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<tr>
<td>In The Studio</td>
<td>DEE DEEenguin</td>
<td>DGC</td>
<td>1991</td>
<td>11,000,000</td>
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### Other Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label/Imprint</th>
<th>Date</th>
<th>Sales (units)</th>
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<td>...</td>
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### Notes
- Sales figures are for the week ending January 19, 1991.
- Album sales are for sales of new and used albums, as reported by stores participating in the Nielsen SoundScan system.
- The charts reflect sales of albums compiled from a combination of sales, airplay, and streaming data.
- The Nielsen SoundScan sales charts cover a broad range of markets, including the United States, Canada, Mexico, the United Kingdom, and parts of Europe, Asia, and Latin America.
### Billboard HeatSeekers

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>CURRENT WEEK</th>
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<tbody>
<tr>
<td>28</td>
<td>23 - 36</td>
<td>23 - 38</td>
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<td>27</td>
<td>18 - 22</td>
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<td>26</td>
<td>12 - 16</td>
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<tr>
<td>25</td>
<td>14 - 18</td>
<td>11 - 15</td>
</tr>
</tbody>
</table>

#### Greatest Gainer

**Artist**: Lead the Line
**Title**: It's a Beautiful Day
**Distribution Label**: Universal

### Billboard Top Independent Albums

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>CURRENT WEEK</th>
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</thead>
<tbody>
<tr>
<td>28</td>
<td>24 - 28</td>
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<td>19 - 23</td>
<td>18 - 22</td>
</tr>
<tr>
<td>25</td>
<td>17 - 21</td>
<td>16 - 20</td>
</tr>
</tbody>
</table>

#### Greatest Gainer

**Artist**: C-Bo
**Title**: Life As a Rider
**Distribution Label**: Chrysalis
INTERNATIONAL BUYER'S GUIDE
Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $155

INTERNATIONAL TALENT & TOURING DIRECTORY:
The leading source for those who promote or manage talent. Over 22,000 listings from 60 countries including: talent, booking agencies, facilities, services and products. $135

AUDRENA STADIUM GUIDE AND FACILITY BUYER'S GUIDE:
Complete data on over 4,100 arenas, auditoriums, stadiums, exhibit halls and amphitheaters worldwide, as well as listings of companies offering services and supplies to the industry. $99

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:
The most accurate reference source available on the Latin Music marketplace. Over 3,000 business contacts in 19 countries. $99

RECORD RETAILING DIRECTORY:
The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chain stores and online operations across the USA. $209

THE RADIO POWER BOOK:
The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $125

INTERNATIONAL DISC TAPE DIRECTORY:
The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. $89

MUSICIAN'S GUIDE TO TOURING & PROMOTION:
Today's working musician's guide to clubs, tape/disco services, A&R, music services, industry websites and more. $115.95 (Shipping included)

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FEBRUARY 16 2002
HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKLY PROMOTION (LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U Got It Bad</td>
<td>James Brown</td>
<td>USA 4 TODAY (LIVE RECORDING)</td>
</tr>
<tr>
<td>2</td>
<td>Always On Time</td>
<td>OutKast</td>
<td>JIVE (NEW YORK)</td>
</tr>
<tr>
<td>3</td>
<td>The Price Of Love</td>
<td>Mary J. Blige</td>
<td>MCA (NASHVILLE)</td>
</tr>
<tr>
<td>4</td>
<td>Break Ya Neck</td>
<td>50 Cent</td>
<td>Interscope (REPRISE)</td>
</tr>
<tr>
<td>5</td>
<td>Rep Yo Hood</td>
<td>Busta Rhymes feat. Missy Elliott</td>
<td>CAPITOL (REPRISE)</td>
</tr>
</tbody>
</table>

FEBRUARY 16 2002
HOT 100 SINGLES SALES

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKLY PROMOTION (LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Beautiful</td>
<td>Ludacris feat. Usher</td>
<td>JIVE (NEW YORK)</td>
</tr>
<tr>
<td>2</td>
<td>I Believe I Can Fly</td>
<td>R. Kelly</td>
<td>MCA (NASHVILLE)</td>
</tr>
<tr>
<td>3</td>
<td>Dr. Dre</td>
<td>Eminem</td>
<td>Interscope (REPRISE)</td>
</tr>
<tr>
<td>4</td>
<td>You Don't Know</td>
<td>Korn</td>
<td>Roadrunner</td>
</tr>
<tr>
<td>5</td>
<td>Push It to The Limit</td>
<td>Nicki Minaj</td>
<td>JIVE (NEW YORK)</td>
</tr>
</tbody>
</table>

FEBRUARY 16 2002
BILLYBOARD FEBRUARY 16, 2002
Enjoying Kylie: The Minogue Catalog


The U.K. Key tracks: "I Know It's Wrong but I Do It Anyway," "Can't Get You Out of My Head," "Love at First Sight," and "Celebrity." Kylie Minogue's fourth studio album, released in 1994, was a major commercial success in the U.K., Australia, and the U.S., featuring hit singles like "The Loco-Motion" and "I Should Be So Lucky." The album's success was aided by its release on the PWL Records label, which was a subsidiary of EMI Records.

Kylie Minogue
Continued from page 1

Europe. In this issue, “Can’t Get You Out of My Head,” which has already received a massive digital download campaign, will be included on the Hot Dance Music Club Play chart, climbing 13 notches to No. 20 on The Billboard Hot 100, thanks in part to major support from radio stations in Chicago, New York, London, and Los Angeles.

Minogue arrived in the U.S. for a two-week promotional blitz that included a Feb. 4 appearance on The Tonight Show With Jay Leno (see page 1). Like other such U.K.-rooted artists as David Gray, Dido, and Craig David, Minogue is incredibly suited to an American audience. But Americans need access to—just as they did with Gray, Dido, and David, each of whom understood the importance of touring the U.S.—yet, due to Minogue’s schedule—which includes an upcoming

The door to America has definitely opened," notes Wozencraft, who along with Parlophone’s A&R director Miles Leonard and senior A&R manager Jamie Pithers, are responsible for bringing Minogue to the label.

"Of course, now she’ll need to present herself to America," he adds. "It’s not really difficult if people don’t see the girl. That is the key to breaking her in the U.S. And while she’ll be touring throughout Europe for the next few months, other opportunities may present themselves to get her presence in the U.S.”

The problem with a lot of (overseas) acts is they don’t dedicate enough time in the U.S. to really breaking here," Carole Cremer, Creative Artist Agency agent for Radiohead, said in the May 19, 2001, issue of Billboard.

"The situation has been exacerbated, because now the worldwide market is so big. It’s just a priority, and I think the territory is vying for bands’ attention.”

Fortunately, Conde explains, “we also have a phenomenal global story sur- rounding this project. It’s created a pre-awareness that you simply cannot buy.”

In the U.S., Minogue is confirmed for a tour that kicks off in Chicago and en- dures to Long Beach, CA, to promote her new album. She will be followed by a promo-only vinyl mailing to club DJs of “Can’t Get You Out of My Head” with remixes by K&M, Nick Faber, Plastika, Deluxe, and Superchumbo. The album will also be sold in a commercial 12-inch vinyl release Jan. 8.

Additionaly, since Minogue has a huge following in the gay community, Conde says the label “started early to create awareness in gay clubs and lifestyle outlets in major markets.” Such

minogue

“Can’t Get You Out of My Head” has sold more than 2.5 million copies worldwide. In Minogue’s heaviest international market—the U.K.—the single has sold more than 600,000 units, and Fever has peaked at the double-platinum mark (600,000 units). In Australia, Fever is quadruple platinum (280,000 units). In both territories, Fever entered the album chart at No. 1.

A ZEIGEST OF A RECORD


EMI chairman Roger Grisonn also believes U.S. success is within her grasp. “I really don’t know why it’s eluded her in the past,” he wonders aloud. "This new record is somehow different—like a Zeddgeist."

As befits one who’s been down this road before, Minogue (who turns 34 May 28) is excited and nervous about the prospect of successfully making the Atlantic crossing. The singer even has an analogy about this, "It’s like being somebody at school,” Minogue says. “The minute you stop fancying that person is when the person starts taking a fancy to you. That’s how I feel about the U.S."

"I have a drive and enthusiasm to break in America. Quite honestly, I don’t feel the need to have to tell people how to say my name or discuss ‘The Loco-Motion.’ Up until now, I’ve resigned myself to the fact that America wouldn’t be like the rest of the world for me. I’m anonymous there—which I must confess, I kind of like."

But that was then and this is now— and Minogue realizes this. “I always did follow up my U.S. thoughts, though, with the knowledge that if I did have a runway hit, it would be rude of me to go to go and do what needs to be done,” she adds. “I guess I’m nervous major cities as New York, Los Angeles, San Francisco, Miami, and Chicago have been plastered with “Kylie spines.”

Conde notes, “We chose the January cover of [British magazine] The Face as our first single. It’s a great image of [Minogue] and a cool affiliation to have—it sets the tone for how the proj- ect is being rolled out here.”

Conde says a second single run will hit the peak markets one week before the album’s release that will utilize the album’s cover image, which differs from the set’s international cover. (The first pressing of the U.S. album will also include bonus tracks: “Boy” and “Butterfly.”) Los Angeles and San Francisco will also benefit from “Kylie bus benches,” Conde says, adding, “Wait until you see the photo we have planned for a billboard on Sunset Boulevard. She is confident that “it will absolutely stop traffic.”

In addition to these visuals, the Dawn Shadforth-directed video for “Can’t Get You Out of My Head” is currently airing on MTV, MTV2, and VH1, among other networks.

A QUICK REVIEW

For those who need a refresher course, Minogue was born in Mel- bourne, Australia, to an Australian father and a Welsh mother. Through- out the 80s, she supported bands by acting in a handful of TV shows, including the soap opera Neighbours.

With Neighbours proving itself a certified hit in the U.K., Minogue teamed up with British production outfit Stock Aitken Waterman (SAW) and recorded “I Should Be So Lucky,” which was released on SAW’s own PWL imprint. It was the first of many Top 5 U.K. chart toppers, and whose debut, Kylie, topped the U.K. album chart and peaked at No. 53 on The Billboard 200 (see sidebar, this page).

Numerous international hits followed, and in 1993, Minogue released her third album, Enjoy Yourself, failed to find an audience, and the artist parted ways with Geffen.

Four studio albums later, Minogue engaged with PWL to BGMI’s Decon- struction label in ’93. One year later, the imprint released Kylie Minogue, which Imago picked up for the U.S. After one single—”Confide in Me,” contributed to the top-selling A&M imprint Hot Dance Music Club Play chart.

Imago folded, and the album never strewned in America. Deconstruction followed with Kylie Minogue (titled “Impossible Princess), which confused many with its rock- etched leavings and left Minogue without a U.K. label to call home.

Three years ago, she signed with Parlophone, the label behind the successful 10 Carroll’s, followed by an official musical tour, Wozencraft recalls. “She just needed the right record to push her back into the forefront.”

Entire 2000’s Lights (which spent more than one year on the Australian top 100), a disco-splashed set that found Minogue swirling in her dance-pop roots. Last year’s album, Light Years, was a commercial success in the U.K. but failed to continue to duplicate the interna- tional success of its predecessor.

Minogue, whose songs are pub- lished by Mushroom Music Interna- tional, explains, “Lights was like finding my feet again—albeit in Manolo Blahnik stilettos. For the public at large, Lights was my commercial breakthrough, and it returned a return to form. And it felt good.”

Looking back over her illustrious career—which has included collabora- tions with Robbie Williams and Nick Cave and an appearance on last year’s Moulin Rouge—Minogue admits to being “slightly disillusioned” in the years between Decon- struction and Parlophone. “But one thing was certain,” she says. “I knew I wasn’t finished yet.”
Clem Snide’s The Ghost of Fashion (spinART) in its list of the top albums of 2001—the group recently scored big when NBC began using “Moment in the Sun” in its weekly family drama, “ER.”

for under-the-radar acts like Clem Snide, a single performance on Conan—along with the other three of the four late-night talk shows—The Tonight Show With Jay Leno, The Late Show With David Letterman, and The Late Late Show With Craig Kilborn—can often prove more valuable than a mountain of positive press.

And, now, in Late Night, the act has one of the most powerful promotional tools at its disposal. While some more-established artists might see the performance as just another gig or one more promotional exercise, Clem Snide manager Dan Efram knows that this performance—which he has pursued for the better part of two years—could prove pivotal for his band. With about 5 million viewers expected to tune in to the show—and a huge chunk of those viewers belonging to the young demographic to which the band caters—Clem Snide has a chance to get itself into the consciousness of thousands of potential fans/consument. It’s also a dream come true for spinART, a tiny, five-person, Staten Island, N.Y.,-based operation without any promotional muscle with which to make any serious effort at catapulting The Ghost of Fashion into the billboard charts.

For Efram, it’s a chance to reach not only some fans but also, perhaps more important, industry tastemakers. “We’re hoping for a bigger story at triple A radio and at retail,” he says. “We hope to get the industry talking about us, and I hope it provides a greater, broader understanding of what the band is.

I think the name Clem Snide is one of its scores of assets benefiting from late-night TV talk shows’ more adventurous bookings. Here’s a peek at the band’s day at Late Night With Conan O’Brien.

10 a.m.: The band reports to Studio 6A to begin setting up its equipment. (Music coordinator Debbie Wunder says that about 20% of the show’s musical guests set up their own gear.)

11:45 a.m.: Late Night’s audio staff asks the band for a line check. The group runs through “Moment in the Sun,” the song it will perform on the show, three times.

2 p.m.: Soundcheck begins with a cover of Neil Young’s “Don’t Cry No Tears.” The act plays “Moments in the Sun” for Late Night director Liz Plonka and other staffers three times (one time for audio, a second time for video, and a third for both).

3:28 p.m.: The band is invited to listen to the mix of its soundcheck. Particularly interested to hear it is guitarist Pete Fitzpatrick, who was asked to join at the last minute, which is handled by the show’s audio staff. “I hope they have me sounding like (U2’s) Edge,” he says. At 4:30 p.m., the band sets up the show and, at 6:19 p.m., Clem Snide enters the studio and gets ready to play.

6:24 p.m.: O’Brien hosts a copy of the band’s new CD, The Ghost of Fashion (spinART), and introduces the group. Clem Snide begins “Moment in the Sun.”

6:27 p.m.: As the band ends the song, cheers abound in the dressing room. “That was perfect,” Barzelay’s wife, Ali, says. “He was on time, you could hear him in his voice.” Barzelay arrives in the dressing room. “It was cool. It was fun. It was weird,” he says. “My eyes were doing crazy things because I was trying to close ‘em, but the lights were right there.”

6:33 p.m.: A voice comes over the studio PA, saying, “That’s a wrap.”

6:34 p.m.: The band starts packing up its instruments.

6:36 p.m.: Weinberg greets Clem Snide, and O’Brien raises horns for one of the band.

Acclaimed but little-known alt-rock act, Clem Snide is one of scores of artists benefiting from late-night TV talk shows’ more adventurous bookings. Here’s a peek at the band’s day at Late Night With Conan O’Brien.

Clem Snide’s Day In The Sun At Conans

Acclaimed but little-known alt-rock act, Clem Snide is one of scores of artists benefiting from late-night TV talk shows’ more adventurous bookings.

Also, as a result of the jukebox choices, Clem Snide’s single “Moment in the Sun,” picked up the greatest amount of airplay, and more than one critic has called the group’s musical personality, Clem Snide’s role as a blues- and roots-musician artist, has been embraced like never before by Conan, Letterman, and Kilborn.

BIG NAMES TO THE Unexpected

Since its inception in 1993, Conan has established itself as a home—and often the national TV launching pad—for many of the biggest and most highly regarded names in alt-rock. Talent exec Jim Pitt’s bookings in recent years have increasingly included such one-time late-night nonos as bluegrass (Ricky Skaggs), thrash metal (Slipknot), and obscure blues (R.L. Burnside).

Clem Snide, meanwhile, has continued to mix some of pop’s biggest names (Britney Spears, U2, Alicia Keys) with some of the hottest alt-rock bands (The White Stripes, Stargazer) and shining lights of American roots music, including Earl Scruggs and Big Siberia and such long-revered and often overlooked artists as blues icon J. B. Stone, country’s Blind Boys of Alabama.

The 3-year-old Kilborn has carved out for itself tight scheduling, including five times a week, two of its shows are devoted to music (

with four major shows—two in the 11:35 p.m. slot and two in the 12:35 time slot, and with each on a major network—coupled with NBC up.

start Last Call With Carson Daily, there’s more opportunities for artists from all sorts of genres and with various commercial potential to score a performance on a late-night talk program.

When facing ever-shrinking radio and video playlists, more and more artists who don’t fit today’s pop mold are finding a home on these shows. Pitt says, “Because radio has really dried up for a lot of genres, things are tighter than ever at radio, and the TV with peers and colleagues. Obviously there are times—especially during sweeps—when bigger names are more desirable, but, like every other booker, has a huge number of artists performing on these shows have yet to earn a gold record.

Pitt’s, “My feeling is that even though you don’t necessarily hear it on the radio, there’s still a ton of good music out there.”

“For me, personally, I look for the stuff that I like to listen to and that I think kind of expands into a broader audience, like Clem Snide. I think other people, if they knew about it, would like to listen, too.

Sales aren’t altogether ignored, Lenox music segment producer Barb Libis says. “They’re obviously a contributing factor, but ‘critical acclaim’ can absolutely bypass the number of record sales, especially if you are early on a booking of a new artist—you can’t expect the sales to be there, but you hope that your instincts are correct,” she says. “Then there is the head vs. heart issue—personally, if an artist is touching me on a soul level, it’s exciting to be able to introduce them to an early forum for their artistry.”

Letterman talent executive music segment producer Sheila Zellinsky says, “It’s often, it’s coming to a really great song.”

In each case, there’s no exact science to how the acts are booked. “When people say, ‘What do we have to do to get on the Conan Show?’ It’s the criteria?” I never define it, there is no exact formula,” Pitt says. “And I’m not just being cagy. It’s honestly the truth. It’s not a matter of who has sold the most records or who is the best press or whatever. It’s this indefinable thing that—as long as I’m doing it—I will stay undefined.”

NO TEETH-PULLING NEEDED

Country-star-turned-bluegrass champion Skaggs has seen these shows’ interest in American roots music gradually increase. Ten to 15 years ago, before Conan, Kilborn launched. “It had to be someone with a huge name,” he says, noting that interest has been bolstered recently via the popularity of the bluegrass/ country O-Band, acts like Grassland, Efraim knows the TV’s booking department, and, obviously, shows like Conan, Letterman, and the Whites.

It’s “taken a while for the late-night shows to open up totally to bluegrass,” Skaggs continues. “And I still think it has to be something cool, something out-of-the-box. But not only are they doing their show a great justice by having something cool on there, I think it’s just great for [bluegrass]. It makes for a more level playing ground when they can tip their hat to an American-type music that we’re all proud of, so they feel is worthy and is very, very cool.”

Pitt’s booking of Slipknot on Conan further leveled the metaphorical playing field (albeit to a very small extent) for those acts who have been facing the band’s drummer, Shawn Crahan (a.k.a. Clown). And for a band as visual as (Continued on next page)
Martin says that before he aggressively pursues a TV performance—through phone calls or e-mails to Lissis, Rogers, and Zelikon. Pitt, and Ray—Ed gets the chance to do just that. But this artist, he has to feel confident that his artist can deliver. "I just gotta know that they can play in that environment. I'm going to see Andrew W.K. live a few times in the month or two, then sooner or later, I'm gonna wanna break him into the TV circuit. But I'm gonna have to know that he can deliver in that environment."

And playing on these shows can be tough enough without the added pressure. For many, the experience can be unnerving. The studios are often chilly and full of crowds unfamiliar with the artist. Increasing the awkwardness are bright lights and substantial gaps between the stage and the audience. But when playing late-night TV, you gotta, like, turn it on.

**'KILBORN' OFFERS COMFORT**

Mart in says he has found Kilborn to be a nice first step for bands that could either chart a different course for or artists who are simply better suited to a more low-key environment.

Such was the case when the acclaimed Icelandic-based Sigur Rós returned to the airwaves on the U.S. on Kilborn. "Kilborn was a nice way to ease the hand in," Martin says. "I told the band's management, 'Kilborn has a much smaller studio, a much less bright element.' There would have been an opportunity to play Letterman, but I just thought that the band would literally freeze in the face of an Ed Sullivan-like size audience for their first TV performance, and all those lights, and the bigness of it. And management agreed with me. They think this is a bridge to convince them to do something else on a bigger scale."

Although Dido's appearance was presented as a week-long tour to promote her album Dido—where Kilborn, a big fan of the singer, ran a graphic on the bottom of the screen counting down the days and, eventually, the hours and minutes before her actual—the British songstress says she, too, found the show and its hosting comfortable.

"It was the first time I'd actually had a chance to relax and enjoy myself," she says. "And there wasn't a sort of 'You've got two minutes to bring your whole personality across' sort of thing. With Craig, I could go on and do a couple of songs and actually have a great time. And he really thought it was a great performance. I think it was nice for the fans to see a different side of you."

Kilborn takes pride in his show's musical diversity—from his Chris Isaak theme music to the snippets of Antonio Carlos Jobim and others heard going in and out of commercials. "Music has been a big part of my life," he says. "I grew up listening to it. I think it's a very stressful industry. Barry White—I listened to a lot of that. Plus, my dad played Sinatra and John Gary, and I listened to a lot of Chet Baker. And I just saw a great guy play a great electric mix of music. I like a lot of rhythm and blues. And I like classic rock, and we try to get all of that on the show. And we do."

**A PERFORMANCE'S WORTH**

The impact of a performance on one of these programs is not easily quantifiable. An appearance could result in a noticeably higher volume of sales, spike, depending on such factors as the type of artist, which show they appear on, and the time of the year.

"It's not like Oprah, where the next day you'll get all the sales," Letterman friend Silvan Tom Silveman says. "I never really felt that. We've used it to hype sales. We would tell retailers, and retailers would order more records, and maybe the owners bought it. But we never saw a significant bump."

**'Arsenio': First Stop For R&B, Hip-Hop**

While lessori known indie rock, blues, and metal acts seem to be only now finding more opportunities at late night TV, their hip-hop and R&B brethren haven't experienced success. The group itself doesn't always appear in the black and white page one.

In 1989, The Arsenio Hall Show began bringing such acts—controversial rap and little-known R&B or hip-hop acts being ignored by the major shows, including those of Johnny Carson's The Tonight Show and Late Night With David Letterman.

In its five years on the air (1989-1994), Arsenio became the undisputed home of hip-hop music and is generally considered the birthplace for such artists. In the meantime, Hall, himself, and his staff had helped break the likes of Mariah Carey, Lil' Bow Wow, and Boys II Men.

"We exposed a mainstream audience to an underground form of music," Boys II Men's Shawn Stockman says. "And, in turn, Arsenio helped blow up hip-hop."

Arsenio broke a mold on television, Tommy Boy Records founder Tom Silveman says. He opened the door. No one else was showing the kind of music—he was showing. He had the balls to say, Look, I'm gonna do N.W.A. I'm gonna take a chance on something risky.

And a lot of people might not foot the bill—which would reach as high as $20,000 or more for a large band—to send an artist to New York or Los Angeles and have them buy a TV show to make the money back in record sales.

Conversely, a performance can cause demand to overwhelm supply. Rising singer-songwriter Jack Johnson, for example, found that his performance clearly created more interest in his album—Bluesfield Fairytale—released by unsigned Enjo—than his label handled. Wary of returns, Enjo sent the Factor Movement to check on the time of the performances, distributed a minimal number of copies. As a result, copies were hard to find following Johnson's appearances.

Continued from preceding page

Skipknot—each member wears a hat and matching uniform—scored a bigger-than-expected and an especially enormous opportunity.

"Seeing is believing," Crahan says. "For us, it's all about how Skipknot is someone will see the band as legitimate, and they won't want to instantly judge. They'll be like, 'That's a bunch of goofy shit.' Then they'll hear the CD and they'll be like, 'I don't understand it, there's so much going on,' but then, they watch us play our music live, and it all makes sense. Now, on that theory alone, Conan O'Brien was very, very important."

**NOT EVERYONE SEES CHANCE**

Still, Skipknot's booking is an exception. Such ultra-heavy acts are rarely seen on late-night TV. Heavier, faster metal along with jazz, dance, electronic, and others—remains one of the under-represented genres.

Lesser-known rap/hip-hop artists also seem to find few fans at late night. No one can say more than any of the other shows—routinely host most of the mainstream's biggest names in R&B, rap, and hip-hop, it's rare for an underdog like a New Jersey hip-hop act such as Spearhead to snag an appearance. Yet Spearhead performed on both Letterman and Kilborn recently.

These more adhesive bookings seem to happen back to the early days of Saturday Night Live. Spearhead frontman Michael Franti says. "Back then, you'd look to Saturday Night Live for not just playing who was No. 1 in Billboard today, but the acts that was that new that maybe you didn't see—on an act from Europe or an act from somewhere else that you didn't know about. You discovered a lot of music that, as kids, we wouldn't have otherwise been exposed to. And I think it's really good that late-night television has started to take those risks again."

**ARE YOU SURE THEY WANT US?**

Many of these lesser-known acts still find it somewhat amazing that they were given the opportunity to play on one of these shows.

Such was the case for folk/sly sibling duo Tegan & Sara, says, "When the folks from our record company [Vapor] called and said, 'You're doing Letterman,' we thought, No. Are we sure they know that they're using us? For real? People don't hear 'Letterman' and they think, Wait a second."

And you can see, like, the questioning in their eyes. They're like, 'But we never heard of Letterman.' And you just wanna be like, Well, Dave's my hero."

Florida-based troubadour Chris Carraba (aka Dashboard Confessional), who recently played Kilborn, says, "It was wild. It was unexpected. Just like, a dream. Watching those shows, I always assumed that a band gets a hit song, then they go on these shows and showcase that hit."

**STEPPING UP TO THE PLATE**

With these new opportunities comes more pressure, especially for younger acts. "Going on the TV show is not enough," Schneider says. "The group has to step to the plate and deliver a great performance that nails it."

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**The Big Four**

**The LATE SHOW WITH DAVID LETTERMAN**

11:35 p.m., CBS, New York. Date of first broadcast: After more than 11 years as a 12:35 p.m. show, CBS canceled Late Night With David Letterman, a CBS television talk show, and its electronic counterpart in New York, Aug. 30, 1993. Shows per week featuring music: Four. Show times: Monday through Friday. Best material: Late-night TV's king of variety. Excellent music. Best performances: Celine Dion. Host: David Letterman. "On the Late Show, I try to get the most famous people and the most obscure people, and I try to make sure that people of all ages can enjoy it."

**The LATE SHOW WITH CONAN O'BRIEN**

12:35 a.m., NBC, New York. Date of first broadcast: Sept. 13, 1993. Shows per week featuring music: Six. Shows: Four new shows and a re-air one every week; the re-runs often feature music. Show times: Monday through Friday. Best material: Late-night TV's king of variety. Excellent music. Best performances: A-listers and the more obscure. Host: Conan O'Brien. "I think the best thing about being a talk show host is that you get to play host to the most interesting people."

**The LATE LATE SHOW WITH CRAIG KILBORN**

12:35 a.m., CBS, Los Angeles. Date of first broadcast: March 30, 1999. Shows per week featuring music: Three. About once a month—especially around events like the Grammy Awards—that number is increased to four. Show times: Monday through Friday. Best material: Late-night TV's king of variety. Excellent music. Best performances: A-listers and the more obscure. Host: Will Ferrell. "I think the best thing about being a talk show host is that you get to play host to the most interesting people."
BY DANA HALL

NEW YORK—With so many stations leaving the format—tempo-driven R&B oldies and dance music targeted to a general-market audience, some might say Jammn Oldies is dead. Instead of doing it the dance station way that the disco stations of the late ’70s often evolved into the first “urban contemporary” stations, several Jammn Oldies outlets have segued into a more current-driven adult R&B format, among them Clear Channel (Jammn ’80) Los Angeles, KJLH (Hot 92.3, formerly KCMG) Los Angeles, Saga’s WJMR Milwaukee, and Syncom’s KRMJ Kansas City, Mo.

KRMJ’s Greg Love joined the station when it debuted as a Jammn Oldies outlet and became the PD who engineered the evolution. He says Jammn Oldies “just got old. When listeners first hear those classic records, they say, ‘Oh, wow.’ The second time they hear them, it’s ‘I love this song’ by all means.” 

And the move was more than songs. “When we started to see their quarter-hours diminish, book after book.” WTJN music director/ PD Wayne Mayo (veteran of rival WRK and similarly formatted KISS San Francisco) agrees. “The format was built on only dance records that crossed over to top 40. And the span of years was too narrow. While traditional oldies stations usually pull music from a 30-year period, Jammn Oldies was only taking the top rhythmic records from maybe the past 10-15 years. That made the music burn out very fast.”

New WTJN PD Laura Jones says, “The Jammn Oldies format was a novelty to begin with, and that novelty wore off very quickly. In my [previous] market [of Minneapolis], the Jammn Oldies format lasted less than a year. After the initial appausal, listeners, they eventually drift back to their P1 station, making the Jammn Oldies station a second or third choice.”

New KJLH PD Michelle Santossouso notes that the former KCMG (Mega 100) maintained consistent numbers, even after a frequency move. But the change “was a natural evolution,” she says. “We started to see a change in the music and [in the] radio industry as a whole. The rhythmic and crossover formats had splintered, with crossover becoming predominately dance records and rhythmic becoming more of records and artists who were not really getting the exposure to a wide audience on radio like they should—artists like Maxwell and Aaliyah.” 

While you could go to the big crossover stations and hit a lot of rap and some R&B, there was no place to go to hear a mixture of current R&B and old-school geared to an older audience.”

MAKING THE SWITCH

The move from oldies to current-driven music wasn’t the only change at these stations. In many cases, the biggest difference was a change in target demo. While most still target a 25-plus audience, they now concentrate on the African-American demo. Jones says, “The listenership was probably 70 percent, 30 percent black as a Jammn Oldies station. Now what has completely flipped the other way.”

Mayo says, “We always had an African-American base, even though it was not explicitly hip-hop. We were definitely targeting the general market as a Jammin Oldies. But we did have a core black listenership. To me, it made sense to build from there by keeping that core rather than flipping to a whole new format. Now we are super servicing that audience.”

But in Los Angeles, Santossouso says, “We can’t do a traditional [adult R&B] format. This market is too ethnically diverse and hip. We have to remain hip and not really getting any listeners, they eventually drift back to their P1 station, making the Jammn Oldies station a second or third choice.”

The RIAA also paid Rose & Kindel $11,561.84 during the third quarter of last year to represent the industry's opposition to any change to the labor code personal service contracts and other pending bills. The filings also tell the widespread circulation of stories from Sacramento insiders that the RIAA had begun opposition lobbying in earnest even before Murray introduced his bill.

Both sides of the aisle

The $11,561.84 from the California Republican Party and $2,500 to the National Republican Congressional Committee California account. The RIAA also gave $1,000 each to Assemblywoman Deede Alpert (D) for her successful run for state Senate, Assemblymen Jim Costa (D) and James F. Battin (R) for their successful campaigns for the state Senate; state Attorney General Bill Lockyer (D); and Assemblywoman Carole Migden (D) and Assemblymember Thelma Perot (R), both whom won their campaigns for the assembly.

In the previous quarter, the money—a total of $46,400—went mostly to Democrats: two contributions of $5,000 to the California Democratic Party, a $5,000 contribution to Assembly Speaker Robert Herzberg (D), and two contributions of $1,000 to the Senate Majority Leadership Fund. The RIAA also ponied up two gifts of $800 each for the Assembly Democratic Leadership 2000 Committee, Pesceville, and Assemblymember Patricia C. Bates (R), who serves on the Judiciary Committee.

Murray also received two more contributions of $500, as did Assemblyman Mike Briggs (R), Assemblyman Marco A. Firebaugh (D), Lockyer, Assemblymember Lou Correa (D), and Assemblymember Tony Strickland (R), state Sen. John Vasconcellos (D), and Charlene Zeltie’s (R) successful assembly campaign.

Third-quarter contributions to assembly major labels were few. Universal Music Group (UMG) contributed $2,000 to Kruchko’s successful Senate campaign.

The RIAA contributed two gifts of $400 to the National Women’s Political Caucus of California. It also wrote checks for $250 to the campaign of Assemblywoman Jenny Oropeza (D) and Assemblyman Joe Nation (D).

Contributions from individual lawmakers were few. Universal Music Group (UMG) contributed $2,000 to Kruchko’s successful Senate campaign.

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New Lynyrd Skynyrd Bio Details Triumph, Tragedy

Just released by Watson Guptill/Billboard Books, Freebirds: The Lynyrd Skynyrd Story by Marley Brant is the first narrative biography to examine the history of this legendary rock group.

Though plagued by personal tragedy, numerous personnel changes, and the untimely death of some of its founding members, Lynyrd Skynyrd continues to tour and release albums, maintaining its reputation as one of the most captivating bands in the history of rock'n'roll.

Interwoven in this fascinating examination of the band are in-depth portraits of the group's members; the inside stories behind intricate band relationships; the truth behind their brushes with the law; the origins of their songs; and much more. Also included are interviews with music legends Charlie Daniels, Gregg Allman, Warren Haynes, the band members, and many others.

Author Marley Brant has penned four previous books, including Southern Rockers. She has been in the entertainment industry for 24 years as a biographical writer, music producer, and A&R executive.

Freebirds: The Lynyrd Skynyrd Story (ISBN 0-8230-8321-7, 256 pages) is available wherever books are sold. For author interviews contact Lee Wiggins at 646-654-5455. For excerpts, contact Sheila Emery at 646-654-5463.

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
Maxwell Marquis • New York City • Sept 10-12

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


Also reviewed online this week is Scottish rock outfit B'lieve's Club Anthems (Manifesto) and Jing Chi, an album featuring jazz/fusion musicians such as Vinnie Colaiuta, Robben Ford, and Jimmy Haslip (Tone Center). Billboard.com also drops in on performances from long-late alt-rock group the Breeders in New York City, and singer/songwriter Rufus Wainwright in Philadelphia.

News contact: Jonathan Cohen • jacohen@billboard.com

Reach The Working Musician Via Billboard's Touring Guide

Companies looking to advertise in the next edition of Billboard's twice-yearly Musician's Guide to Touring & Promotion have until March 13 to reserve their space.

Working musicians rely on Billboard's Musician's Guide to Touring & Promotion for the lowdown on music-related products and services. The guide includes information on top and disc services; bus and van rentals; major and indie label A&R staffs; clubs and other venues; agents, attorneys, and management firms; media outlets; and much more.

Advertising in the guide exposes businesses to the thousands of musicians and key touring industry professionals who use the guide for access to the most up-to-date contact information. Make sure this active audience sees your ad!

Deadline for ad reservations is March 13. For more information or to reserve your space, contact Cynthia Mellow at 613-321-9172 or cmellow@musiciansguide.com.
Out Of The Box: Evander Holyfield

It's an industry built on hits, world-famous names, and knock-out performances—but enough about boxing. Four-time world heavyweight champion Evander Holyfield was at MIDEM in Cannes last year to bring his record label, Real Deal, before an international audience for the first time since it was founded in his home state of Georgia in 1998.

"I'm here to get some international exposure for Real Deal," he said. "It's my first time, but as 60% of the music market is here, I decided to come." Despite a career spent in the ring, Holyfield says, "Music is my whole life. I am an entertainer myself. Music is a big part of people's lives and bigger than they may realize."

The first record Holyfield bought was the So Full of Love LP by the O'Cays in 1976. Next was the Isley Brothers: "That's how I started off. We had a turntable, and everybody took a turn playing things like James Brown," he says. Named after his pugnacious namesake, Real Deal Records is situated on the appropriately named Evander Holyfield Highway in Georgia, and it prides itself on a roster that preaches pacifism. "I don't have any violence in my music," he says. "People entrust us as a music company not to give them poison. Kids want to have fun, dance, and have a good time, but positive words let you have a good time for a longer time."

Among the artists signed to Real Deal are girl group Exhale and harmony R&B act 4-Shades. "They ain't cursin' and tearing nobody down," Holyfield says. "That's when you know music is good; you should be able to play it for anybody. People may say, 'It's not my style of music,' but it doesn't offend them."

Holyfield admits that he isn't a great fan of hip-hop. "It's too negative," he says. "You should be embarrassed to tell your kids you listen to that. Older music was positive and they still play it. My message is, Don't quit—be what you want to be."

ADAM HOWORTH
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America has fallen in love with Josh Groban. He has captivated audiences on Ally McBeal, The Tonight Show, The Today Show, Larry King Live, The Rosie O'Donnell Show and Entertainment Tonight.

Josh will perform February 24th on NBC's Winter Olympics closing ceremonies, and on forthcoming episodes of 20/20 and The Rosie O'Donnell Show.

Following each of Josh's television appearances, fans immediately went online making Josh Groban the Internet's hottest rising young star.

#1 amazon.com
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