Black Artists Struggle To Regain Ownership Of Master Recordings

BY GAIL MITCHELL
LOS ANGELES—Long before the Recording Artists Coalition (RAC) bowed last year, artists’ rights have been a bone of contention in the music business—especially for many black performers.

While the Rhythm & Blues Foundation has established special funds that address reparations for many classic blues and R&B artists, industry-wide royalty reform remains an unresolved issue. But a handful of pioneering black artists have been able to stake a claim in their financial futures through another route: They defied the odds by regaining possession of their master recordings. That select group includes Roy Charles, the late

(Continued on page 93)

Kylie, Dido Expect Boost From Brits

Other Honorees See Sales Lift From U.K. Awards, Including Sting

BY GORDON MASSON
LONDON—With a brace of awards each, Dido and Kylie Minogue were the big winners at the annual Brit Awards Feb. 20 here. Having already shipped 12 million units of her debut album, *No Angel*, Dido can expect a sales boost from the show’s coverage, while Minogue will be hoping to capitalize on the exposure to relaunch her career in the U.S. (Billboard, Feb. 16).

Both artists performed at the event, which was broadcast on terrestrial channel ITV1 the following night. It will be beamed to some 40 countries around the world, including the U.S., in the coming weeks. Cartoons band Gorillaz kicked off the event in style, while Sting offered a fine closing set after he was honored with the Outstanding Contribution to Music Award.

Also taking to the stage were Anastacia with

(Continued on page 92)
WHAT DO ALL OF THE BEST NEW ARTIST NOMINEES HAVE IN COMMON?

They were first seen on MTV2. In fact, we at MTV2 and this bunch of kids go way back...back to their first videos. The same videos that we all fell in love with and then played for everyone else to fall in love with too. And it seems to have worked. Please join us in congratulating these great new artists. We couldn't be prouder.
Imagine an industry that has allocated (and mostly spent) more than $4 billion in funds on ventures that have thus far made back less than $1 million—globally. Think about it. Spending $4 billion to earn under $1 million. If such calamitous business practices seem like a scenario for a possible “industry meltdown” you’re really getting close to the profitable prospects of online digital music sales as OC&C Strategy Consultants, a London-based international financial advisory firm for media industries, in a new study titled The Digital Dilemma—Making Music. Losing Money! OC&C merged comprehensive legacies discussions by more than 50 players in the U.S. and the UK—including music labels, online music retailers, digital-rights management execs, and digital intermediaries or digital service providers—into a daunting report, concluding that “paid-for digital music still accounts for less than 1% of the $1 billion digital music market.”

Legitimate download services and digital subscription models sanctioned by the music business have resulted in a monumental loss of both money and time for a hard-pressed industry. One of the functions of this trade publication is to inform readers of where best to spend their money, and since 1999, this columnist has examined the faulty business-cum-cultural reasoning behind online music enterprises for corporations and individual copyright holders. (Making Music. Losing Money! OC&C Strategy Consultants, 1999), as well as offered commentary on the “paucity of both Internet profits and online listener audiences” for legitimate downloads and cited “insights from a prior era about interlaced technologies and their transition from hi-fi” (My Ear, Billboard, Oct. 9, 1999). Music and media execs have recently told Billboard they do not expect any profits in online digital music sales for at least two years. Technical and financial experts this columnist canvassed during the past two decades have generally predicted the same—and pulled their money from it.

The Web and technology have their uses (this publication goes to press electronically each week) but the mere existence of either entity is no guarantee of diverse viability. The past two decades provide instructive parallels, being a purportedly “revolutionary” communication medium that remained limited in its applications even when it later reached full functional maturity. By the time the originally headline-tethered “ham” (a merger term) became the widely accepted on/off switch and the loudspeaker—whereby consumers needed no preparatory skills for maximum enjoyment—it had reeled into the background of public life. Unless, that is, it had something of unprecedented substance to offer. In such a case, the airwaves seemed even more like a vehicle for imaginative programming that transcended its context.

Myopic technologists and greedy software manufacturers always argue that the medium is the destination—and they’re regularly mistaken. Music downloads, for example, are should be treasured. But years of ongoing reporitorial inquiries have yielded anecdotal reasons for the proliferation of peer-to-peer file swapping. Chief among them are the frustrations of commercial radio, which plays little that’s surprising beyond certain singles or format-restricted remixes of those singles—neither of which are usually available for individual purchase. The record industry has adopted the off-putting and community-resistant positioning of being a label that is always adding to their needs and complaints. Recent studies show that even hardcore fans have scant knowledge of the latest releases by established acts. The satisfactions of album-length releases have been systematically obscured in the marketplace by limit receipts or all digital music record online music retailers.

By TIMOTHY WHITE

— billingboard.com

Best Country Collaboration
With Vocals
Emmylou Harris
Garth Brooks
Jo Dee Messina
Trisha Yearwood

Best Country Instrumental Performance
Keith Whitley
Leen Russell

Best Country Song
Jamey Johnson
Little Big Town
Lil Jon

Best Country Album
Trisha Yearwood
Diamond Rio

Best Bluegrass Album
Ricky Skaggs
Kentucky Thunder

Best New Age Album
Phil Asberger
David Darling

Best Contemporary Jazz Album
Bunny Brunel
Marcus Miller
Mike Stern

Best Jazz Vocal Album
Diane Reeves

Best Jazz Instrumental Solo
Nagoya Carter
Pat Martino

Best Jazz Instrumental Album, Individual or Group
Pat Metheny Group

Best Large Jazz Ensemble Album
Rob McConnell Tentet (SACN)
Bob Mintzer Big Band

Best Latin Jazz Album
Tito Puente
Chico O'Farrill

Best Rock Gospel Album
The Choir
Soul2Soul

Best Pop/Contemporary Gospel Album
Aaron Michael W. Smith

Best Southern Country, or Bluegrass Gospel Album
Bill & Gloria Gaither
Randy Travis

Best Gospel Choir or Chorus Album
Caro's Praise and The Brooklyn Tabernacle Choir

Best Latin Pop Album
Juan Gabriel
Jorge Velez

Best Latin Rock/Alternative Album
Oxomatli

Best Traditional Tropical Latin Album
Carlos Vives

Best Merengue Album
Grupo Maná
Toño Rosario
Olga Tañón

Best Mexican/Mexican-American Album
Pepe Aguilar (SACN)
Vicente Fernández

Best Tex-Mex Album
Emilio Navaira

Best Traditional Blues Album
Maria Muldaur
James Blood Ulmer

Best Contemporary Folk Album
Buddy and Julie Miller

Best Reggae Album
Beres Hammond (PRS)
Luciano (PRS)
Daman Marley

Best World Music Album
Kaly Sibon (PRS)

Best Musical Album For Children
Cathy Fink
Marcy Marxer

Best Spoken Word Album For Children
Tom Chapin

Best Spoken Word Album
Quincy Jones

Best Musical Show Album
Billy Strayn
Martin Koch (STIM)
Paul Runkle
Stephan Flaherty
Lynn Ahrens
Dee Dees
Stephen Sondheim

Best Score Soundtrack Album For A Motion Picture, Television Or Other Visual Media
Tim Dub
Mark Isham

Best Song Written For A Motion Picture, Television Or Other Visual Media
Scotty McCreery
Jim Ed Brown

Best Instrumental Composition
Anita Heiss
John Petrucci
Tenors

Best Instrumental Arrangement
Bob Florence

Best Instrumental Arrangement Accompanying Vocalist
Paul Buckmaster
Chao Ong (CEMA)

Best Album Notes
Geral Dj Hall

Best Historical Album
Mark Winter
Harry Stidom

Best Engineered Album, Non-Classical
Yeardum Brumback

Producer Of The Year, Non-Classical
Derek Janc
Verity Lewis

Best Remixed Recording, Non-Classical
E-Smooove
Scence "Slice" Hurley

Best Classical Album
Pierre Boulez (CEMA)
Sir Charles Mackerras (PRS)
Brian Couzens (PRS)

Best Orchestral Performance
Pierre Boulez (CEMA)

Best Opera Recording
Sir Charles Mackerras (PRS)

Best Instrumental Soloist(s)
Performance (with Orchestra)
Reinhold Leehm (BLMA)
Pierre Boulez (CEMA)

Best Instrumental Soloist Performance (without Orchestra)
Marc Andre Hamelin (SACN)

There is no more distinguished honor in the music world than a Grammy nomination. In 2002, the incredible creativity of ASCAP members was recognized once again in over 85 categories. ASCAP is proud to salute them as well as congratulate this year’s Lifetime Achievement and Trustee Award Honorees: Count Basie, Perry Como, Rosemary Clooney, Al Green, Joni Mitchell, Tom Dowd, and Alan Freed.

The Advantage of ASCAP

www.ascap.com

Marilyn Bergman | President
& Chairman of the Board
Randy Phillips Aims For Touring Industry ‘Devolution’

BY RAY WADDELL
NASHVILLE—Randy Phillips is out to “devolutionize” the touring business.

Phillips, former artist manager and head of the Gasoline Alley and Red Ant record labels, has joined Anschutz Entertainment Group (AEG) as head of the company’s new live entertainment arm, AEG Live (Billboard Bulletin, Feb. 19). Major moves will continue, he said, with dates by Britney Spears and Paul McCartney already nailed down, as well as a tour by Eagles and numerous acquisitions and alliances in the works.

“If you look at my career, I’ve always been an entrepreneur, and for me to step into a corporation wouldn’t be a good fit unless it was an entrepreneur-type situation,” Phillips tells Billboard. “[AEG’s] Philip Anschutz and [AEG president/CEO] Tim Leiweke have given me a broad canvas to paint and create what I hope is a better mousetrap. I sold them on a business plan I titled ‘devolution,’ and it’s about reconceiving the national touring business to what it was before the Stillerman/SFX roll-up.”

Phillips has been named both executive VP at AEG and CEO of AEG Live. The latter includes concert promotion firm Concerts West (to be renamed AEG Concerts), Goldenvoice, and Celine Dion’s upcoming venture with Caesars Palace in Las Vegas, which is produced by AEG Concerts and Franco Dragone and set to open in March 2003 (Billboard Bulletin, May 17, 2001). Phillips will report directly to Leiweke and be based in Los Angeles.

John Meglen and Paul Gongaware, founders of Concerts West (acquired by AEG in December 2000), will continue to serve as co-CEOs of AEG Concerts. Last year, Concerts West produced the Spears, Family Values, and Pledge of Allegiance tours. It is producing current tours by Neil Diamond and Barry Manilow.

Phillips confirms that AEG Live will produce up to half the dates on the upcoming McCartney Drivin’ USA arena tour, a trek once expected to go completely under the Clear Channel Entertainment (CCE) banner.

“We’ll have our share of McCartney dates, and that goes back to my 25-year relationship with [veteran touring exec] Larry Marshall. Right now, we’re in the process of working on an Eagles tour with [manager] Irving Azoff and [promoter] Terry Bassett, and we’re also routing Britney’s summer tour.”

Asked if AEG Live would compete with CCE in volume, Phillips says, “I think we could be Avis to their Hertz. I don’t know if we’ll ever be as big or want to be, but I do know we’ll be good citizens in terms of the live music industry.”

Southern California promoter Goldenvoice, headed by Paul Tollett and Rick Van Santen (acquired by AEG March 2001), will work under the AEG Concerts banner. Music pay-per-view provider Spring Communications will also fall under the AEG Live umbrella.

Phillips says his plan calls for “a combination of mergers and acquisitions, setting up businesses in different parts of the country and funding them, along with strategic alliances with companies that are not Clear Channel-affiliated. ‘How can we compete with a corporate monolith?’ Phillips continues. ‘[With] the backing of Anschutz behind us, nobody will question our financial ability.’

Asked if a long-rumored deal between AEG and House of Blues Concerts was on the table, Phillips says: “It could be. If it were on the table, it would be as an acquisition. They are one of the companies we’re looking at.”

Leiweke and industry veteran Irving Azoff remain co-chairs of AEG Live. “Phillips Randy is a unique individual who has experience as a manger, record company [exec], and entrepreneur,” Azoff notes. “He has great contacts and good management skills, and I know he will build [AEG Live] into a great company.”

Azoff adds that AEG Live will “absolutely” become more aggressive on all touring industry fronts.

Crescent Moon Enters New Phase With Abaroa

BY LEILA COBO
MIAMI—Crescent Moon Records, the Miami-based joint venture between Emilio Estefan Jr. and Sony Music, is entering a new phase in its development, with the appointment of Mauricio Abaroa as president.

The fledgling label, created by Estefan in 1999, is preparing for a round of releases that take aim at the Latin region, the U.S. Latin market, the English-language market, and, finally, Spain. It was the only successful, independent business in the Spanish-language market, Sony, and Grupo Prisa. While its scope is large, Crescent Moon will remain a boutique label with a strong artist-development focus.

“The way the business is right now, it’s more important to be small, especially when you’re in artist development. Estefan and I have had one of preparation, both for new launches and for follow-up albums, and that, he says, takes time. “Now we’re ready.”

This is the second incarnation of Crescent Moon, the first being the early 90s, which had a Cuban focus and put out releases by salva diva Albita and legendary bassist Cacho. This time, Estefan opted for a more cutting-edge, bilingual approach. Sony president John McI, Doep was the previous president of Crescent Moon, where he forged the label’s relationships with Sony at a worldwide level. Last month, he moved to Columbia as senior VP of A&R operations.

Last year, Crescent Moon released albums by Shalim, Vallejo, and Rahanes, but only found moderate success in the latter, a Panamanian rock/ska band that garnered a Latin Grammy nomination. “It has been a development phase,” says Abaroa, who joined Crescent Moon 10 months ago as senior VP/GM, after heading the Latin Academy of Recording Arts and Sciences.

“It’s easier to sign established artists and start selling albums the next day. But Emilio—from the beginning—wanted to use the company to promote and develop new talents.”

Part of Abaroa’s threat since his arrival at Crescent Moon has been to put together a marketing and media relations team that would enable the label—which has relied on Sony for much of its promotion and marketing—to work more independently. Forthcoming releases include a new album by Rahanes, an English-language album by MSM (Miami Sound Machine, in its new, female trio incarnation), and a debut by singer/songwriter Gian Marco.

Abaroa, who describes himself as a fan, is also aware that many eyes are on Crescent Moon. “I’m conscious that we’re a very privileged label. We all know that Crescent Moon is a small company that’s beginning to grow. We are going to keep on working, we are going to keep on supporting development of our artists, we will take strong decisions in terms of making this a profitable company, as soon as we can, but we’re not driven by that purpose.”
In 2001, sixty-five Grammy® nominations were recorded, mixed, remixed, mastered or remastered at The Hit Factory New York City and The Hit Factory Criteria Miami!

Thank you to all the Artists, Producers, Engineers, Mixers, Managers, Writers, and Record Companies who made this possible.

Best New Artist
India.Arie
Alicia Keys

Song of the Year
Fallin' > Alicia Keys, songwriter
Video > India.Arie, Carlos "Six July" Broady & Shannon Sanders, songwriters

Best Pop Vocal Performance
There You'll Be > Faith Hill, Track from Pearl Harbor - Music From The Motion Picture

Best Rap/Sung Collaboration
Let Me Blow Ya Mind > Eve Featuring Gwen Stefani/Ruff Ryders

Best Rap Album
Scorpion > Eve/Ruff Ryders

Best Latin Jazz Album
Nocturne > Charlie Haden/Verve Records

Best Latin Pop Album
Simplemente > Chayanne/Sony Discos

Best Country Song
"I'm Not the Only One" > Hal Ketchum Featuring Fergie

Best Rap/Sung Collaboration
Let Me Blow Ya Mind > Eve Featuring Gwen Stefani/Ruff Ryders

Area Codes > Ludacris Featuring Nate Dogg/Def Jam Recordings

Best Rap Album
Scorpion > Eve/Ruff Ryders

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Carp Takes Middle Ground On Digital Licensing Rates

BY BILL HOLLAND
WASHINGTON, D.C.—The Copyright Arbitration Royalty Panel (CARP) handed down its suggested rates Feb. 20 for the statutory licenses of digital public performance of sound recordings by Webcasters and commercial broadcasters. The CARP took a middle ground, giving neither Webcasters nor the Recording Industry Assn. of America (RIAA) the rates they sought.

The CARP decided Webcasters and commercial broadcasters should pay 0.14 cents per performance for streaming music. Webcasters wanted 0.15 cents an hour, a rate the RIAA estimated would amount to 0.014 cents per song.

Jonathan Potter, president of the Digital Media Assn.—which represents Webcasters—said the record industry "only got about 35% of what it asked for." The CARP did not put a premium rate on "listener-influenced" (possibly interactive) Webcasts, as the record industry had requested.

RIAA president/CEO Hilary Rosen said in a written statement: "In setting a rate that is about 10 times that proposed by the Webcasters, the panel clearly concluded that the Webcasters' proposal was unreasonably low and not credible."

The Librarian of Congress has until May 21 to approve the rates; a 30-day review period follows. Neither side has yet said it will appeal the rates; lawyers are still analyzing the 100-plus-page, mostly confidential report. Rates will be retroactive to October 1998.

Executive Turntable

RECORD COMPANIES: Bryan Switzer, named senior VP of promotion for Universal South in Nashville, will head VP/GM of Atlantic Records Nashville. Sony Muckie, promoted to senior VP of publicity for Epic Records in New York City, was VP of publicity at Motown Records. Shawn Lane, VP of A&R in New York, also names Michael Johnson senior VP of marketing and promotion in New York. They will respectively, senior director of A&R, and senior VP of R&B promotion for Arista Records.

Chris Golabkarshna is promoted to VP of finance for BMG North America in New York. He was senior director of finance for Arista Records.

Cynthia Johnson is named VP of urban promotion for J Records in New York. She was senior VP of urban promotion at Columbia Records.

PUBLISHERS: Jon Mahle is named senior director of creative/artist development for Big Picture Entertainment in Nashville. He was creative director for EMI.

Kenney Cordova is named director for Clear Mind/Clear Heart Publishing in Miami. He was creative manager for Universal Music Publishing Latin America.

RELATED FIELDS: Eric Wilson is named a talent agent for Evolution Talent Agency in New York. He was senior VP/partner for Famous International Artists Agency.

High Court To Hear Copyright Case

BY BILL HOLLAND
WASHINGTON, D.C.—The Supreme Court announced Feb. 19 it would hear a case this session to determine the legality of the U.S. Copyright Act's current term of copyright, meaning that the court will decide whether Congress has given U.S. copyright owners too much leeway to restrict free use of creative material at the expense of the public good.

The case, which was pending in the 9th U.S. Circuit Court of Appeals, is being followed internationally. The founding fathers in their original expression of copyright wrote that "authors" (creators) can enjoy control of their works in the "useful arts" for a "limited time." But did they envision that more than two centuries later, the heirs of the creators or companies that gained control of the copyrights would exercise ownership control and require fees for the use of the material for a term equal to the life of the author plus 70 years—on up to 160 years?

As a result of the 1998 Sonny Bono Copyright Term Extension Act, the copyright term was increased for the 11th time since the 1780s. Proponents successfully convinced lawmakers that the U.S. should adopt the longer term to be on equal footing with the copyright laws of international trading partners.

The lawsuit, Eldred vs. Ashcroft, was brought by a book publisher to protect the public domain. Proponents of the current law have won at both the district and appeals court levels. But a federal judge recently ruled that the current copyright control does not benefit the public, because the majority of out-of-print works languish and are not exploited.

The record industry, performance rights societies, and music publishers oppose the challenge to the current law. Artists' attorneys are split on whether the extension unfairly gives more weight to creators than to believe that record companies should not benefit at the expense of artists.

Levy Realigns EMI Throughout Europe

BY GORDON MASSON
LONDON—In a bid to finish his global review of EMI Recorded Music before the company’s current fiscal year in March, chairman/CEO Alain Levy continues to realign the business worldwide, realizing his vision of one chief executive strategy running both Capitol and Virgin.

During the past two weeks, Levy has undertaken the most radical restructuring of the group’s recorded music business since the company bought Richard Branson’s Virgin in 1992. With many of the managing directors throughout EMI’s territories expecting the axe to fall any day, a large portion of the $85 million-plus ($121 million) arsenal that Levy was given by his board to restructure the recorded music division will likely be used for severance packages. When former EMI Group chairman Jim Pitfield departed, he received total payments from the company (in 1998 and 1999) of £2.2 million ($3.13 million). There is now speculation regarding what the packages will be like for the major figures who have been left, such as Ken Berry, will reach a similar figure.

Having dealt with the U.S., the U.K., and Germany earlier in the year, the group has now introduced Levy’s “two Separate Commands” strategy: New French chairman, Jean-Michel Jarre; and new senior director of marketing, Benoit Buretel, will be in charge.

Spain: Roberto “Chaco” Ruiz becomes the new president of EMI Recorded Music Spain. Ruiz, who was president of EMI Recorded Music Argentina, moves across the Atlantic following the exit of Miguel Angel Gómez, president of the Iberian regional division of Capitol Records. Virgin managing director Lydia Fernández will stay on, working with Ruiz.

EMI and Virgin international departments. The division, employing 33 people, will be headed by GM Shuichi Kibe, who reports to Tomihisa EMI president Masaaki Saito. The company’s A&R teams will continue to work separately. Charges elsewhere include: France: Alain Arnaud has been appointed president of Capitol Records, and Laurent Chapeau will be president of Virgin Records. Arnaud was GM of Source and of the labels division of Virgin France, while Chapeau was GM of Virgin Records France. Both will report to Emmanuel de Buretel, president of EMI Record’s

Music France. All European heads report to de Buretel under his more familiar guise as EMI Recorded Music Continental Europe.

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Train

www.trainline.com
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Combustion Enlists Songwriting Army For ‘We Were Soldiers’ Disc

Powerful Vietnam Movie Provides Inspiration For Album Of Music That Highlights The Emotional Turmoil Of War

BY DEBORAH EVANS PRICE

NASHVILLE—Striking visual images often provide the most powerful emotional conduit to great songs. Stirred by the riveting scenes in the new Mel Gibson movie, We Were Soldiers, a group of top songwriters has written songs for an album of music inspired by the film.

India.Arie, Johnny Cash and Dave Matthews, Jame O’Neal and Michael McDonald, and Montgomery Gentry are among the acts featured on Music From and Inspired by We Were Soldiers. The set contains original songs by Train, Steven Curtis Chapman, Five for Fighting, and Jars of Clay, as well as contributions from songwriters Marcus Hummon, Beth Nielsen Chapman, Anne Robinson, and Patty Griffin, whose songs were recorded by other artists. The Icon/Paramount film is a true story about one of the very first platoons to go to Vietnam.

Sony Soundtrax president Glen Brunat admits the industry is flooded with soundtracks inspired by films. But he feels We Were Soldiers is different, because the music is so closely connected to the movie. “This collection of songs is so extraordinary and speaks to the very emotional elements of the movie,” he says. “The record examines the story of war, the story of soldiers, and families from different points of view.” When you see the movie, you won’t be able to miss the fact that these songs really are an exact extension of the movie.”

Listed as a Combustion Music/Sony Soundtrax/Columbia release, the project streets Feb. 26. Chris Farren and Ken Levitan, partners in the 1-year-old Combustion Music, landed the project after Michael Lastig, head of music at Mel Gibson’s Icon Films, heard Combustion’s Songcatcher soundtrack and wanted to work with them.

For We Were Soldiers, Farren says the approach was to bring songwriters in to view the film and write songs based on the experience. Screenwriter Randall Wallace, whose credits include Braveheart, Pearl Harbor, and The Man in the Iron Mask, was very involved with the album. “He came down, and we invited hundreds of songwriters to a screening,” Farren recalls. “He told me, ‘I think this film is so important that I want to help it in any way I can.’” He felt that music had a lot to offer.

Farren says the challenge was keeping the music true to the film without delivering an album that would “make you slit your wrist. It’s not an easy movie to watch and not necessarily a happy record to listen to. It’s art. If you are looking for a record to spin at your next party, this isn’t the one.”

But Farren thinks they succeeded in producing an album that contains elements of hope despite the heavy subject matter. “There really is a feeling of spirituality,” he says, adding that the album contains “more of a sense of hope and a sense of rhythm that still spoke honest-ly to the film. You had a country up tempo ditty, it might feel a little bit wrong… If people listen to the songs in the context of why they were written, they’ll understand that this is a real substantial body of work.”

Although they recruited music from other cities, Farren says the Music Row songwriting industry really rose to the occasion. “I can’t say enough about the Nashville community. They really embraced this project, and I think they were legitimately and honestly moved by the film… Nashville still feels like they haven’t had their fair share at being involved in the Hollywood stuff. This is an opportunity not only to allow them that but to write for a movie of substance… People just wrote out of pure inspiration.”

Train vocalist Pat Monahan calls it the best film he’s ever seen. “I went in and sat down with three other men, and from the opening scene I knew I was in for a real heavy movie,” he says. “So I removed myself and sat way in the back all by myself and cried for two hours. That’s how this movie was to me. It’s about war and the emotions of the people in the war that are more than just soldiers. They are just kids, men, fathers. It’s based more on emotions than it is on blood.”

Moved by the film, Monahan began writing “Fall Out.” He finished the tune with his Train bandmates, and the group recorded the track: in London’s famed Abbey Road Studios. Monahan describes the song as “Pink Floyd meets Bruce Springsteen meets Train” and says he enjoyed writing for film. “Having a visual to work from makes it a whole different way of writing,” he says. “It’s like seeing a picture and saying, ‘Tell me about it,’ as opposed to writing songs out of thin air.”

The songs on the album poignantly examine the emotional turmoil that accompanies war, from the horror of battle to the anticipation of a lover’s reunion. The O’Neal/McDonald duet “Not So Distant Day,” penned by Hummon, Nathan Followill, and Caleb Followill, speaks of a couple’s longing to be together.

“What is so cool about the song is that you could imagine dreaming about someone and thinking about them a lot and when you are going to be together again,” O’Neal says. “Think about people being separated by war and how hard that is. I like that idea of the song ‘Not So Distant Day’ that you’re going to be back together if you have faith. It has a cool vibe.”

The first single and video from the album will be Montgomery Gentry’s “Didn’t I,” penned by Anthony Smith. Eddie Montgomery says he and Troy Gentry were proud to record something that will remind people of the contributions made by veterans. “When I got behind that microphone and started to sing that song, I started to think about all them guys that I’ve heard stories from,” he says of friends that served in the military. “They still don’t get enough respect, to this day.”

According to Sony Music Nashville executive VP/GM Mike Kraski, the project will be marketed via a direct-response TV campaign, as well as a strong push at retail. “Any music inspired by this movie is going to compel people to go out and buy it, because the movie is inspiring and powerful,” Kraski says. “Our first job is just to make them aware of it.”

The single will be played in 1,700 theaters in conjunction with the film’s March release, and Kraski says they will use every opportunity to help movie audiences connect with the album. (Only two songs on the album are actually heard in the film. A score album from We Were Soldiers will be released at a later date.)

Kraski says the label is partnering with Jars of Clay to promote the album on Sirius’ spring tour. The band, which contributes the cut “The Widows Field,” will sell the album on tour dates.

“Randall Wallace was interested in music that tapped into the spirit of the film,” Jars-vocalist Dan Haseltine says. “It’s a really good soundtrack.”

Tower Records Nashville GM Jon Kerikowske says, “This type of record is going to be a true music-lover’s record. Really good records don’t have to have a genre attached. It’s just good music.”

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Bernadette Peters Gets Hooked
Singer Says Rodgers and Hammerstein Angel Set Is A Labor Of Love

BY WAYNE HOFFMAN
NEW YORK—Bernadette Peters was only a child, growing up in Queens, N.Y., when she first fell in love with Rodgers & Hammerstein.

"The first show album I ever heard was Carousel," Peters recalls. "As a little girl, one Saturday morning when everyone was asleep, I got up and went to the record cabinet. I got out the Carousel with the pink cover and put it on. It hooked me right away.

Despite the fond memories, when she was approached decades later with the idea of recording a collection of Rodgers & Hammerstein songs, Peters was hesitant. "When songs become such big hits and you grow up with them, you take them for granted. I thought, "Is it really to do Rodgers & Hammerstein?" But after I investigated the music, I fell in love with it again.

On March 12, Angel Records releases Bernadette Peters Loves Rodgers & Hammerstein. Included on the set are "Mister Snow," "If I Loved You," and "You'll Never Walk Alone"—all from the first cast album Peters ever heard, Carousel.

"We're doing a lot of songs you don't hear as much," says Peters, "you find the truths in them.

The power of the music became even more evident when the album was being recorded. Originally scheduled for Sept. 12, 2001, the first recording session was delayed a week after the attacks of Sept. 11.

Co-producer Richard Jay-Alexander recalls that musicians came up to Peters after the September 11 attacks to say how comforting the music was. "By the time 'You'll Never Walk Alone' came along, we all just lost it," he says. "You didn't have to sing with her.

Peters says, "The music seemed perfect for what was going on. It's so soothing. There's no turmoil in it.

The project is the brainchild of theater veteran Jay-Alexander, who first met Peters when he was stage managing the Broadway production of Song & Dance, for which she earned her first Tony Award for best actress in a musical in 1986. The two started getting together once a week, singing Rodgers & Hammerstein numbers around the piano in Peters' Manhattan apartment. A few months later, they met with Tony-winning musical arranger Jonathan Tunick to see if they could create an overall vision for an album and choose songs.

"We each came to the meeting with a wish list," Tunick says, "Our lists were fairly congruous, although we each had our favorites, our pets." Tunick removed the "Out of My Dreams" ("Oklahoma!") when Jay-Alexander pulled for "There is Nothing Like a Dame" ("South Pacific") and Peters was set on "If I Loved You." In the end, they agreed on a list that includes several classics, but also contains selections from lesser-known shows, such as "The Gentleman Is A Dope" from Allegro.

When the album was recorded, co-producer Tunick conducted the 45-piece orchestra. Jay-Alexander says the producers' idea was to create a sound that could be replicated in live performances: "There's no Pro Tools on this record, no tricks," he says. "It's not a piece of processed, bombastic stuff. It's totally alive.

This was the first time that Tunick and Peters worked together—even though they have been friends since they met decades ago on a double- date. "She's remarkably free of temperament and has a good sense of self-worth," Tunick says of the singer. "She's a total pro, yet there's still that side of her that's just a nice Italian girl from Queens.

A LIFE IN SHOWBIZ
Since Peters appeared at age 3 on TV's Name That Tune and The Horn and Hardart Children's Hour, there's hardly a medium or genre she hasn't tried. She performed on TV shows like The Carol Burnett Show and All in the Family before winning her own sit-com—Alf's Fair— in 1976. She has starred in more than a dozen films, such as The Jerk and Pennies From Heaven. Her theater career has included acclaimed roles in Sunday in the Park With George and Mack and Mabel.

But music has always been a focal point for Peters. In addition to several cast albums, she has recorded several off-Broadway albums, including the Grammy Award-nominated Sondheim Etc. and I'll Be Your Baby Tonight. And she has graced concert stages from Las Vegas to Miami Beach, where she now spends her winters.

Peters, who is represented by the William Morris Agency, says she never consciously decided to pursue such a diverse career: "I just look at each project as it comes along.

This year, Peters appears in two TV movies: Prince Charming on TNT and Bobby's Girl on Showtime. She starts recording her next BG CD— a Christmas collection this summer. And in early 2003, she'll return to Broadway to begin rehearsals for Gypsy, a musical revival that Peters will both star in and co-produce.

Peters will make time for concerts to promote this album, beginning in April. The show will include several Rodgers & Hammerstein songs that are not on the disc, plus an overture. While Peters' disc will be serviced to the mainstream radio network—which syndicates shows that play standards—commercial radio doesn't offer many opportunities. Capitol Jazz and Classics senior director of marketing Andria Tay says the album's music is not easy to reach, because there are not a lot of mass outlets for it. That's where press and retail visibility come into play for Peters.

Peters is also making appearances on TV and in stores to promote the album. She begins on the street date with a segment on Live With Regis and Kelly, followed by a CD-signing at the Virgin Megastore in New York's Times Square.

Williamson Music—the ASCAP music publishing division of the Rodgers & Hammerstein Organization—is publishing a collection of sheet music for the songs on Peters set, due around the same time as the album and using its key art.

Richard Turk, owner of Colony Records, says the Warner-Macher division, dist. says Peters' buzz is strong, as evidenced by feedback on his Web site, colonymusic.com. "The groups are already looking for it. They know it's a commercial hit for us. It's the kind of product we're hungry for and sell a lot.""While Tay says the "older demographic" is key to Peters' sales, the singer's audience is broader than that of other theatrical performers.

Tay says, "I sometimes put [Peters] in the same group as Barbara Cook, and Barbara Cook usually commands an older crowd. But Bernadette Peters has cultivated a younger crowd.

"He suggests that this audience discovered Peters in more recent stages—personally getting her for Newsies, Get Your Gun, for which Peters won her second Tony in 1999.

Peters says that she enjoys seeing these younger fans at her shows. "Some of them, maybe they watch Britney Spears or Madonna, but there are other young people who want to be on Broadway.

Maybe someday, as a little girl, some of today's teen stars and their bands will cover one of Peters' songs. "If they're good at it, they might want to do it," says Peters. 

A PERFECT FIT: Rod Stewart swears J Records chairman/CEO Clive Davis made him a promise when Stewart signed to his label. "Clive assured me that I would sell as many records as Whitney Houston and be as hot as Alicia Keys," says the singer. We don't know if that can happen, but if anyone can return Stewart to sales prominence, it would be Davis. The worldwide, multi-album deal, which was announced Feb. 20, marks the first time Stewart and Davis are officially working together, although the pair have known each other for years. Stewart left the WEA family after

Now, on the eve of this year's Grammys, Sound of America Records (SOAR), Hunt Down Agency, and Canyon Records will play host to the first Native American Grammy Showcase, slated for Feb. 26 at the Kodak Theater in Los Angeles.

The evening will blend performances by traditional and contemporary Native American artists. Among those slated to perform are 2002 Grammy nominees Black Eagle, the Black Lodge Singers, the Northern Cree Singers, and Youngbird, as well as Bruce, Chester Knight & the Wind, Joseph Firecrow, and R. Carlos Nakai.

Tom Bee, president of Albuquerque, N.M.-based SOAR, says the evening is a good way to expose attendees to the contemporary side of Native American music, as well as "a chance to hear some new ideas. "There are still a lot of stereotypes out there about this music. I think when most retailers hear the term 'Native American,' they think it's nothing that they could promote. The idea is not to make money, and don't realize that it goes far beyond that. We have music that is world beat, new age, pop, and rock.

The contemporary artists don't want to be known for their height as much as their music. We want to get more support at the retail and distribution level," Bee notes. "Retailers are supportive of the format.

"I think Borders [Books & Music] and Tower [Records] and Hastings are trying right hard. Tower was one of the first major chains to give Native American music a shot in the arm.

25 years last year (Billboard, Dec. 8, 2001), he had recorded for Warner Brothers for more than two decades, then released his last studio album in 2001. His Human, through Atlantic. According to his manager, Arnold Stiefel, Stewart's latest best-of collection, which came out last November as a one-disc set in the U.S. and a double-disc internationally, has sold more than two million albums worldwide.

After Stewart left Atlantic, discussions ensued with a few labels, but the only label head Stewart spoke with was Dave. "I'm interested in working with Clive," the artist says. "I'm over the moon about the whole thing," Stewart is already at work on his next album, which will come out in October. Although he won't reveal anything about it, the project is being dubbed a "concept" album, for what it's worth.

The singer, who just returned from a three-week, sellout Australian tour, will make his debut as a J artist at Davis' pre-Grammy Awards party Feb. 26.

Also coming up for Stewart is a European tour starting in May that will include an appearance at the Queen Elizabeth's Golden Jubilee celebration June 3, as well as a headlining spot on England's Glastonbury Festival June 30.

SINGING TO THE BEAT
The Grammy Awards presented its first award for best Native American album in 2001. The newly added category came after more than six years of petitioning by those in the Native American community.

GRAMMY UPDATES: Billy Joel and Tony Bennett will perform together during the Feb. 27 Grammy Awards broadcast, as will Al Green, Brian McKnight, and Hezekiah Walker. Natalie Cole, Nelly Furtado, Don Henley, and Stevie Wonder have joined the list of performers paying tribute to Billy Joel at the Feb. 25 MusiCare's Person of the Year dinner.

STUFF: Destiny's Child and Dave Matthews will share the 2002 Patrick Lippert Award, which will be presented Feb. 26 at Rock the Vote's annual bash at Los Angeles' House of Blues. National Assn. of Record Merchandisers president Pam Horowitz will receive the Founders Award. Following their split with longtime manager Kevin Liles, New York-based group The Blowfish has linked with McGwire Entertainment for management. Longtime Ted Nugent manager Doug Banker has also joined the company, bringing Nugent with him.
Cassandra Wilson

ALLY OF THE SUN

1/28 Store March 26

Returning to her birthplace in the Mississippi Delta, Cassandra Wilson explores her influences, spanning the spectrum of American roots music in the process. Combining her originals with songs by Bob Dylan and Jimmy Webb, Robert Johnson and Mississippi Fred McDowell, Cassandra reaffirms her particular place at the musical crossroads of jazz, blues, folk and world.

"AMERICA'S BEST SINGER"
- Time America's Best 2001

Bobby McFerrin

BEYOND WORDS

1/28 Store March 26

The ten-time Grammy winner, musical ambassador and vocal phenomenon returns with his first new album in nearly five years. Entitled BEYOND VOICES, the album is just that: a universal musical statement that transcends boundaries of language, age, race and religion and takes the listener on a spiritual pilgrimage through Bobby's influences from around the globe.

"He's a trumpeter... He's a singer... He's the wind..."
- Chick Corea

Authenticity

REAL ARTISTS, REAL MUSIC.

Norah Jones

COME AWAY WITH ME

1/27 Store February 26

"You can hear the range of influences from Billie Holiday and Nina Simone to Four Winds 68 and Tom Waits in the cool, jazzy pop/country/rock mix that is her astoundingly self-assured debut.

Norah Jones

FEVER 2002

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February 24

TIME magazine feature

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NPR'S ALL THINGS CONSIDERED feature

February 26

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Late March

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BY WES OKEHOSKI
NEW YORK—Former Crowded House/ Split Enz frontman Neil Finn says the recording of his new live album, 7 Worlds Collide—Live at the St. James (Feb. 26, Netwerk America), was both an experiment with some rather far-reaching results. With some chance to give a li-
ttle back to his fellow New Zealanders.
Culled from an April 2001 five-night stand at the St. James Theatre in Auckland, New Zealand, 7 Worlds sees Finn joined by such peers/admirers as ex-
Smiths guitarist Johnny Marr, Pearl Jam frontman Eddie Vedder, Lisa Ger-
mano, former Soul Coughing member Sebastian Steinberg, and Phil Sel-
way and Ed O’Brian of Radiohead.
Looking for a chance to do some-
thing special in New Zealand, Finn reached out to each last year to see what interest they might have in coming to "Perth" and forming a short-lived band.
"I wanted to explore what happens when you put people together from unlike places, each with a really strong will and music together," Finn says. "That was the motivation—and also to just hang out and have a good time at home and sort of bring the music business back home."
New Zealanders are no more accessible or tourist-friendly than Hawaii and is often passed over on tours, rarely seeing an event like this. Most of the bands that tour Australia don’t even come to New Zealand. It’s not eco-
nomically viable. And you always see these kinds of events on TV happening somewhere else. It never happens in Auckland."
Finn adds that the fact the shows were to be held in a somewhat exotic, out-
of-the-way place, was probably part of the attraction for Vedder, Marr, and company, who, after convening in Auckland, set out to record the shows.
"We had to get real good quick," Finn says, laughing.
Immediately struck by their com-
patibility with one another, Finn says the group (Marr and O’Brien on gui-
tar, Selway on drums, Steinberg on bass, Germano on keyboards and other instru-
mants, and Marr, Germano, Neil, brother Tim Finn, and Vedder on vocals) and with each other's contributions was something Finn says he didn’t expect. "Phil Marr’s group, Betchadup (learned a ‘ridiculous’ amount of songs—roughly 30 tracks, including Crowded House, Smiths, Split Enz, Pearl Jam, Finn, and Germano songs), as well as material Finn had recorded with Tim.
"Everybody got really greedy to be on everything," Finn says with a laugh. "We didn’t want to keep on repeating. People like Johnny Marr are just so up for playing."
With so many songs, the band was able to easily mix up the set lists from night to night, giving those who attended multiple shows different experiences. In addition to the group's takes on Split Enz's "Take a Walk," the Smiths' "There Is A Light That Never

What made the album’s final cut is only roughly half of what's available on a DVD-Video chronicling the five shows, also to be issued Feb. 26. Finn and his guests are donating their royalties from the release of the DVD to aid Borders, a charity that provides aid to victims of war, epidemics, and natural disasters. Says Finn, "We just wanted to keep the whole thing in that mode of being pure and for the sake of it, for the sake of the music and a good cause.

NEW STUDIO SET FINDS U.S. HOME

The CD and DVD—Video will be fol-
lowed May 21 by the long-delayed North American release of Finn’s sec-
ond solo set, One All. The album’s U.S. box comes a year after its international release. After an unsatisfying and brief stay on Sony’s non-defunct Work label—which included his solo debut, 1998’s Try Whistling This—Finn says he needed time to "find a home for it that seemed right."
"I came to the conclusion that it was time for me to find a smaller, more inti-
mate environment to have a relation-
ship—like a record company that was a little smaller and easier to deal with and just to maintain a little more control."

The extra time has given Finn a chance to spruce up the record: "I’ve had a year to think about it—I’ve im-
proved a couple of things. I’ve added a couple of new things. I’ve taken away a couple of things, which hadn’t worn very well. And I've remixed a few things. So, I think, all in all—excuse

the pun—it’s an improved record.”

To designate that One All—which features guests Marr, Crowded House producer Mitchell Froom, Sheryl Crow, laid-back skinsman Jim Keltner, and Finn’s son Liam—has been freshened up, Finn retitled it. The international/Muzak/CD single "One Nil", a play on the New Zealand pronunciation of Finn’s first name.
Thanks to Vedder, Marr, Selway, and O’Brian, Netwerk—to which Finn
signed a three-album licensing deal—finds itself with an opportunity to build momentum for One All on its two One Nil tracks are replaced with new songs ("Human Kindness" and "Lulla-
by Requiem") with a star-studded live album, product manager Mora Duvall says: "Not only are you dealing with Neil’s very rabid and very active fan base, but you’re also dealing with Eddie Vedder and members of Radiohead. There’s lots of star power there, but it’s not like J.LO star power. [Pearl Jam and Radiohead’s] fans are very passionate and very rabid."
As a result, the music coming to Net-
work to help promote the set instead of the other way around, Duvall says, adding that the label is working with MTV2 and DirecTV to air portions of the DVD. Ampleactive plans call for DirecTV to air a 7 Worlds special as part of the monthly music programming on its Freeview channel, she adds. (About 11 million subscribe to DirecTV, according to the company."
"Neil’s got 20 years’ worth of amazing songs that he’s written or co-written," Duvall says, and "7 Worlds is great as a way to put out something new that addresses the people who have grown up with him, who have a850

track features the cream of the reg-
gee music crop, past and present. Among those featured are legends like Bob Marley (‘Work,’ ‘Smile Ja-
a’ and Peter Tosh (‘Fool Die’), and contemporary acts Siz-
za (‘Give Em A Ride’), Anthony B (‘Gaz’), and 2003 Grammy award nominee Luciano (‘Guess What’s Happening’)."

The soundtrack is available on Tuff Gong, which will donate all its profits from the CD sales to Universal Classics Resources give-
ing Enlightenment (URGE), a nonprofit organi-
tation that is dedicated to the promotion of social welfare and improving the quality of life for children and young adults within lower income communities in the U.S., Jamaica, Haiti, and Africa. The organization was formed by Ziggy Marley and the Melody Makers, who have a previ-
ously unreleased track on the album ("Globalization"), as well as group member Stephen Marley (Ziggy’s brother) who contributes a duet with Buju Banton called “Solutions (Do Ra’e Me).”

"Reggae is always and will be peo-
ples’ music, and its militancy will ring true to all who listen,” Marley says, noting the grit and emotional weight of the material. For further information on either the film Life and Debt or URGE, visit their respective Web sites, lifeanddebt.org and unlimitedresources.com.

UNIVERSAL MUSIC: One of the strongest col-
llections to be released in recent weeks is the Universal Classics label supporting the box-

The soundtrack was written entirely by the band, including eight new songs and all incidental/core material.

BBCC became involved with pro-
ducer (and Bong Load Records founder) Tom Rothrock (Beck, Elliot Smith). It’s the U.K.-based band’s first release since the Mer-
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BBCC became involved with pro-
ducer (and Bong Load Records founder) Tom Rothrock (Beck, Elliot Smith). It’s the U.K.-based band’s first release since the Mer-
cury Prize-winning album Four of the Beausidera. The soundtrack was written entirely by the band, including eight new songs and all incidental/core material.
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Rachael Returns. On March 5, Word Records artist Rachael Lampa offers her second set, Kaleidoscope. It finds her collaborating once again with producers Brent Bougeois and Brown Bannister.

“Everything on this record is something I wanted to sing about specifically,” she says. Among the highlights is “Give Your Heart Away,” which was inspired by the events of Sept. 11. Lampa is planning to launch a U.S. tour this summer.

In The Works

- Acclaimed troubadour Ron Sexsmith has completed work on his sixth, as-yet-untilled album, and is looking for a label home for the disc, which features a duet with Coldplay’s Chris Martin on the piano-based, string embellished “Gold in Them Hills.” The Canadian singer/songwriter released last year’s Blueboy (co-produced by Steve Earle) on Stain State, N.Y., indie spinART, after a three-album stay at Interscope. For info, contact Sexsmith’s manager, Michael Dixon, at 615-791-7731 or Sodablock@mac.com.

- On March 26, Cheap Trick will mark its 25th anniversary with a Rhino DVD that captures live performances over four sold-out 1998 concerts at Chicago’s famed rock club the Metro. DVD extras include an interview with the band and a discography, among other items.

- On April 23, venerable singer/songwriter Darden Smith will release a four-year break from recording with Sunflower. Smith produced the Dualtone Music Group release with Stewart Larson. The Austin-based artist is joined by Tim Richey and Patty Griffin on songs that combine his signature introspective lyricism and atmospherically rock instrumentation.

- Craig Armstrong, famed for his studio collaborations with Madonna, Bjork, and U2, among others, returns April 2 with his own recording, As If to Nothing. The Melankholia/Astraworks collection features guest appearances by Bonobo, Evan Dando, and Mogwai.

- On May 14, Artista will introduce its latest R&B ingenue, Latrell, with the debut set Party Girl, Wrong Girl, Bad Girl. The first single, “House Party,” goes to radio in mid-March. Latrell began her career as a songwriter with Tracy Edmonds’ publishing company, eventually collaborating with Deborah Cox, Destiny’s Child, Mary Mary, and Next, among numerous others.

- On June 18, Roland Gift will offer his eponymous solo debut on MCA Records. This project sees the former frontman of Fine Young Cannibals returning to music after an extended period as an actor. In fact, he is seen in the forthcoming Michelle Geezon film The Father of the Mapmaker’s Wife. Expect Gift to spend time on the road this summer promoting the disc.

The Classical Score

A MUCH-NEEDED TRANSFER: With the Jan. 23 passing of EMI Classics engineer emeritus Keith Hardwick, it’s worth examining the current state of the historical reissue industry, in which he played a seminal role. Along with his predecessor, Anthony Griffith, Hardwick was one of the first “transfer artists,” a new breed of producers specializing in the restoration of historical recordings—primarily 78- rpm discs recorded from 1900 to 1948. During the years of the CD boom, the market for these recordings became an industry unto itself, as independent labels vied with the majors to issue the finest-quality transfers of legendary performances.

According to Mark Obert-Thorn, a leading transfer engineer, Griffith and Hardwick set new standards for the now-burgeoning business during the LP era. “What Keith and Anthony did,” he explains, “was to take a fresh look at those [archival recordings], do new transfers, and package them in new ways—for instance, the ‘Record of Singing’ boxed sets and collections like Bogner on Record—and make them available in good transfers for a budget price.”

As the majors concentrated on reissuing recordings by their best-known stars, such independent labels as Pearl initially filled the gaps with more obscure artists and repertoire. When the CD arrived, however, indies were quick to take advantage of older recordings falling into the public domain in order to satisfy consumer demand for such celebrated artists as Toscanini and Heifetz.

“I started transferring professionally for Pearl in late ’88,” Obert-Thorn recalls, “and the things I wanted to work on right away were the most famous recordings—Casals playing the Dvorak Cello Concerto, or the Toscanini [New York] Philharmonic recordings. They hadn’t been done, so there was an opening for specialist labels to do the bigger names and more popular repertoire for the first time.” Obert-Thorn went on to do acclaimed transfers for other labels, including Romophone and Music & Arts. EMI continued to set the pace, introducing and refining the CEDAR noise-reduction process. Obert-Thorn and fellow transfer artists Allan Evans, Ward Marston, and Seth Winter quickly adopted such technological advances to improve their own efforts. The art of the transfer has become so exacting, he notes, that they are now evaluated and compared in academic courses. “There is actually a course at King’s College [in London] that compares my transfers of the Elgar [Violin] Concerto with the composer conducting to Andrew Walker’s for EMI,” he says.

As the retail market contracted in recent years, some specialist labels have struggled to survive. Marston’s own eponymous label has increased its mailing base and mail order and the Internet to remain commercially viable. The Internet also plays a primary role in the marketing and distribution of the Andante Collection, a premium-priced series of lavishly annotated, multi-disc anthologies devoted to significant composers, artists, and conductors.

The most significant recent development in the historical market, however, has been the arrival of the enterprise Naxos label, which has created a groundswell of interest in historical reissues by providing exemplary quality at budget prices. “Naxos is making these recordings more accessible, just as they reduced the field of new repertoire to a price where people would be more willing to take a chance on something they hadn’t heard before,” Obert-Thorn explains. “We find that many purchasers of Naxos Historical are first-time purchasers of historical materials. If they’ve heard a name like Kreisler, Casals, or Heifetz, they may want to pick up a cheap Naxos CD to see what all the fuss was about—and hopefully they’ll get hooked.”

Obert-Thorn’s has made vivid, immediate transfers of recordings by Casals, Heifetz, and Cortot for Naxos. He is also taking the opportunity to revisit some projects he had previously done for other labels, with the advantages of experience and superior technology. The label recently issued his exceptional transfers of composer Sergei Prokofiev’s thrilling piano recordings. Obert-Thorn transferred the same recordings for Pearl a decade ago, but the Naxos release boasts superior sound and technical control of the cost.

Obert-Thorn is quick to note, however, that Naxos does not intend to drive the full-price labels out of business. “Once people get past the familiar names that Naxos is doing, it will be good for the other independents as well, because they’ll want to see what someone not as well-known as Kreisler did with the Beethoven concerto.”
"You've got to believe it, believe in the music, you've got to mean it, that's all."

-WAYLON JENNINGS

(COUNTRY MUSIC MAGAZINE)

Hoss, you will be missed.
BY LINDA DECKARD
NASHVILLE—Mary J. Blige's current tour of theaters is the show for an amphitheater/arena tour this summer. The intention is to package her with a similarly strong draw, says Bruce Kapp, VP and tour producer of Creative Artists Agency, which is promoting the first leg of her international tour.

"We’d love to go out with somebody like an usher, something hip to go with Mary. It hasn’t been decided, but it will be really good," Kapp says of the impending summer tour.

Blige’s manager, Simon Renton, says, according to Renton, that the bands will work with corporate promoters, as well as independents that they have worked with in the past.

ATTENTION TO DETAIL
There are a lot of things here with both bands," Eaton notes. "They are both very particular about production and where and when they play. There is a ton of attention to detail here."

MTV has signed on as media partner for the Pop Disaster tour, and MTV hosted the tour’s Internet pre-sale, which began Feb. 21. The tour was initially plugged on I.M.P. "These are two very, very entertaining bands and people know this is a one-in-a-lifetime show. It’s a real bargain, and these bands haven’t forgotten that it’s called ‘show business.’"

Eaton believes the tour will have broad appeal in what is basically a niche rock market. "There are a lot of Blink fans that are also Green Day fans, and there are a lot of Green Day fans that are into Blink. The idea of putting these two bands together—the biggest names in their genre—creates the best possible show for kids into punk-rock music.

Blige is definitely a co-headlining situation. Blink will close the shows, but both bands will have equal sets and equal billing.

BIG SOUND, BIG LIGHTS
The tour will be made up of roughly 50 dates, both indoors and outdoors. Both bands are putting money into this significant production, with big sound and big lights, and we wanted to make sure that both bands would play under darkness," Eaton explains. "So in the Midwest and Northeast, where sometimes it doesn’t get dark until late, that is where we have some of the indoor dates.”

Rather than sell the tour outright and go with a national promoter, bands, management, and CAA opted to sell dates on a market-by-market basis. “Both of these bands have a great relationship with House of Blues and Clear Channel, as well as the independents,” Eaton says, adding that the bands will work with corporate promoters, as well as independents that they have worked with in the past.

Green Day, Blink-182, Others Team In the Name Of Modern-Day Punk For Pop Disaster Tour

BY RAY WADDELL
NASHVILLE—The joining of Green Day and Blink-182 for the Pop Disaster tour is a synergetic road collaboration between two major forces of modern-day punk, with the Kapp says, the tour has been in the works for some time.

"We’ve been trying to put this together in one form or another for a couple of years now, and it finally came together," says Eaton, who is the responsible agent for Blink-182. (Jenna Adler is the responsible agent for Green Day.)

"This is definitely a co-headlining situation. Blink will close the shows, but both bands will have equal sets and equal billing.

MTV's Total Request Live Feb. 13, and a good portion of dates went on sale by Feb. 23. It is set to wrap June 17 in Minneapolis.

DOUBLE WHAMMY
While both bands have significant, specific, and distinct fanbases, their combination as headliners could give the tour coveted ‘event’ status among music fans. The bottom line is that this is going to be a great show," says Washington, D.C., independent promoter Seth Hurwitz, president of I.M.P. "These are two very, very entertaining bands and people know this is a one-in-a-lifetime show. It’s a real bargain, and these bands haven’t forgotten that it’s called ‘show business.’"

Eaton believes the tour will have broad appeal in what is basically a niche rock market. "There are a lot of Blink fans that are also Green Day fans, and there are a lot of Green Day fans that are into Blink. The idea of putting these two bands together—the biggest names in their genre—creates the best possible show for kids into punk-rock music.

Blink-182’s Tom DeLonge adds: “I think it’s an amazing chance for kids who like this style of music to see the show, and I’m very excited to watch Green Day every night.”

Eaton says that a ticket range of $50-$55 is a bargain. “That’s only $5-$7 over what we charged on the last Blink tour, so essentially, we’re getting Green Day for $5-$7. There is also great support on this tour in Jimmy Eat World and Saves the Day, and we’re also looking at putting bands on the second stage.

While production elements are still being finalized, both bands will carry their own gear, as well as share some production when agreed upon. The dates were chosen so that who saw the Blink tour last year, this tour will be every bit as big as that, time two," Eaton says. "Each show will be completely different. We only want the load-in to be easier.

Green Day tour manager Mitch Cramer and Blink-182 tour manager Erik Fermin will oversee production. John Sanders is production manager. You-Hoo chocolate drink is along for the ride in a sponsorship role.

MCA got mainstream pop radio support for ‘Family Affair,’ so her audience base is really growing. She’s been embraced by MTV and VH1. She still has the continued love and support of BET. With this record, a wider audience is discovering Mary J. Blige, and they’re discovering her on radio.

The summer tour will be about 30 dates in facilities with 10,000-12,000 capacities. Kapp says the tour tickets average $45, with an anticipated attendance of 60,000 for a gross potential of $3.2 million.
SHAPING UP: The concert season overall has been shaping up well in Trenton, N.J. Mike Scanlon, GM of the Sovereign Bank Arena's private management firm, Global Spectrums, expects to do 12 concerts in 2002, half of them with what he calls “his connoisseurs.” Promoters. They are a handful of local nightclub promoters who have been pooling money to bring shows to Sovereign Bank Arena. They haven’t backed a loser yet. The building handles the details.

So far they’ve promoted Steppenwolf, Lorrie Morgan, The Isley Brothers ($250,000 gross), Sisters in the Spirit, Kenny Rogers, Sammy Kershaw, and the 60s Show With Gary Puckett. Coming up are the Four Tops, the O’Jays, and the Whispers.

At a recent show, Aaron Carter’s merchandise per cap was a record $10.56, based on an attendance of 7,000 at the arena. Scanlon says food and drink per cap was predictably low from a young crowd, at $5.25. He had expected good T-shirt sales, but it was the glow sticks that flowed him.

“Seventy-five percent of the kids in the arena were waving glow sticks very happily,” Scanlon says. The next-highest merchandise per cap in Trenton has been from Kiss and Elton John fans, in the $8 range.

The crowd was mostly 18-24 in the 6-14 range, Scanlon says. The show was down to single tickets four weeks beforehand, but “we kept adding seats—500 on the day of the show.”

Parrish managers were conservative with sightlines, because this was the second stop on the tour. The setup “started out at 180 [degrees around the stage] and ended up at 270.”

A NEW DIRECTOR: Dr. Craig Springer, who took over as executive director of the Central Performing Arts Center in Cincinnati, Ohio, would like to bring more youth-oriented programming into the mix.

His goal for the 1,800-seat center is to “broaden our audience.” He booked Natalie Merchant for March 27-28. On the first day of ticket sales, “we had people lined up waiting for the box office to open for the first time.”

He also booked Jewel last fall. Cerritos does about 150 shows a year. Springer expects to sell $6.8 million worth of tickets in fiscal 2002, which ends in June. “Ticket sales are 75% of our budget.”

A NEW ACCOUNT: David Touhey, currently manager of the James L. Knight Center in Miami, has been selected to manage the new Ryder Center at the University of Miami, effective March 18. When he makes the change, Touhey will still be working for Global Spectrums, which was selected to manage the new $48 million, 7,000-seat Ryder Center for 7.5 years, plus pre-opening.

The arena will probably open in January 2003—a month behind schedule, says Mel Tenen, the university’s director of auxiliary services.

Frank Russo, Global Spectrums senior VP of sales and client services, secured the deal for the private management firm. Tenen says the business plans call for 14 concerts and 11 family shows at the arena during its first year.

ANOTHER RECORD: The Radio City Christmas Spectacular, playing eight markets during 2001-2002, including Radio City Music Hall in New York, grossed $92 million in ticket sales from 2 million people in nine weeks, according to executive producer Howard Kolins. All the numbers are up, including the number of host cities.

The show drew $97,853 (85% of capacity) to 214 performances, which grossed $53,240,212 at Radio City Music Hall. Other grosses included: $6,986,151, State Theater, Cleveland; $6,560,228, Fox Theatre, Atlanta; $6,450,150, Fox Theatre, Detroit; $6,023,754, Grand Ole Opry House, Nashville; $4,863,756, Grand Palace, Branson, Mo.; $4,248,000, The Venetian, Las Vegas; $3,382,374, Aragon Center, Cincinnati, Ohio.

Kolins says that the strategy for growth is to continue moving around, staying in some markets and visiting new ones. “We’ve been in Branson since 1994. But in Atlanta, Cleveland, and Cincinnati, we’ll go back to the market on a cyclical basis.”

In 2002-2003, the show will visit nine markets. It is booked to return to Branson, Detroit, Chicago, and Nashville. Kolins envisions a day when he might book 12 venues in one year, especially if one unit plays two cities.
**ALBUMS**

**POP**

**VARIOUS ARTISTS**

*Fast Felic: A Community of Singers*  
**PRODUCERS:** Richard Meyer, Jack Hardy, Jeff Place  
**Smithsonian Folksay 40135**  
Three Geese Calendar: The exhaustively documented the 1980s-90s Greenwich Village folk music scene via recordings for the Fast Folk record label and Fast Folk magazine, which helped launch the careers of dozens of artists. Compiled from more than 100 records released by the label, the set features early, little-known works from such artists as Shawn Colvin, Suzanne Vega, Steve Forbert, Christine Lavin, John Gorka, Lory Kaplan, and the late Van Ronk. Top-notch songwriting and passionate vocals drive the track on such memorable cuts as Kaplan’s haunting “You Just Need a Home (Street)”, filled with New York imagery. Colvin’s beautiful “I Don’t Know Why”; and Gorka’s quirky “Geza’s Whailing Ways”. Suzanne Vega’s “Cowgirl” is hypnotic, insightful, and perfect, and Forbert’s “Thirty Thousand Men” is rough and powerful in the best folk tradition. Elsewhere, “Bourbon as a Second Language” by Patrick John Brayer is delightfully scruffy country for the “immigrants of loneliness”, and Judith Zweiman’s “Heart on Ice” is sharp as a knife. It’s hard to imagine a music scene better chronicled.—**RW**

**LOUISE GOFFIN**

*Sometimes a Circle*  
**PRODUCER:** Greg Wells  
**DreamWorks 50290**

It’s been roughly 20 years since Goffin last released a solo album; well, she’s back with a captivating sampling of personal introspection. Sometimes a Circle mixes blues, funk, pop, and rock to create an always interesting—sometimes edgy—group of songs. The title track, sung with Goffin’s silvery voice, contains a catch, very truthful rhetoric (“Sometimes a circle seems like a direction”) that analyzes the feeling of ending up right back where you started from. Other highlights include “What If I Were Talking to Me” and “Just Breathe and Breathe”. Goffin, the daughter of legendary songwriters Carole King and Gerry Goffin, began recording demos for the album while eight months pregnant and without a record deal in sight. Her determined spirit is an abundance here.—**JP**

**NEIL FINN & FRIENDS**

*7 Worlds Collide—Live at the St. James*  
**PRODUCER:** Neil Finn

Featuring Neil Finn, formerly of Crowded House and Split Enz, backed by an all-star band—brother Finn, Pearl Jam’s Eddie Vedder, ex-Smiths guitarist Johnny Marr, Radiohead’s Ed O’Brien and Phil Selway, Lisa Germano, and Sebastian Steinberg, formerly of Former Infatuation—this collection contains songs from Neil Finn’s greatest hits live set, taking turns on vocals and even delivering performances of their own songs (Pearl Jam’s “Parting Ways,” Germano’s “Paper Doll,” Marr’s “Down on the Corner”) during this collection of tracks culled from a five-night stand at Auckland, New Zealand’s St. James Theatre. Finn and Vedder deliver a rollicking take on Split Enz’s “Take a Wander” and the band alone delivers an equally exhilarating version of Split Enz’s “I See Red.” Two real treats are Finn’s dead-on morrissey on the Smiths’ “This Is a Light That Never Goes Out” and its disc-opening new song “ anytime,” a lovely reminder of our eternal mortality. For good measure, the band serves “Don’t Dream It’s Over” and “Weather With You” as takedowns to the end of the disc. Though 7 Worlds Collide is indeed a great listen, it probably won’t prove all that durable, as it fails to capture the timeless quality that live albums must have to repeat listen. Nevertheless, hats off to Finn for coming up with a great idea—and to his friends for coming through. All royalties from the project will go to charity.—**WO**

**DRESSY BESSY**

*Sound Go Round*  
**PRODUCER:** Dressy Bessy  
**Kinderhook KC609**

The band, described as “shockingly major” in an interview with Billboard magazine, released their most recent CD, Sound Go Round. The band is well known for their catchy, upbeat tunes. Their latest release has been praised by critics and fans alike for its catchy hooks and strong melodies. The band is known for their ability to connect with audiences and their engaging stage presence. The release of Sound Go Round marks a significant milestone for the band, as they continue to rise in popularity and gain more exposure. The band’s success can be attributed to their unique sound and their ability to capture the attention of listeners. The release of Sound Go Round has been met with critical acclaim, and the band continues to tour extensively, gaining new fans with each performance. The band’s dedication to their craft and their passion for music is evident in their latest release, which is sure to be a hit with audiences everywhere.—**WH**

**LOISA LOEB**

*Cake*  
**PRODUCERS:** various  
**AGM 10661**

As more time passes and Lisa Loeb gets further into her career, her early ’90s efforts seem to have aged better than expected. Her debut album, *Am I_People*, has become a cult favorite, and her follow-up, *Turtle Time*, has also gained a following. Her music has a distinct pop/rock sound that is both catchy and unique. Loeb is known for her ability to write和个人istic and relatable songs, and her music has resonated with fans of all ages. The release of *Cake* marked a transition in Loeb’s career, as she moved away from the pop/rock sound of her earlier albums and embraced a more mature, introspective style. The album features songs that explore themes of love, loss, and self-discovery, and it was well-received by critics and fans alike. Loeb has continued to release music throughout her career, and her dedication to her craft has earned her a dedicated fan base. The release of *Cake* is a testament to Loeb’s talent and her ability to connect with her audience.—**VJ**

(Continued on next page)
hit. “Stay (I Missed You)” is establishing itself as one of the best and worst things that ever happened to her professionally. Sure, it established a dependable (albeit small) fan base that will show up at select retail and in the clubs. But it also raised our expectations for her subsequent releases, which have come to really satisfy our sweet tooth in the same way as “Stay.”

Such continues to be the case on Cake and Pie, a group of songs that is often irritating in its weight and predictability. It’s when Loeb takes a chance musically that she comes up with the album’s best cuts: the 80s-pop-feeling “You Don’t Know Me”—perhaps Cake and Pie’s best cut—and the power-popy “Too Fast Driving.” But ultimately, there is very little to get excited about here.—WO

R&B/HIP-HOP

**EX-ECUTIONERS**

Fresh From Scarth

PRODUCERS: Viggo Strand

Load/Columbia 86410

Pioneers in the turntablism movement, the 3X-Ecutioners bring their style to the mainstream with *Fresh From Scarth.* The New York-based DJ quartet takes the axum “the hand is quicker than the eye” to another level with its Loud Records debut. Roca Rasta, Mista Sinista, Rob Swift, and Total Eclipse implement a dizzying array of scratches, beat juggling, and samples over 17 tracks. Rock darlings Linkin Park join the 3X-Ecutioners on lead single “It’s Goin’ Down.” A combination of head-banging hip-hop and rock, the single is already receiving attention at rock radio. That Linkin Park had the best-selling album of 2001 should only help for those into more traditional rap. “I’ll Know the Name” more than satisfies. Featuring Xzibit, Pharoah Monche, Inspectah Deck, and Madskillz, the kinetic fuel is tracked by the four MGS force hyenas. The guests on the all-star set include DJ Metro, D-Pat, the Automator, and the Tom Tom Club.—RH

**DAWN ROBINSON**

Dawn

PRODUCERS: various

Q Records/Atlantic 92595

It may have taken a hot minute, but the “dawn” has surely arrived for one of R&B music’s most anticipated debuts. Ms. Robinson, formerly of En Vogue and Lucy Pearl, at last long realizes her solo aspirations with Dawn. The collection gives Robinson the platform to make the kind of record she’s always wanted to make. Surprisingly, it’s a pretty uptempo affair. From the disco-influenced “Still” to “Meaning of a Woman,” Robinson rarely misses a chance to shake things up. On lead single “Envious,” Robinson, backed by a dirty baseline, takes aim at those in the industry who’ve passed judgment on her. Dawn also includes softer moments like the touching “Get Up Again” and the mellow “Set It Off,” a midtempo ditty that first garnered radio attention when it appeared on last year’s *Fuy Entertainment Presents the Goodlife.*—RH

COUNTRY

**PINMONKEY**

Speak No Evil

PRODUCERS: Chad Jeffers, Rick Schell

Driifter’s Church Productions 002

Now signed to RCA Nashville (expect a label debut later this year), Pinmonkey opens its career with this indie release, retooling what was a musically ambitious, seasoned, and instinctive outfit it is. Stylistically, Pinmonkey incorporates Appalachian rhythms and inventive bluegrass instrumentation with a sort of Pure Prairie League/Poco country rock flair, all powered by excellent musicianship and sensual vocals from Michael Reynolds. It’s a rambunctious, free-spirited trip, with acoustic cuts like “Lonesome Pine Special” and country honk like “Nahin’ But Livin’” fitting nicely with the soulful back-porch funk of “Blackclin’” and the smoldering stomp “Devil’s Front Door.” Reynolds is indeed a wonder on the gorgeous Southern ballads “Augusta” and “Sweet Blossom,” the high-flying “Love Sometimes,” and the easy-rollin’ rocker “Cheep Motel.” Having built a rep as a potent live act, here’s hoping that being on a major label doesn’t water these boys down to Rascal Flatts vantage. Rocked by Midwest Artist Distributors.—RW

LATIN

**FREDDY FENDER**

La Musica de Baldean Huerta

PRODUCERS: Michael Morales, Ron Morales, Joe Reyes

Back Porch/Virgin 72438-11720

Paying homage to the music he heard as a youth (e.g., the CD title bearing Fender’s birth name), Freddy Fender revisits Latin classics like “Raito de Luna,” “Perifida,” and “Noche de Ronda” with elegance and respect for the traditional form of these songs. *La Musica de Baldean Huerta* cannot help but sound quaint—it’s a throwback to another time. But there’s a poignant and more melancholic undertone to the leadings. Fender’s rendition of “Adios Muchachos,” for example, makes you really listen to the words for the first time in years. Fender also revisits his old hits “Before the Next Teardrop Falls”—in a bilingual version, complete with Spanish and more subtle instrumentation—and “Secret Love.” And although his trademark crooning is sure to entice his country fans, we prefer the Latin nods that give this album a special edge.

JAZZ

**PAT METHENY GROUP**

Speaking of Now

PRODUCER: Pat Metheny

Warner Bros. 48025

Thanks to the vision of its namesake leader, the Pat Metheny Group (PMG) has been one of jazz’s most durable names for more than two decades, seamlessly interweaving the personalities of its members into the fabric of the group dynamic, while developing but never sacrificing the continuity of a distinct ensemble sound. So, while this release introduces the talents of three new members—vocalist/percussionist Richard Bona, drummer Antonio Sanchez, and trumpeter/vocalist Cuong Vu—it still recalls the harmonically rich, densely melodic sound that has frequently alarmed the group. If anything, though, this is a slightly more subtle PMG, whose intertwining lines are painted broadly against a wide panoply of colors. The sound, often wordless vocals of Cameroon-born Bona and Vietnamese-born Vu add an earthiness to Metheny’s compositions, taking the music ever further from its American roots and into a realm that truly is global.—SG

BLUES

**CHARLIE MUSSELWHITE**

One Night in America

PRODUCER: Randy Labie

Telek 83547

They called him Memphis Charlie Musselwhite when the budding blues harmonica legend followed his black Mississippi Delta blues mentors north to Chicago to carve his own blues fame. He’s long since lived in the Bay Area but returns conceptually to his Memphis roots on his new album. Originals like “Blues Overtook Me” and “In Your Darkest Hour” are purely autobiographical, the latter showcasing his robust harp played back by T-Bone Walker’s spare bass. A schoolmate of Tommy Cash, Musselwhite’s cover of his brother Johnny Cash’s “Big River” refers to the primacy of Memphis in Mississippi subject matter, while Jimmy Reed’s blues classic “Ain’t That Loving You Baby” is a nod to his Memphis jukebox memories. The album title comes from Los Lobos’ “One Time One Night,” here featuring guest vocalist Christine Ohlman opening Musselwhite’s laid back singing. Other key guests include Marty Stuart, Kelly Willis, and guitarist and long-time collaborator Robben Ford.—JB

WORLD MUSIC

**ALTAN**

The Blue Idol

PRODUCERS: Altan

Narada 80768-15387

The Blue idol is a work of genius. Everything that’s powerful, and musically special about Irish music is contained in these tracks. Mainead Ni Mhannagain’s singing is spellbinding, and her fiddling is no less fascinating, especially when augmented by the fiddle of Ciaran Tourish. The ensemble’s playing is formidable, as attested in the selection of jigs and reels that constitute tracks five, six, eight, and nine. Lovely and intriguing lyrics distinguish “Daily Growing” and “Uncle Rat.” Also included are several songs performed in Gaelic—“Cuch na LonDubh Bhu” of particular interest because of its catchy arrangement and unexpected saxophone part. Also take note of Dolly Parton’s delightful guest vocal on “The Pretty Young Girl.” The Blue idol is a triumph for Altan and a reminder of the endless charm of Irish music.—PPV

**OIJAMI**

Bellydancing Breakbeats

PRODUCERS: Oijami

Mondo Rhythmica 865 850 050

Necmi Calvi, the Turkish mastermind behind Oijami, is causing quite a stir in London these days, staging club shows that feature belly dancers, fire eaters, trapeze artists, and the hottest Asian underground sound in town. The CD leaves the belly dancers to listeners’ imagination, but the music is very real and on the leading edge of what’s happening in world and club music. Calvi is obviously a keen student of the rhythmic art of Middle Eastern music. He’s also pretty much up-to-the-minute on electronica, breakbeats, and trance. What he’s working on is a whole new fusion of Eastern exoticism and Western techno, and it’s dead simple to hear why this sound is taking the club circuit by storm. Oijami’s third track is a distinctive combination of avant-thought and primal beats, crunched into a singularly vivid musical experience.—PVV

DVDR-VIDEO

**MARVIN GAYE**

Behind the Legend

DIRECTOR/PRODUCER: Martin Baker

Eagle Eye Media/Eagle Vision EV300139

When looking back on legendary performers who have passed, it’s too easy to summarize their triumphs and put them on a pedestal. It is much more difficult but more insightful to humbly assess the mistakes they were exposing their frailties and faults without tabloid-like exploitation. This DVD-Video is a tasteful biography that raises to the challenge of explaining one of the music industry’s greats in his story in later years—after his ’60s Motown heyday—when he faced some of the biggest struggles of his life: drug addiction, financial woes, paranoia, depression, and a faltering career. Surviving family members are interviewed, and Gaye’s inner circle of friends and associates, who detail the singer’s life in seclusion in Hawaii and Belgium, as well as his eventual comeback in the early ’80s. Bonus features on the DVD are full-length performances of “Let’s Get It On” and “What’s Going On.” Purists may be disappointed to learn that this is not a comprehensively biographical video that includes Gaye became a Motown legend—or that no video interviews of Gaye are included. But there are plenty of rare home-video footage and electrifying live performances to make up for this omission, and Gaye’s personality is felt loud and clear. (A brief audio interview with Gaye is also included as a voiceover.) The DVD’s tear-soaked conclusion details Gaye’s tragic and untimely death in 1984, when he was shot by his father. Perhaps the most important message to this story is that despite his imperfections and a life that ended too soon, Gaye left an undeniable musical legacy that continues even in his darkest hours.—CH

NOTeworthy

**APHEX TWIN**

Selected Ambient Works 85-92

PRODUCER: Richard D. James

PIAS America 4

**APHEX TWIN**

Classics

PRODUCER: Richard D. James

PIAS America 5

Though Richard D. James’ Aphex Twin recordings have skated electronic music’s outer limits for much of the past decade, the landmark Selected Ambient Works 85-92 and Classics sets are only now seeing their first domestic release via PIAS America. Both collections span the embryonic period in James’ career when the then-relatively unknown DJ/producer composed tracks in his bedroom studio. Experimental for the time, SAW 85-92 still holds up quite well, showing James’ knack for reinventing dance music clichés with his own warped aesthetic. SAW 85-92 also features beautiful peaks and valleys cascading from James’ primitive-sounding keyboards. Though SAW 85-92 is a treasure trove, here, including the acid-jazz blueprint “We Are the Music Makers,” the brightest gem is the playful “Ageispolis,” which sets minimalist space station, atmospheric washes, and video-game beepers atop a pristine electro beat. The more jittery Classics sees James experimenting with jackhammer tempos and industrial textures. From the acid-fried has and bleary-eyed melodies of “Digerdo” to the distillated “Metaphor,” Classics only hints at the manic drill’n’bass sounds James would later perfect. Better remembered will be the aptly named “Analogue Bubbles 1,” which pocke-
Glimpse into the experiences that have shaped his honest, no-holds-barred brand of traditional country music is the title cut from Jackson's groundbreaking new album, which debuted at No. 1 on The Billboard 200. Written as a tribute to the memory of his late father, the 67-year-old Jackson reliving watershed moments in his life when his father turned him loose behind the wheel of an old Model A Ford and later a 1964 Ford truck. "It was just an old hand-me-down Ford/With a three-speed transmission in the column and a dribble in the door/A young boy two hands on the wheel/I can't replace the way it made me feel." In the final verse, he speaks of letting his young daughters drive his old Jeep, hoping "...they'll one day look back fondly at the same kind of memory. It's a heartfelt lyric that allows listeners to share a stroll down memory lane with Jackson and appreciate a kind of simplicity that's so much harder to come by these days. It's plain and simple, direct and authentic with the same honest, integrity, and emotional warmth that has always made listeners feel powerful connections with his work. A lot of upcoming artists would have had trouble following up a book-mark song such as his last single, "Where You Were/When the World Stopped Tumblin'." But Jackson just lets loose with another straight-from-the-heart song that touches a chord with all who hear it. His father would be proud. —DEP

**ROCK**

**SLIPKNOT** My Plague (2:59) PRODUCERS: Joey Roskind and Slipknot WRITER: Slipknot PUBLISHER: EMI April Music Inc./Music That Music, ASCAP REMIXER: Terry, Date Roadrunner 10013 (CD promo) Despite Slipknot's impressive record sales, radio has yet to warm up to their metal's most theatrical nine-piece. "My Plague," originally included on 2004's "Iowa," is the band's latest foray into the soundtrack of the zombie flick Resident Evil, due in early spring. This hypercondio conveys that the song "will get you to your feet, with pounding percussion and gutturated guitarics marking time. Just as the ferocious roars of front man Taylor (aka. the one with the drool-sprouting out of his mouth in the) begin to get intimidating, he warms melodic on the chorus, making catchy to pick up some spins at rock radio. The world's biggest metal tour tickets Europe and Asia during the next few weeks, proving the global appeal of masked rock. Scary. But that's good for these boys from Des Moines, Iowa, who believe in the power of the peace and the potential for their sound. They are likely to pick up some new spins for the U.S.—EA

**FOR THE RECORD**

Due to an editing error, the members of Alabama were incorrect in our review. New review Feb. 16. They are Randy Owen, Teddy Gentry, Jeff Cook, and Mark Herndon.
LIONEL RICHIE
20TH-ANNIVERSARY BILLBOARD SALUTE
Flying Solo For 20 Years

After departing from the Commodores, Lionel Richie skyrocketed to success in the '80s and has resurfaced with an "angel" of a hit for the new millennium.

BY DEBBIE GALANTE BLOCK

"Outrageous!" was Lionel Richie's trademark word in the '80s. But, even more importantly, it describes not only his 20-year solo career but also the years before that. From "Three Times a Lady" to "Angel," Lionel has always gone against what others expected of him and come out a winner.

Born June 20, 1949, in Tuskegee, Ala., Lionel always had an affinity for music, although his training was informal. "I took piano lessons for about three weeks from my grandmother. I didn't realize I could play by ear. I'd watch her fingers. She'd leave the room, and I'd play the piece from beginning to end," he says. One day, realizing he wasn't reading the music, she stopped him because he had played the whole song without ever turning the page. "When you get serious about the music, let me know," she scolded.

Serious he did get. Since that day, Lionel has sold nearly 60 million albums, had 20 top-10 hits and won five Grammys, an Oscar for best song, a Golden Globe, and several People's Choice and American Music Awards. Now, in the new millennium, he is nominated for a Grammy in a brand-new category for him—best dance recording—for "Angel" from his current album, Renaissance.

"What was expected of me was to write another song like 'Endless Love,' but I already wrote that song. Creatively, I wanted to go to places people weren't expecting me to. When I put out 'Endless Love' at that time—during the days of disco—the reaction was, 'Are you nuts?'" Lionel laughs.

Not only did he take chances in writing, but what endeared him to many back in the '80s—and what still sustains him today—is that he is willing to put himself on the line, which helps him grow as an entertainer. Certainly, his venture into acting in The Preacher's Wife and, more recently, on Felicity and The Young & the Restless, is one example of his risk taking. But, back in the '80s, Lionel was one of the first African American performers to host an awards show. In 1984 and 1985, he was MC for the American Music Awards. He had a lot of trepidation about doing it, according to show producer Dick Clark. "I told him talking is easy compared to getting up in front of the audience.

Continued on page 41
Lionel -
Over 20 solo years... and you continue to “Sail On”

Congratulations!

Berry Gordy
Lionel Richie talks about his time with the Commodores, his solo success and how he’s planning for what lies ahead.

BY RHONDA BARAKA

A recap of Lionel Richie’s career—20 years as a solo artist and another 10 prior to that as a member of the Commodores—sounds like the stuff of a surreal fantasy that could only exist in the imagination of a wistful dreamer lost in his own visions of fame and stardom: 22 top-10 hits, 60 million albums sold, five Grammys, an Oscar for best song, nine consecutive years of No. 1 and fans the world over who remember the words to his songs better than he does. Outrageous!

In fact, if anyone had told Lionel when he was a young boy growing up in Tuskegee, Ala., that he would someday be an internationally beloved recording artist, he probably would have chuckled in disbelief. But, then again, Lionel was once that wistful dreamer who gazed at a southern sky dimpled with stars and envisioned himself one day being cast among them.

What was it like making the transition from being in the Commodores to being a solo artist?

It was confusing and extremely scary. I look back on it now and the transition appeared so smooth and seamless. I always thought if anybody could get fired, it would be me because, when I first started, I was the only one who couldn’t read or write music. I was terribly embarrassed when I got to Motown and they asked, “Who are the writers and who are the lead singers?” I couldn’t raise my hand on either one, so I was kinda feeling inadequate.

It wasn’t until I found out that Marvin Gaye, Smokey Robinson and Berry Gordy didn’t graduate from any music schools that my confidence started building in the

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We have achieved so much in over three decades, Your success keeps on going... It has been an amazing ride... We are proud to be a part of it... Your Music, Your Tours, Your Management and Your Friendship,

Barrie and Skip
BILLBOARD INTERVIEW
Continued from page 30

fact that I didn't have to write the music, since I could hear the songs. I was very comfortable, even through my stages of "Three Times a Lady" and "Still." My confidence was building, but never to the point of saying I'd go solo. It was only after I did "Lady" for Kenny Rogers and "Endless Love" with Diana Ross that [Motown] came to me and said it was perfect opportunity for Lionel Richie to do a solo album, this would be the time. Now, they didn't say, "Go solo." They said, "Do a solo album." The only problem with that was, try to explain that to the Commodores.

You never officially left the group, did you?

No. I didn't have to leave the group; I just did the solo project. But things were changing. When I did the Kenny Rogers record, [the press] was asking, "Who is this kid? Where is he in the group?" People were referring to the Commodores as Lionel Richie And The Commodores. This is not something we voted on, it's just what people were saying. Then, to add a little bit more to the anxiety, when we showed up for interviews, all the questions were directed toward "Lionel Richie." So what I tried to do on occasion was come a little later so that the guys could answer a few of the questions first, but the guys would interpret that as me not wanting to be there. It became even worse when we started getting reviews of our shows: "The show went on for 30 minutes, and finally Lionel Richie sat down at the piano and did his songs." Then, finally, the ultimate insult to the Commodores was, "What's this guy like Lionel Richie doing in a funk band like the Commodores?" Try to go back to a group rehearsal after that one.

These reviewers slowly started whittling away at the patience and even the security of the guys, and it hurt from my end because it was something I did not enjoy doing. The concept of Lionel Richie And The Commodores was definitely not sitting well, including with me. But by the time I did the first solo record, it was so successful, I went right back in to do my second one. And, of course, by the time of "All Night Long," that rocket took off, never to return.

As successful as the Commodores were, your sound as a solo artist was not really that same sound.

Correct. The hardest thing in the world to do was to try to get a song on a Commodores album. What I discovered very early on in the Commodores was that all the guys were gonna bring in up-tempo songs and funk songs. No one brought in a slow song, so, guaranteed, I'd have at least one or two songs on there. Because the album needed balance. I brought in the slow songs. Now, who knew that the slow songs were gonna be the ones that people played?

When I went solo, you hadn't heard anything up-tempo from me—people called me the balladeer—so the surprise was when I finally did "All Night Long." It was not what everybody expected, but I had to do something different.

What do you listen to now—the Lionel Richie stuff or the Commodores stuff?

I try not to listen to anything I've done. We have a certain history, so I try not to listen to anything I've done. But, you know, I've been listening to every song in the Motown catalog. One of the most embarrassing things that can happen, which is also the greatest thing that can happen, is when I'm out at a party or hanging out and someone says, "Lionel, play 'Zoom.'" And I go, "I can't remember how to play it." Because, at particular times, I'm trying to write something new, so I have to, in essence, forget what I've done in the past.

Why do you keep doing what you do?

Continued on page 36
Congratulations on your 20th Love, Michael
**Coming Soon: 20th Anniversary Motown Remasters**

**SINGER**
**SONGWRITER**
**PRODUCER**
**COMMODORE**
**RENAISSANCE MAN**

Lionel, You Are ‘Truly’ A Work Of Art!

Congratulations on 20 (+) years!

Lionel Richie

**Multi-Talented, Multifaceted**

Even with a live album in the works and a possible reunion with the Commodores on the way, Lionel still has time to grab a piece of the entertainment pie.

**BY RHONDA BARAKA**

Lionel Richie has spent the better part of his life in the public eye and today, some 30 years since he first stepped on stage as a member of the Commodores, he still “can’t slow down.”

Fresh on the heels of Renaissance, his eighth solo album (released last year by Island Records), Lionel is preparing for a live album this spring, a studio album in the fall and a world tour. And, as if that isn’t enough, there’s talk of a Commodores reunion, though the details are yet to be worked out. “The number one question is when and where,” Lionel says of the prospects of hitting the stage again with former bandmates Milan Williams, Thomas McClary, Walter “Clyde” Orange, Ronald LaPread and William King. “My first task is to make sure we get the original guys.”

**TIME-SHARING**

As for his new solo projects, Lionel’s as-yet-unitled live album features performances from a two-and-a-half-hour concert at London’s Wembley Arena. “You can turn the lights off in your place and you’re at the concert,” he enthuses. “You’ll get the impression that the crowd is on stage with me. We actually recorded it from my perspective, as opposed to their perspective, so you’ll get to hear what I hear from the stage every night—and that’s amazing. You can hear the crowd throughout the concert.”

“Three Times a Lady” is the loudest song next to “All Night Long.”

Skip Miller, Lionel’s manager of three years and former president at Motown Records, says such performances are testament to the enduring quality of Lionel’s music, much of which might be reissued this year in honor of his 20th anniversary. “Lionel is the Irving Berlin of our time,” Miller says, adding that the 1992 smash “Easy” has been adopted by the NFL as its theme song this year.

Though Lionel says acting is “contagious” and has teased his dramatic skills in film (The Preacher’s Wife) and TV (Bel-Air, The Boondocks & the Reel sex), he says it’s difficult to be an actor and a touring artist at the same time. “I tour the world, but the movie business requires that I stay on location for two or three months, and my problem is that I don’t stay in one place for too long. I’m so addicted to the fact that there’s a world out there—there’s always one more place that we haven’t played—so I’m gonna be quite reserved about my acting,” he says.

So the cycle that has guided his life for more than 20 years continues: recording, touring, recording, touring. Says the singer, “Just when you figure you’ve done it, they call you up and want you back. I think that’s what keeps me breathing because, right when you get in the studio, it’s time to go on the road. When you go on the road, it’s time to go back in the studio.”

Continued on page 36
Thanks so much for making us a part of your 20 years...

- Your Friends & Family @ The Island Def Jam Music Group
MULTI-TALENTED
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MESHING TOGETHER
Having already worked with Walter Afanasieff, Daryl Simmons, Brian Rawling and Mark Taylor, and Rodney and Fred Jerkins on *Renaisance*, Lionel might also do some collaborations with newer writers who have invited him to work with them. “That’s exciting to me,” he says, “because it gives me an opportunity to kind of share and test my writing skills.”

And Lionel is planning to introduce some artists of his own, among them, a poet called Da Boogieman. “Lionel discovered him at 3 o’clock in the morning, watching TV in Nashville,” Miller recalls. “He called me the next morning and said, ‘I wanna meet him,’ and he put him on a song he had on his *Time* album called ‘To the Rhythm’.

Even as he professes his desire to keep his focus on music, the singer says he’s excited about the crossbreeding in entertainment today. “I think I’ve discovered that it’s not the music business anymore, it’s the [overall] entertainment business. They’ve finally meshed together,” he says. “The movie business is the music business. The fashion business is the movie business is the record business...I think that what I have here is some kind of a brand name which now becomes something that I can use as a stepping stone into other areas.

“I love it when you get to the part where the old business has fallen apart, which leaves a lot of room for innovation. And the person who can capitalize on that period of time will forever endure,” he concludes. “I get excited when I wake up every morning and go, ‘You mean there’s no plan for the business? Look out!”

BILLBOARD INTERVIEW
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In the ‘80s

The truth of the matter is, every time I think that’s it, I have to pull the car over and write something down. And I go, “I guess that ain’t it. I guess I gotta do this.” The other thing is, I keep running into people who say to me, “When is your next thing coming out, man?” Now, given all that it is, I go one step further: There’s something very interesting about mastering a business, and that is that it has to stay the same. This is the only business that, just when you think you have mastered it, something comes along and creates some other little obstacle. If you’re a real fighter you say, “Let me try one more fight. Just one more.”

But you don’t really change with the game. You keep up with it, but you don’t change.

Frank Sinatra once sat down with me briefly. He said, “If you’re lucky enough in this business, you get one song that people call for you to do over and over again. That’s called a career.” He told me, “You have created more than one song, and, more importantly, you wrote them all. The most important thing you have going for you, that you probably don’t even realize, is that you saw 15 seconds into the first vocal that you ever do, they know that’s Lionel Richie. You are a stylist. That in itself is a gift.”

I realize the awesome statement that man told me, which is that Lionel Richie’s storytelling or Lionel Richie’s voice—whatever it is—has stuck around and there is no gimmick to it. I would love to tell you that I have this fantastic riffing voice and people like to hear me sing because nobody can sing like me. But I am the karaoke king. I can go to any country and all I gotta do is go “Hello” or “All Night Long” and the crowd sings that song for me. So the reason I still do it is because the crowd I play for can still do it.

You once said that, when you were at the height of your success in the ‘80s, you were flying so high you didn’t realize what was going on until you sat down and looked back. When the reality of it all hit you, how did you deal with it?

I think the country box inside of me still has not quite gotten over it. I’m still in awe of life. There’s only one person that people see, but there are two people here. One is Lionel Richie—the guy on the outside that everybody knows—and then there’s that boy from Tuskegee—that’s still on the inside. When you get off the plane in Poland and the president says, “Stay at our house,” you have to stop for a minute. Or you fly off to Germany while the Palestinian delegation, the Chinese delegation and the Egyptian delegation were all having a meeting there and you are invited to tea...You have to ask one very important question: What am I doing here? And the answer was, those leaders had not been able to agree on anything up to that point except one thing: They all liked my music and decided to start off the day’s session with something that they had in common.

I remember walking down the streets of New York. There was a guy begging on the street. He said, “Lionel Richie!” I looked down. He said, “I saw you in the Capital Center in Washington, D.C., with the Commodores and the Emotions.” And, all of a sudden, another guy pulled his Mercedes over and got out. The homeless guy said, “I gotta have your autograph.” And the guy from the Met-

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Lionel Richie

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BILLBOARD INTERVIEW
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... cedes also said, "I have to have your autograph." Now, while I'm signing the autographs, the homeless guy and the guy in the Mercedes are having a conversation about the times they saw me. Then one got back in the car and the other got back down on the ground and I walked away and said to myself, "Did anybody else see that?" That's amazing to me.

You've had some challenges. You've lost both of your parents, had throat problems and went through a divorce. How did you deal with those things?

I go back to some words that were said to me when I was at the height of my Commodore years. A hit record does not define a person. Money does not define a person. What I discovered later is that it doesn't define you at all, it only magnifies you. If you've got a problem when you don't have a hit record, you've got a big problem when you get $50 million on top of it. If you're thinking about a drug problem with no money, you're gonna overdose with success.

I was pleasantly surprised that I could handle more than

"I think the country boy inside of me still has not quite gotten over [the success]. I'm still in awe of life. There's only one person that people see, but there are two people here. One is Lionel Richie—the guy on the outside that everybody knows—and then there's that boy from Tuskegee that's still on the inside."

I thought I could. I wasn't sure I'd be able to. I'm very good at things that are rehearsed or things that I've done for a while, but experiencing for the first time leaving the only group that you've been a part of, that's tough. Going through a divorce—not in Tuskegee, but in the face of the world—that's tough. And, of course, my father and mother dying, those were what you call direct hits.

There's no way that I could say it didn't hurt. It's just that I was pleasantly surprised that, after the direct punch in the heart, I actually got up off the ground and learned something about myself. I've always used a little phrase in my life. Great fighters are not judged by how many punches they can throw, but by how many punches they can take. I was surprised that I was getting to be a good fighter.

Instead of taking my confidence away, it made me come back even stronger, because I actually thought that I could not survive losing my family—both families—but what it did was give me a lot of wisdom. Now that I've been through that, it makes the lyrics that I write a little more meaningful. Like a guy once said to me years ago, "It's hard to write the blues if you don't know anything about them." But as soon as you finally experience it, you understand what people mean when they say pain and hurt and loss and "Oh baby, don't leave me," which is a very old phrase, but it's only silly to somebody that's never been through it. So, I'm the same guy with a lot more depth. I think we call that wisdom.

What about the next 20 years?

I'm gonna do this as long as I can, because this is the only business where you have to be allowed to do this. Who allows you to do this? The public. And I'll do it as long as there's passion. I can't imagine there not being any passion, because I absolutely love doing this crazy stuff. It's probably one of the few things I can do in my life that I actually know what I'm doing. It's been a bless-
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The Hits

This list of Lionel Richie's top 30 hits was compiled by Chart Beat columnist Fred Bronson based on chart performance on The Billboard Hot 100, according to a point system developed for the third edition of his book Billboard's Hottest Hot 100 Hits, to be published in fall 2002 by Billboard Books. Included in the tally are songs by Lionel when he was a member of the Commodores, his own solo singles and his duet with Diana Ross on the title song from the film Endless Love.

2. "All Night Long (All Night)," Lionel Richie (Motown), 1983
5. "Hello," Lionel Richie (Motown), 1984
6. "Still," Commodores (Motown), 1979
8. "Dancing on the Ceiling," Lionel Richie (Motown), 1986
10. "You Are," Commodores (Motown), 1983
11. "Oh No," Commodores (Motown), 1981
12. "Sail On," Commodores (Motown), 1979
14. "Lady (You Bring Me Up)," Commodores (Motown), 1981
15. "Running with the Night," Lionel Richie (Motown), 1984
16. "Brick House," Commodores (Motown), 1977
17. "Sweet Love," Commodores (Motown), 1976
19. "Love Will Conquer All," Lionel Richie (Motown), 1986
20. "Just to Be Close to You," Commodores (Motown), 1976
22. "Old-Fashion Love," Commodores (Motown), 1980
23. "Do It to Me," Lionel Richie (Motown), 1992
24. "Slippery When Wet," Commodores (Motown), 1975
27. "Too Hot to Trot," Commodores (Motown), 1978
29. "Don't Wanna Lose You," Lionel Richie (Mercury), 1996
of thousands of people to perform—to sing and remember notes,” says Clark. “He was nervous, but he wasn’t afraid of the challenge. He asked, ‘What are some of the tracks? We talked about it and, ultimately, he was one of the best hosts we’ve ever had.”

**ENDLESS LOVE, THE BEGINNING**

“Endless Love” (a duet with Diana Ross), “Lady” and “Truly” bridged his career with the Commodores, which began in 1972, to his solo career (which launched with the release of his first solo album, *Lionel Richie*, in 1980). After the great success of “Endless Love,” which won American Music Awards and was nominated for an Oscar, the record label felt it was time for Lionel to make a solo album. It was a tough transition, he says. With 10 Commodores albums under his belt, he was used to being one-sixth of the Commodores. “It was not used to being Lionel Richie, but I learned fast. From there on, I had to hang on to the rocket,” he says.

The chain of hits went on from there with “All Night Long,” written for the 1984 Olympics, “Hello,” the Oscar-winning “Say You, Say Me,” “Three Times a Lady,” “Still,” “Dancing on the Ceiling” and, of course, “We Are the World,” the charity song he co-wrote with Michael Jackson for USA for Africa. For “We Are the World,” Lionel and Michael won two Grammys and a People’s Choice Award.

The two decided to do “We Are the World” the night of the American Music Awards, which Lionel was hosting. So, instead of going to a party that night, they, along with 45 other singers, went to A&M’s recording studio at midnight to record a song that was only written four days before.

It was difficult for Lionel to enjoy any one event during that time, he says: “I was always thinking about what was next. It was like rolling down the car window, sticking your head out, and going 100 miles an hour. Though you remember things here and there, overall it’s a blur.”

**INSPIRING OTHERS**

Lionel has always been revered by fans because he relates simply and honestly to them. Even today, when the charts seem to be dominated by the under-25 set, his fans will relay how his records represent important moments in their lives. Many of today’s artists say they’ve been influenced by Lionel Richie, who, as Clark said, made melodies important. “Good performers never go away, even when an audience’s taste shifts. The talent always comes through,” Clark says.

“Lionel is an inspiration for every up-and-coming artist. He is one of the few artists around that has kept it real. He totally influenced my work. I look to him as a mentor for my singing and songwriting,” says Howie Dorough of the Backstreet Boys.

Wyclef Jean agrees. “Lionel Richie was an inspiration. His music kept me going through my everyday job, and his songwriting ultimately inspired me to go on and write music of my own,” he says.

Close friend Kenny Rogers sums up Lionel’s influence: “Particularly since 9/11, many of us are at a point in our lives where we want to feel some type of security. We all want to feel safe again. People are realizing that family is their anchor, and how much they care about the person they are with. And I think that’s what Lionel talks about better than anybody else. I think he’s one hit away from ruling the music industry again. He’s a unique talent who, continues, on page 42
in the '80s, raised the bar for everybody. He has the most
amazing ability to take words you and I use in everyday life
and make songs out of them."

1990s AND BEYOND
It's also Lionel's sublime humor that helps keep him on
top of his game. Many of his friends, like Rogers, have known
him for 20 years or more. "If you're around Lionel for five
minutes, you'll get 20 one-liners. He could have been a come-

"Particularly since 9/11, many of us are at a point in our
lives where we want to feel some type of security blanket.
people are realizing that family is their anchor...and, I think
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again. He's a unique talent who, in the '80s, raised
the bar for everybody."—kenny rogers
dian rather than a singer," says Steve Wynn of Wynn Resorts.
Wynn became friends with Lionel 23 years ago through
Rogers, a mutual friend. He remembers a tour he, Ken
Kragen, Marvin Davis and Lionel once got of Rogers' 45,000-square
foot house. Toward the end of the tour,
Rogers showed off his wife's 1,000-square foot dressing
room. "At this point, Marvin and I were leaning against the
sink and Lionel was standing next to kenny looking at the
two of us...and I said, 'This is too much for me.' Lionel
looked at me and said, 'Steve, this may be too much for
you, and it may be too much for Marvin, but together we
could all be happy here!'
It's that quick wit that helped Lionel through some diffi-
cult years in the '90s, when he was not only going through
an arduous divorce but also faced recurring throat prob-
lems. At that point in time, he reassessed his life, career
and priorities. In 1996, he released the critically acclaimed
Lauder Than Words, and in 1998 Time hit the charts, an album he
says was inspired by his new family. Lionel has a 20-year-
old daughter, Nicole, by his first marriage and, with his cur-
cent wife, Diane, two young children Miles, 7, and Sofia, 3.

In March 2001, Lionel proved himself to be a true icon with the
U.S. release of his eighth solo album, Renaissance. He collaborat-
el with producers Rodney Jerkins and Brian Rawling. In addition to
the hit "Angel," Lionel is also joined on the song "Cinderella" by the
Backstreet Boys.
While he has dabbled with an
acting career, Lionel still sees him-
self first and foremost as a musician and plans to embark on
a tour later this year. He is enjoying the fact that he's able to
travel around the world with four and a half hours of rec-
ognizable songs that he couldn't possibly play all in one night.
"I'm in a business that usually allows you maybe three
records and three tours and that's a run, thank you and good-
bye. Thirty years later, I'm still here. When someone asks,
'What is the future?' I tell them, 'I'm in it right now.'"
DEAR LIONEL...

WE LOVE YOU
Deborah & Allen Grubman
Cherokee Shows Her ‘Soul’

Arista Disc Is A ‘Parade’ Of Neo-Soulstes That Includes Bilal, Scott

BY JEFF LOREZ

NEW YORK—It seems fitting that Brooklyn, N.Y.-born, Los Angeles-based Cherokee would find her musical home in Philadelphia. Her debut album, 1999’s I Love You . . . Me on Triq/RCA, was an organically soulful affair that won critics’ praise but failed to ignite commercially.

In many ways it seemed like the natural precursor to later offerings from such Philadelphia-based artists as Jill Scott, Musiq Soulchild, and Bilal. So it’s no surprise to hear the aforementioned artists on Cherokee’s sophomore set, the aptly titled Soul Parade, due March 19 on Arista Records.

“I wanted to go back to the East Coast and be a little more aggressive,” she says. “I’m a lot happier than I was before,” Cherokee says, referring to the abrasive relationship she endured with ex-husband and former musical partner, Auto, which was apparent on her debut.

“That album was a lot of fun,” says the singer/songwriter, who is published by Copper Baby Music/ASCAP. “I wrote a song with Jill Scott called ‘Where’ on which we duet, while Bilal and I duet on another track called ‘A Woman Knows.’ These guys, including Musiq Soulchild, are all my friends. So when I went to Philly, they wanted to work with me.

“As soon as I started hearing tracks, I started writing to them,” Cherokee continues. “I ended up staying a week, and in that time I wrote seven songs. All that started the direction of the album. I’d worked beforehand in New York with a few other producers, but the direction didn’t really represent me. I didn’t have as much control as I wanted. It was more the label going after big-name producers. And that eats your budget up.”

First single “I Swear” was serviced to radio last December, and its video was directed by Diane Martel. The 12-song set is an eclectic collection of tunes that captures the currently en vogue neo-soul sound. Among the noteworthy tracks is “Crazy,” an R&B ballad reminiscent of Prince.

Producers involved in the project, A.R.D. by Cherokee manager Herb Trawick and Damien Smith of the Travick Group/Tom Entertainment, include OutKast’s Andre 3000, Jay Dee of Slum Village, and Keith Crouch (Brandy). Originally slated for a fall 2001 release on RCA, Arista picked the album up from RCA urban division was shuttered.

“That RCA situation was quite unexpected,” Cherokee recalls. “I didn’t know what was going on until the last minute. I loved the RCA folks, but I look forward to building a relationship with Arista. It’s just going to take a minute to really get to know each other. Fortunately, Arista loved the album and I’d done for RCA so I didn’t have to change anything.”

Arts is coordinating showcases and/or listening/meet-and-greet parties for the album’s launch in New York, Los Angeles, Chicago, Philadelphia, and possibly Atlanta. Print ads have been booked with such magazines as One World and Honey. A TV ad campaign will incorporate 30 spots during a two-week span from March 11-23 on BET. Cherokee also joined the lineup of artists—including Nikka Costa and India.Arie—tapped to appear in Gap’s new ongoing TV ad campaign.

“There is no other artist in the market today who exudes such an eclectic bridge of artistry and energy on stage and off,” Arista senior marketing director Camille Evans says. “Cherokee’s music can be marketed to a broad demographic.”

That bridge Evans refers to “just might work this time,” KPRS Kansas City, Mo., operations manager/PD Sam Weaver says. “A pretty girl, a pretty voice, and interesting lyrics are always a good combination.”

Cherokee attributes her musical evolution from dark and somber to more upbeat and joyous to her new boyfriend of one year. But she does not regret or harbor any self-consciousness about having spoken so openly earlier in her past. “I’ve known this long time and pull punches with what’s going on. I think I helped a lot of people who have gone through similar things. I’ve had so many women open up and talk to me, and it helped me grow, too. Talking about it helped me get over it.”

R&B/HiP-Hop

Rhythm, Rap, and The Blues

No HALF-STEPPIN’: The phrase is the title of her first Henchmen/ Motown album, but it also pretty much describes R&B newcomer Sharissa’s philosophy on life.

“I just want to sing,” says the Bronx, N.Y.-reared singer/songwriter, who is the oldest of seven siblings.

“People expected me to do nothing but have babies and depend on the system. I fought through all that.”

The Feb. 26 release features production by Trackmasters, Tank, Mark Batson, Gerald Issacs, and Bryce Wilson, plus lyrics penned by Lil’ Mo and Sharissa, who can also be heard on the Billboard Top 40 single and Jon B track “Thug Love.” She’s also collaborated with Carl Thomas and Beanie Siegel.

Sharissa’s mix of mature honesty and R&B-tinged pop and soul marks her as a “R&B” artist. “I told Jimmy [Henchmen’s Entertainment chief Henchmen] that I was tired of issues. Everyone has issues,” Sharissa says, “I just wanted to put it like this: Sharissa is not half-steppin’.”

call to action: Always dynamic and riveting, the Honorable Minister Louis Farrakhan pulled no punches when he spoke before a standing-room-only audience gathered at Los Angeles’ Four Seasons Hotel for the Hip-Hop Summit Action Network’s (HHSAN) mini-West Coast Summit Feb. 14. It was the preamble to a larger national gathering planned for June—an offshoot of last June’s dialogue-opening National Hip-Hop Summit in New York launched by the network’s chairman, Russell Simmons, and president, the Minister Benjamin Muham-

mad. Farrakhan delivered the keynote at that summit as well.

Among Farrakhan’s empowering sound bites: “Adversity is the mirror of creativity. You’ve obliterated the lines of racial, ethnic, gender [with your music]." Out of suffering came gospel, blues, jazz, and R&B. Out of suffering in the ghetto came rip. The suffering of our people produced you. That should make you a servant of those who produced you. Accept responsibility. I would like to see you leaders become teachers with rap that educates. If you use your skills right, you can build a youth movement all over the world.”

Some key players, though, were not on hand to hear the minister’s words. Dr. Dre, the man known by some as the hip-hop personality Steve Harvey to speak prior to Farrakhan but was a no-show, and Tha Row CEO Suge Knight arrived after the minister finished. While Knight did propose the creation of a hip-hop/R&B artists’ union during the summit’s afternoon closed-door sessions, his comments about Dr. Dre, Master P, and others cast a discordant note over the otherwise positive proceedings.

Among those joining Simmons, Harvey, and Knight on the dias were DJ Quik, activist/producer Michael Cofield, the Recording Industry Assn. of America’s Suzan Jenkins, Bay Area radio personality Davey D, and rapper the D.O.C. Attendees included artist Mack 10, Black-ground chief Barry Hankerson, and Murder Inc. head Irvin Gott.

In addition to: economic initiatives, the closed sessions addressed political advocacy and support for HHSAN’s efforts to help young word artist Sarah Jones in her lawsuit against the Federal Communications Commission (FCC). The FCC fined HBO Portland, Ore., for airing Jones’ song “Your Revolution,” which references male rap lyrify to denounce the misogyny and degradation of females found in many rap songs.

Like others I’ve talked with since the mini-summit, I’m hoping Farrakhan’s words will move others to support the causes being championed by the HHSAN. We can’t afford to have those words and efforts fall flat. I’ve heard that-before rhetoric bin. None of these summit will mean anything if we don’t adhere to the trade that actions speak louder than words. Or as a summit participant Dr. Dre aptly said, “I hope we keep this real.”

ON THE MOVE: Denise Rich Songs VP/GM Jimmy Hester has left the company. Her move was reached at jh@254@aol.com.
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Deckwrckrca's debut set, V for Vengeance, released in summer 2000, was a more hip-hop-based offering featuring samples, scratching, and party grooves. "The album includes the departure from the instrumental and scratch-based format of the first," explains Deckwrckrca, also known as DJ Aga. "It's a completely different record in that it has guest vocals and some live instruments slotted in among it all, so the real progression was the inclusion of songs. They feature key changes, which is always a progression for a hip-hop dude like me.

Collaborators on the new album include MC D, who was featured on last year's HitCheca & Ep and the "NighT & Day"/"Priceless" single. The track "VibeKiller," due March 25, features members of hard rock group Scare Electric and what Deckwrckrca calls "sci-fi paranoid beats."

**FIVE AND COUNTING: East London-based rapper/producer/label owner Funky DL sets a record by becoming the first U.K. rapper to deliver a fifth album, with the March 18 release of Blackcurrant Jazz. DL released his debut, Classic Was the Day, on Almo Sounds in 1997. He then set up the Washington Classic label, through which he released One Another (1999) and When Love Is Breaking Down (2000).

"The story behind the Blackcurrant Jazz title is quite simple," the 1997 Music of Black Origin Award winner for best hip-hop act says. "It's a representation of where and who I am right now, Black. Current. Meaning I'm not dead. Jazz, because it's the music I love so much."

Funky DL produced 15 of the album's 17 tracks, with DJ Parris and Dukevon producing a track each. The set also includes some R&B flavors, courtesy of Washington Classic-signed chanteuse Sienna on the cut "The Music."

Funky DL has a healthy following in several international markets, especially Japan. "Things have been popping off here," notes the artist, who is also based in London. "We've been out there four times and will return this summer for my biggest tour."

**MORE U.K. RELEASES: Commonwealth's first commercial release, "Anthem," arrived March 4 on Edel. It mixes rap, toasting (reggae rap), and piano riffs, that bass lines, and the hot trumpet sounds of U.K. garage classics.... Underground veteran rapper/producer Brainz is lifting "Rivera Hustle" from last year's much-lauded Black Jazz on his Low Life label. Ivor guest raps on the jolly tale of a hard-knock life that comes out in late March.... Scenario-signed producer/turntablist duo the Nextmen, whose debut album Amongst the Madness was released Stateside via 75 Ark, is preparing its follow-up for this summer. Prior to that, the pair will keep heads occupied with new single "Next Trend?"/"Lift It Up," out April 8. Rapper's Mistery and Brainz are featured on the double-A-side single. Hip-hop band the Herbaliser drops Something Wickid This Way Comes March 18 via Ninja Tune. The engag- ing album includes the Blade -capped U.K. scene-encourager "Time 2 Build."

Meanwhile, the Herbaliser's horn section launches itself as the Easy Access Orchestra with The Alco March 11 on the Iroma label. It comes with a soundtrack looking to pair up with a movie or TV commercial. The Herbaliser's Ollee Teea scratches on the rocking track "Swinging London."
Music’s Popularity Makes Itself Known at Toy Fair
Iron Maiden, Kiss, Aaron Carter, and Dream Among Acts Unveiling New Tie-In Products That Cater To Various Ages

BY STEVE TRAiman
NEW YORK—The use of both newer pop artists and older rock icons in toys and video games continues to grow in popularity, as evidenced by a wide range of new products on display at the 99th annual American International Toy Fair.

Artists appearing at the showcase (held Feb. 10-14 at the Toy Center and Jacob Convention Center) to plug newly licensed products included vocalist Bruce Dickinson of Iron Maiden, Gene Simmons of Kiss, and Marie Osmond. Meanwhile, new licensed toys featuring Aaron Carter, Dream, Britney Spears, and ’N Sync, as well as games featuring Limp Bizkit and Motorhead were also on display.

“We’re seeing a lot of artists branching out into licensed merchandise,” says Adam Klein, a former key executive at Hasbro (the No. 2 toymaker behind Mattel) and now a VP for management consulting firm Booz Allen Hamilton.

Far From Child’s Play
The rise in artist-toy and -game licensing coincides with an increasing number of companies that want to be in that market, notes Robert Gutierrez, manager of music licensing and marketing for Signatures Network, which is now the top licensing entity after recently acquiring Winterland.

The “traditional” toy industry was up about 1.7% to $25 billion last year; when games are included in the figure, it rises 10% to more than $54 billion. More artists continue to get a bigger piece of this action through licensed toys and games.

Teen pop acts like Aaron Carter, Jessica Simpson, Dream, and Spears are the hottest licensing properties, Gutierrez says. However, he points out that rock acts are continuing to perform well, too. “Collectability has made the rock genre even stronger, with Kiss paving the way for interest in Ozzie Osbourne, Alice Cooper, Iron Maiden, and the Beatles, among others,” Dickinson was on hand with Todd McFarlane, former Spider-Man illustrator and Spawn creator, who sculpted two action figures of band mascot Eddie that were previewed at the show. “Eddie exists in his own world in our music and will always be a part of us,” Dickinson says. “And we really dig Todd’s figures.” The debut of the Eddie toy parallels the upcoming reissue of the band’s Sanctuary catalog via Sony Music distribution, as well as a new music DVD/Video and studio CD for Sony in the U.S. and EMI abroad and an upcoming world tour in the summer of 2003.

McFarlane also previewed four new Kiss Creatures of the Night figures named after the 1982 album of the same name, as well as four others of one-of-a-kind 7-inch busts. “Music continues to be one of my favorite genres,” he says, noting that the four-piece Metallic Boxed set of figures sold out last year.

Simmons, who has shown the way to music-licensing profitability for other artists, previewed a new series of “Kiss ’N the Box” jack-in-the-boxes from Art Asylum with VP Adam Unger. “The figures are great, and the slammin’ [one-minute sound clip] tunes really rock,” Simmons notes. (Art Asylum also has an Eddie “N” the Box and action figure for Iron Maiden.)

Art Asylum chairman Jay Foreman—who is also president of sister company Play Along—helped launch the Spice Girls line of dolls while at Galoob Toys. He observes that “the key is to catch a newer artist on the way up and then maximize their merchandising potential,” pointing to the first Spears dolls in 1999 that sold 80,000 units, whereas sales are now more than 5 million.

Foreman calls Aaron Carter “the David Cassidy of his generation,” with new action figures, a concert stage, and a convertible. Dream will have four action figures to back a new holiday CD set. Foreman also has high hopes for Gorillaz, the virtual band signed through Bravado, “for which we’re looking to be ahead of the curve”: A second album from the group is due late this year.

Osmond, who launched her own Fine Porcelain Dolls Collection back in 1991 through L.L. Knickerbocker and now has her own Marian LLC company, previewed a new line of porcelain figurines and accessories in conjunction with the Ashton-Tate Galleries and Gallery Marketing Groups.

As part of the 25th anniversary memorial of his death, Elvis Presley licensing activity continues to expand. Long-time licensee Art Asylum introduced Headbreaker Elvis motorcycle picture frames, Elvis Guitar ornaments, Gold Record music boxes, and a unique “swivel hips” ornament. At the Weehibb division of Irwin Toy, Elvis Presley’s Graceland is a new Puzz 3D 730-piece puzzle kit with a lift-off roof that reveals a fully furnished interior.

More bands are also getting involved in creating music for the booming market of interactive computer and video games (Billboard, Dec. 8, 2001).

“LICENSED MUSIC IS A NATURAL”
Jakks Pacific, master toy licensee for the World Wrestling Federation (WWF), showed a new series of life-sculpted action figures, as well as two new music-accented games: WWF SmackDown: Just Bring It for PlayStation 2 and WWF Raw for Xbox, released by THQ late last year, both featured Limp Bizkit’s “Rollin’” (Flip/Interscope) and Motorhead’s “The Game” (SmackDown Records).

“More music stores are getting involved with video games, so licensed music is a natural,” says WWF VP of retail marketing John Sohigian. “They’re also showing an interest in our Jakks figures, as many of our game players are also active music buyers.”

Much of the appeal of video games for both artists and music retailers in the product line’s popularity, which enjoyed record sales last year. Research firm NPD Group estimates that the video-game industry pulled in $4.9 billion in revenue in the U.S. in 2001.

At a Toy Fair financial conference sponsored by investment bank Salo-

Kiss and Tell. Legendary Kiss bassist Gene Simmons, right, with Art Asylum VP Adam Unger introduced new Kiss-themed product. (Photo: Steve Traiman)

mon Smith Barney, Newtown, of America executive VP of sales and marketing Peter MacDougall called the industry’s performance a “magic trick worthy of Harry Potter.” Sales accelerated largely on the strength of three new hardware launches: GameCube and Game Boy Advance from Nintendo and Xbox from Microsoft.

The Interactive Digital Software Assn. reports that the total game-playing universe now includes 60% (or about 150 million) of all Americans, with 46% of all households owning video-game systems. Analysts estimate total industry revenue to be

$10 billion-$11 billion for 2002. Also enjoying strong sales growth is the HitClips Micro Music System from Hasbro subsidiary Tiger Electronics, which sold more than 20 million units last year. New artists contributing to the postage-stamped-sized music clips for innovative play-back units include Michelle Branch, Jewel, and Enrique Iglesias, who join such artists as Spears, ’N Sync, and Destiny’s Child.

“We really see our HitClips developing as a promotional tool for record labels through a true partnership with the artists.” Tiger Music senior VP Patricia Jackson says. The company is also expanding into an line of Disney K-Clips, launched with 30 Disney tunes for the toddler and preschool set.

Also at the convention, “Wacky Packages” and “Garbage Pail Kids” artists Jay Lynch and John Pound unveiled “Silly CDs,” described by Silly CD CEO Tom Riccio as a hilarious new series of 33 trading cards that parody CD album covers. (There is also a companion line of T-shirts.) The 80 trading cards, puzzle pieces, and stickers—sold in a five-pack and ranging in price from 99 cents to $1.49—spoof such artists as Spears (Sphryne Beers) and Bruce Springsteen (Bruce

Stinkjank.) The line is being tested in a number of Musicland/Media Play and Target outlets.

The “Celebriducks” line of liscensed “rubber ducks,” introduced two years ago for creator Craig Wolfe by distributor NJ Croce, previewed its first music artists. The Bands—Brothers—Jake and Elwood—were licensed through Signatures Network and the James Brown toy was licensed via his own management company. NJ Croce sales VP Matthew Parker says the company is also talking to Signatures about a Beatles Submarine and Kiss ducks.
In The News

- Liquid Audio reported fourth-quarter revenue of $768,000, a 57% decline from the same period in the previous year. This was due in part to switching to direct sales from an affiliate model in its international business. Its net loss was $5.8 million, or 26 cents per share, vs. $10.6 million, or 47 cents per share, in the same period one year ago. The Redwood City, Calif.-based firm also took an $825,000 charge for a write-off related to fixed assets and real-estate holdings. For the year, Liquid's net loss rose to $37.2 million, or $1.64 per share, from $33.7 million, or $1.52 per share. Revenue fell 60% to $4.7 million. It had $91.6 million in cash Dec. 31, 2001. The company is not projecting any revenue from its digital-music subscription business for this year.

- Alliance Entertainment will provide CD distribution and fulfillment services to Music Choice. The music TV network enables consumers to purchase CDs via an interactive TV feature.

- Rock group Fuel has asked automobile manufacturer Toyota to refrain from using the band's name as part of the Toyota-sponsored Fuel the Music Tour—an eight-week, multi-city outing that kicked off Feb. 2 in Orlando, Fla., and Los Angeles (Billboard Bulletin, Feb. 1). The band, which says the tour's name could confuse its fans, sent Toyota a cease-and-desist letter Feb. 8 and describes the matter as "an unfortunate oversight by the organizers of this tour." A Toyota representative in L.A.—who says he has not seen the letter—did not have any comment.

- Modern-rock act Incubus will kick off a North American tour April 11 in Portland, Ore. The 50-date tour will be sponsored by Honda Civic, which put Blink-182 and Everclear out on the road last year on separate treks.

- Gaylord Entertainment reported fourth-quarter revenue in its media group of $5.91 million, a 8.6% decrease from the same period in the previous year. The Nashville-based company cited lower ad revenue at its three radio stations, including "DESM" (Talkradio) and "AVL"—which is restructuring around its hospitality business—had a net loss of $23.1 million, or 69 cents per share, vs. a net loss of $30.1 million, or $3.14 per share, the previous year. Revenue rose 1.1% to $88.3 million.

DISTRIBUTION: Howard Gabriel is promoted to senior VP/GM of RED Ink in New York. He was VP/GM.

Nina Collins is promoted to senior director of national sales for BMG Special Products in New York. She was director of national sales.

Handelman promotes Melanie Siano Kopietz to director of accounting, Jeff Cuthbertson to management advisory services consultant, Lorna Hendricks to assistant accounting manager, and Patrick McCourbrey to assistant accounting manager in Troy, Mich. They were, respectively, manager of accounting, merchandise analyst, a senior accountant, and a senior accountant.

NEW MEDIA: Derrick R. Oien is promoted to president/COO of Vivendi Universal Net USA Music Group in Los Angeles. He was president of M13.com.

Sandy Smallens is named president/COO of Oddcast in New York. He was executive VP of programming and content for GetMusic/RollingStone.com.

Martin Vann is named VP of sales for DNOID in Boston. He was VP of field operations for Avid Technology.

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BY CHRIS MORRIS
Declaring Of Independents

TIGHTENING THE BELT: The Minneapolis-based East Side Digital Group is scaling back its operations, in response to what it calls "difficult market conditions." The long-established indie company—comprising progressive music label East Side Digital, Scandinavian music imprint NorthSide, and world music label Omnium—is letting go of all its support staff, according to president Rob Simonds, who will now operate East Side and NorthSide alone. Drew Miller, who is among the laid-off employees, will continue to oversee Omnium. The label's releases schedules will be halved, and the firm will move out of its longtime offices in the Minneapolis warehouse district.

Simonds describes the cutoff as a "duck and cover" operation. "I'm eliminating my payroll and my rent, which are my two primary expenses," he says.

All the label group's releases will continue to be handled by Ryko Distribution, which was formerly head-ed by Simonds (who today also serves as director of Web development for Rykodisc, which he co-founded). In-house agency North Side Artists will pare its roster of acts and book only two or three tours a year.

IN MEMORIAM: Harvey Korman, a pioneering independent distributor whose work in the business spanned four decades, died Feb. 5 at his Cleveland home of natural causes at the age of 70.

Korman's career stretched from the halcyon days of regional distribution to the nationalization of the '90s. He was partnered with Shelly Tirk and Ron Schaefer in Midwest Ltd. and went on to found the Pikes Corp. with Schaefer, distributing such then-indie labels as Mercury, Arista, and Chrysalis, among others. He served as the Cleveland branch manager for Schwartz Brothers and ended his career in the same role at Independent National Distributors, one of the international distribution firms.

Korman is survived by his wife, Patricia; a son, Todd; a daughter, Kim; a sister, and two grandchildren. The family suggests that contributions be made in his memory to the National Assn. of Recording Merchandisers Scholarship Fund.

FLAG WAVING: Few bands in recent memory have made an impression as striking and immediate on Declarations of Independents as Denver's Czars, whose Manifesto debut, The Ugly People vs. the Beautiful People, arrives March 19.

The five-piece group—pianist/vocalist John Grant, guitarists Roger Green and Andy Monley, bassist Chris Pearson, and drummer Jeff Linsenmaier—marshaled a stunning array of musical influences on the collection, from classical music and Beatles-esque pop to the moodiness of the Cocteau Twins and Talk Talk. The entire enterprise is fired by Grant's breathtaking Scott Walker-styled singing.

Like the Czars' UK-only debut Before...But Longer, the new album was recorded for the Cocteau's English label Bella Union, with the band's Simon Raymonde at the product on helm. It features refined takes of two powerfully affecting songs—Clark's "Drug" and Pearson's "Lullabye 6000"—originally cut for the soundtrack of the indie film I'd Rather Be... Gone and released on a three-inch CD for a now-defunct Canadian label.

"I was always a big Cocteau Twins fan," Clark says, "and when we found out they were putting their label together, we thought we'd sell them a record and see what happened." After hearing the Czars' self-released album The La Brea Tar Pits of Routine and some later demos, Raymonde signed the band to Bella Union.

The Ugly People—on which the instrumental lineup is augmented by scintillating pedal-steel guitar, trumpet, and trombone work—is distinguished by a guest appearance from Paula Frazer, former lead singer of Tarnation. Her burnished sound, also heard on Before... matchs up beautifully with Clark's style (which emulsiifies a heavy Walker influence and those of such jazz-skewed female vocalists as Nina Simone and Dinah Washington). The Czars' songwriting songs are dark and sometimes disquieting. But Clark, one of the key writers, says, "I'm actually a very upbeat person. A lot of people consider the songs to be really bleak, but there's a lot of humor in them. I prefer to save all the positive stuff for living with people in real time." The Czars plan on touring this summer.

www.americanradiohistory.com
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ONE BETTER: Last issue, I reported that the liquidation of Valley Media's remaining inventory brought in nearly $2 million in bids. On Feb. 15, the day Billboard hits some newstands, Trans World Entertainment and Alliance Entertainment jointly objected to some of the product parcels they lost out on the auction by placing higher bids with the court. The six product lots that they are seeking collectively raised $6.7 million during the auction, and the joint bid by the two companies for the parcels comes in at $7.6 million, sources say.

TOO MUCH TROUBLE: While Valley Media video vendors are coming to grips with the fact that they are unlikely to see any recovery from the company's liquidation, even as they fret about their exposure in the Kmart Chapter 11 filing, a few video suppliers have some energy left to express their unhappiness with how the liquidation of ETD is unfolding.

Last November, the Houston-based video wholesaler revealed that its bank had called its loan, which it is blaming for triggering a shutting-down of the operation. But ETD executives haven't filed Chapter 11, claiming that the liquidation won't even satisfy the bank, which is secured. However, not all creditors are happy with that explanation. "They are not filing bankruptcy due to the costs involved," a financial executive with a major supplier says. "Since the unsecured creditors wouldn't get anything, ETD executives don't think it's worth the effort.

But apparently the ETD executives have not been doing everything they can to mollify their creditors, because a couple say that information on the situation has been slow in coming. "For now, those executives say they will be patient a little while longer. But not everybody feels that way," as a source at a major supplier suggests, "Somebody has to be the heavy." That company is contemplating its legal options. ETD did not return calls for comments.

AS EXPECTED, the Wiz posted even bigger operating losses than last year, bringing the company's total operating loss for the year to $88.8 million on revenue of $767.6 million. In the fourth quarter, the Wiz had a loss of $44.1 million on sales of $217.6 million. Its new management team (Retail Track, Billboard, Feb. 16) is said to have a mandate to recharge the Wiz so it at least breaks even. That way, the chain can carry its weight while adding value by helping parent Cablevision sell its other products and services and thus bring in incremental revenue and profits for the company.

RAISING IRE: WEAs recent price increase on 12 catalog titles to the top tier pricing level of $18.98, while only deviating two titles, goes against distribution trends, say retail merchants who are unhappy with the increase.

WEA

Whereas president Larry Gaines points out that sales are down. Acknowledging CD burning, file sharing, and a lack of strong releases, he says pricing is also playing a role. "Consumers are saying [they are] not going to spend money on music now, and here we have WEA raising prices. I just don't understand it," WEA did not return a call for comment.

The pricing change from $17.98 to $18.98 is effective May 6 and applies to titles by Brandy, Matchbox Twenty, Jewel, P.O.D., Trans-Siberian Orchestra, Craig David, and Alanis Morissette. At the same time that WEA raised the price on Morissette's Jagged Little Pill, WEA lowered the prices of the artist's Supposed Former Infatuation Junkie and MTV Unplugged albums from $17.98 to $17.98.

Merchants point out that Sony Music has been very aggressive in devaluing front-line catalog, and Arista has started a new super midline, Star Value. They also applaud Universal Music and Video Distribution for its flex Pricing promotion, which gives rebates to merchants for every copy sold of rotating featured titles in the program.

NEW AMBITIONS: Newbury Comics is coming soon to a mall near you. Well, maybe not so soon and not so near you, but the feisty Allston, Mass.-based chain is getting ready to hang with the big boys of music retail, as it is building its first store to be located inside an enclosed mall. The 21-unit chain, which prefers free-standing outlets and strip-mall locations, will open a 6,000-square-foot outlet in Providence Place in downtown Providence, Maine, which is anchored by Nordstrom, Newbury Comics CEO Mike Dreese reports.

"The only reason we got [the location] was because NRM went dark," Dreese says. "But if it's successful, you will see more Newbury Comics in malls." He reports that the new store "will incorporate the chain's new look that affair with rock and dance lifestyle clothing, as it will have six racks of clothing and a dressing room. He also reports that Newbury Comics is expanding clothing throughout the chain.
Hollywood Aims To Calm Toy Industry Fears With New Licensing Initiatives

BY ANNE SHERBER
NEW YORK — It was clear at the recent American International Toy Fair here that the relationship between Hollywood and the toy business has become a little rocky.

According to licensees and retailers attending the annual trade show, studios have come knocking once too often with theatrical properties that have either tanked at the box office—leaving the consumer products industry holding a bag full of tied-in merchandise—or have not performed well enough to deliver to retailers droves of consumers hungry for related merchandise. As a result, licensees and retailers have become more reluctant to attach themselves to properties that do not have high-profile daily exposure on either PBS or Nickelodeon.

But movie studios and their associated licensing and merchandising divisions are unwilling to abandon their piece of the $25 billion toy industry. Hollywood is responding to toy-industry jitters by building franchise properties out of its movies and by demonstrating a commitment to those properties over the long haul, largely through such outlets as home video.

For example, although the success of films like Ken Romano and Denmark's Stone was not in doubt—even before the film's theatrical debut—Warner Bros. committed itself to annual sequels as well as to high-profile, yearly home video releases. Licensees who stepped up could be confident that their products would have a shelf life comparable in length to merchandise associated with a long-running children's TV show.

But not every movie can or should be the launch of a series. In order to keep toy manufacturers interested in those titles with only a single shot at the theatrical gold ring, studios are adding value to extend the life of the film franchise and of its related consumer goods.

According to Fox Consumer Products executive VP of licensing and merchandising Peter Byrne, in order to create long-term enthusiasm for its animated feature Ice Age—the story of a set of human tadpoles who flee the ice age for refuge in the warmer climes of a tropical island—the studio is developing a licensed apparel and accessories line around the film. The appeal of such accessories as a T-shirt or hat will be to the larger audience who enjoyed the film but not necessarily the kids who saw it in theaters.

Other studios are countering their film's theatrical run, starting later this month. Byrne says the videos and DVDs of Ice Age are not likely to appear before the fourth quarter.

In order to tempt potential licensees for the June release of the full-length, animated theatrical feature Lilo and Stitch (about a girl who adopts an alien instead of a dog), Disney let its consumer merchandise partners know that in addition to the film's theatrical run, there would be a high-profile home video release in October or November, as well as a direct-to-video Lilo and Stitch movie in fall 2003. According to the licensing executive for Hasbro, holder of the film's master toy license, this is the first time that Disney has promised a direct-to-video sequel to its licensing partners before a film's theatrical debut.

OTHER TEMPTATIONS

Licensees are looking at other ways to tempt manufacturers and retailers as well. In order to avoid increasing the costs of acquiring and developing new properties, Nelvana Communications—which holds the license to the TV series that is the basis for the film's theatrical release—has teamed with the film's creators to license Care Bears, a 1980s property that began life as a toy and morphed into a successful animated TV and video series. According to a company spokesperson, the Care Bears brand was responsible for $1.5 billion in sales during the height of its popularity, and the brand continues to appeal to a broad demographic.

Nelvana Communications executive VP of worldwide merchandising Sidney Kaufman says that the cost of launching a new property can be greatly reduced by having an existing trademark worldwide can cost $100,000,” he says. “And creating a really good style guide can cost $250,000.

So it's not surprising that the company is currently in talks with what Kaufman says is a major Hollywood studio about distributing repackaged Care Bears videos. In the meantime, Play Along—a manufacturer of toy videos that will produce the series next month, which will include both a Care Bears plush and a tape featuring that particular bear. Barbie, another toy-turned-personality, will star in her sophomore effort this year. After the success of Barbie's Barbie in the Nutcracker video, produced by Mattel and released through Artisan Entertainment in fourth-quarter 2001 (Billboard, Aug. 25, 2001), Mattel has produced a new Barbie vehicle. The company plans an October release for Barbie as Rapunzel, although it has not yet announced which video company will release the product.

HIT Entertainment, which owns Barney and Bob the Builder—two of the most successful children's licenses today—is set to launch a merchandising and video program around Angelina Ballerina, the publishing property authored by Katharine Holabird. A new animated weekly series will debut May 4 on PBS and feature the voice of Dame Judi Dench as ballet dancer Miss Lily. The first home video, which includes four episodes, will street May 21. The company plans a number of promotions to launch the property, including an online video sweepstakes in which consumers can win Angelina merchandise.

Another longstanding property—albeit one with a slightly different target demographic from Angelina Ballerina—looks toward the licensing train. Bond Marketing, the consumer products company that licenses controlling for the James Bond series, which is celebrating the 40th anniversary of James Bond and the release of the series' 20th film by orchestrating the first concert merchandising effort that the brand has ever had (see Picture This, this page). According to Bond Marketing senior VP of global business strategy Keith Snegrove, Bond fans range in age from 8 to 80, making the property appealing to the broadest possible range of licenses. Among the most novel new consumer productsthat are to be released will be a Barbie and Ken Bond set, in which Ken comes decked out in a designer tuxedo and Barbie is a scantily dressed Bond girl.

NEW DESTINATION: Columbia TriStar Home Entertainment is launching Destination Films, a new specialty brand that will focus on avant-garde, cult, and alternative films, as well as non-theatrical product. The label's first release will be the anime feature Osamu Tezuka's Metropolis April 23.

The idea to form Destination was proposed by Benjamin S. Feingold, president of the Columbia TriStar Motion Picture Group and Columbia TriStar Home Entertainment. "It occurred to me that we should probably set up a label to bring out projects that were not normal Hollywood fare,” he explains. “We want to be the first world-cinema line. There is a growing appetite for foreign product.”

Many Destination titles will be theatrically marketed and released through TriStar Pictures, Screen Gems, or such third-party distribution companies as Samuel Goldwyn prior to home video release. Metropolis, for example, was released in theaters by TriStar Jan. 25. Others will be released direct to video.

One to two Destination titles will arrive each month on DVD Video and VHS. Each DVD video is likely to be loaded with special features geared toward a niche audience. The Metropolis DVD Video set contains the first "pocket DVD"—a 3-inch mini-DVD playable on any DVD-Video player—that includes a 30-minute "making of" documentary, animation studies, and a Tezuka biography.

Upcoming Destination releases include Jackie Chan's Drunken Master, the hit Korean action film Shiri, and the anime feature Cowboy Be-Bop: The Movie.

BOND MARKETING FACT: James Bond will be a highly visible film franchise in Best Buy stores during the next year due to a long-term pact between the retailer and MGM Home Entertainment. In celebration of the 20th James Bond theatrical release set for Nov. 22, the companies will promote Bond home video merchandise this spring through a variety of in-store displays, contests, and advertising.

Best Buy—which also includes Sam Goody, Media Play, Suncoast, On-Cue, and Future Shop outlets—will feature special merchandise areas with the videos. Sunday circulars and in-store TV displays will also pinpoint Bond. Other plans include a Bond-themed sweepstakes and the use of Best Buy's Fun Zone truck (a 53-foot trailer outfitted with new technology). The pact will continue through next spring when Bond: 20 (the working title of the film) is released on DVD Video.

MGM VP of marketing Blake Thomas says that Best Buy's customer base made the chain seem ideal for this type of Bond promotion. He explains, "Their customers are committed to home entertainment technology and pop culture, and we think they will be interested in a new film."
### Billboard Top VHS Sales

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BY GAIL MITCHELL

LOS ANGELES—R&B newcomer Tweet knows first-hand how rewarding—and how disheartening—the music business can be. A few years ago, the singer/songwriter's initial attempt at a music career ended with her contemplating suicide. Now, as she awaits the April 2 release of her The Gold Mind/Elektro debut, Southern Hummingbird, she enjoys the headiness of first-single success. "Oops (Oh My)" is nestled at No. 2 on the Hot R&B/ Hip-Hop Singles & Tracks chart and at No. 18 on The Billboard Hot 100. "I was going to take pills," recalls childhood-nicknamed Tweet (born Charlene Keys), a former member of hip-hop girl group Sugah. After several promises to record an album never materialized, the Rochester, N.Y., native packed up her frustrations in 2000 and moved back in with her parents in Panama City, Fla.

"I put all my life and trust in this group, and nothing happened," she says, "I felt like a failure."

That is until "guardian angel" Missy "Misdemeanor" Elliott, whom Tweet met in 1994, called and asked her to sing background on Elliott's latest album, Miss E... So Addictive. Tweet's Cinderella story took shape when Elliott heard the Atlanta-based artist singing an acoustic version of "Motel," a cut featured on Tweet's debut album, which led to signing with Interscope. Southern Hummingbird's acoustic guitar-driven tracks, revealing lyrics, and plaintive, church-honed vocals prove that the self-taught guitarist and drummer is definitely her own artist. Elliott notes, "Lyrically, you can tell that she's been through something, and you feel it."

Take lead single, "Oops (Oh My!)." Many view it as a hip-hopped story about a sexual encounter. "A lot of people think it's sexual," Tweet says. "But it's about self-love and appreciation."

All the tracks are encased in no-frills production that emphasizes the singer and her songs. Tweet, whose songs are published through ASCAP, also co-produced several tracks. Producers include Elliott's beat man Timbaland, Rockwillder, and Nisan Stewart and Craig Brockman. Guest spots were also kept to a minimum. Elliott appears on "Oops," while Interscope's B-Boy guests on "Best Friend."

Set-up for the project began last October, led by a limited yellow-vinyl version of the single. According to Elektra senior director of marketing Al Branch. Two samples—one with five full songs sent to tastemakers and a street sampler with two full songs and five snippets—were sent out in November and December. Tweet also performed live at last October's annual Mixshow Power Summit and at a December New York showcase.

In addition to appearing on Elliott's album, Tweet guests on the Timbaland & Magoo single "All Y'All," both of which helped boost awareness of her own material. The "Oops" video has been accepted by BET, MTV, and BETV, and Tweet will be traveling overseas in March and April, where the album is set for a May 13 release.

Tweet—managed by Mona Scott of Violator Management and Chris Smith of Chris Smith Management and booked by Cara Lewis at the William Morris Agency—is wrapping her opening stint on Atlantic act Craig David's national tour, which ends Feb. 26 in Seattle.

Sonya Askew, urban music buyer for the Minneapolis-based Musicland chain, is excited by Tweet's potential. "With it being slow at retail, I need something to bring people into our stores," Askew says. "Elektra definitely has something on its hands. Buzz in my stores has been building for the last month."

Dorsey Fuller, assistant PB/music director of KKBX Los Angeles, concurs: "From the first time I heard the single, I knew it would be a big record. The song has a hypnotic beat that makes you want to hear it again and again. Tweet definitely refines such comments after her earlier trials. "I've just wanted to let people hear my music," she says. "When I was in the group, I was told to act a certain way. Now it's no one but me and God. The chains are broken, and I can breathe. I'm free."
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**Showbiz**

EVE OF FILM STARDOM: Most movie actors get their first film role after years of training and auditions. But hip-hop artist Eve didn’t have that experience. She was hand-picked for her first feature-film role, in *XXX*, due out later this year from Revolution Studios.

“I didn’t even read for the movie,” Eve says of the audition that also stars Vin Diesel and Samuel L. Jackson. “I happened to be in L.A. and the [XXX] filmmakers asked if I could be on the set that day. I had time in my schedule, so I did it.”

In the film, Eve has a small role as a friend of Diesel’s, whose character is an athlete who becomes a secret agent for the government.

Eve believes that her fame as a rap star had everything to do with her seamless transition to movies. But she confesses, “For two years, I didn’t even want to act. But more people started coming at me with acting projects, I started taking meetings, and I became interested. Now acting is a passion of mine, and it’s starting to become an obsession. It’s how I feel about music.”

She continues, “I hate to get comfortable. Acting is an outlet for me to learn other things. It’s another challenge, and it helps me come back to my music with another mind-set.”

Eve is currently in Chicago filming her next movie, the MGM comedy Barbershop, in which she has a bigger starring role. Eve and Barbershop co-star Ice Cube will also have songs on the film’s soundtrack. She says, “I play a character a lot like myself: I’m the only woman working in this barbershop, and it’s a lot like my situation being the only female artist on [hip-hop record label] Ruff Ryders. She’s tough but she’s respected, because she’s good at what she does.”

The Philadelphia-bred entertainer adds that she has an acting coach, and her next goal is “to do totally different types of movies—the kind where I have to learn a different accent. I don’t want to be typecast.”

**IN BRIEF:** Dick Clark Productions (DCP)—the company behind several TV shows, including the American Music Awards and the Academy of Country Music Awards—has been sold to Mosaic Media Group and Capitol Communications for $140 million. Dick Clark will remain chairman/CEO of DCP. ... Toni Braxton is co-starring in SLC, an action movie that also features Michael Jai White. ... Christopher Guest (aka Spinal Tap’s Nigel Tufnel) is directing an as-yet-untitled mockumentary film about folk music for Castle Rock Entertainment. Eugene Levy will co-write and co-star in the film with Guest. ... *Mambo Out*; a Broadway musical based on Billy Joel songs, will debut in October.
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CUPID DELIVERS: Valentine's Day creates a motivation to shop. Then a long President's Day weekend brings extra store traffic. It's a one-two punch that makes retailers count on each year, and this frame does not disappoint. Although album volume trails the same week of last year by 7%—continuing a tone we've seen since 2002 began—the 14.5 million album units sold still represent this young year's strongest surge.

Romance, naturally, accounts for several of this week's upwardly mobile albums, including the Frank Sinatra compilation Greatest Love Songs, which wins The Billboard 200's percentage-based Pacesetter, as its sales more than double (75-32, 45,000 units). Others in Cupid's quiver: Erya (23-16, up 52%), Barbra Streisand (29-25, up 30%), Andrea Bocelli (194-44, up 116%), Diana Krall (81-50, up 80.5%), Sade (175-156, up 39%), even as her live album gains 10% at No. 15. Elton John (189-162, up 35%), Elvis Presley (No. 174, up 45%), and Luis Miguel (No. 189, up 76%). Sinatra, Bocelli, and Krall also benefit on Top Pop Catalog Albums, where the multi-act Body & Soul: Love Serenade (No. 191) and Barry White (Nos. 30 and 43) join the bouquet. And Valentine activity enables Universal Classics to stretch a two-week monopoly that sees the label hold No. 1 on all four of our classical charts, as each of those four chart-toppers fits the occasion.

Sad news also strikes the charts, as the death of Waylon Jennings creases Top Pop Catalog Albums (Nos. 7 and 49) and both of our country album charts (see page 52).

BACK IN THE DRIVER'S SEAT: Boosted by Feb. 7 stops on both The Late Show With David Letterman and Rosie O'Donnell, Alan Jackson recaptures The Billboard 200 perch, notching a fourth week at No. 1. This week's 22.5% spurt—the first gain that Jackson's Drive has posted since it bowed big five weeks ago—eases the summit, while last week's queen, Jennifer Lopez, slides to No. 3, with a drop of 14%. Lopez's evaporation is much smaller than the 40%-50% declines that most big albums see in the second week out, which is probably as much a testament to her popularity as it is to the traffic that stores enjoy during the first quarter's busiest shopping week. Another former chart-topper, Creed, rises to No. 2 with The Greatest Gainer ribbon.

Drive already seems destined to be one of 2002's biggest titles and represents the latest start in Jackson's career. The key catalyst has been "Where Were You (When the World Stopped Turning)," Jackson's reaction to the terrorist attacks of last Sept. 11. Writing a song about those world-changing events is a tricky proposition: Force the issue, and the result might sound contrived or hokey, if not cynically opportunistic. But Drive's numbers clearly indicate the song, which spent five weeks at No. 1 on Hot Country Singles & Tracks, connects with the music-buying audience.

SoundScan has the album just shy of 1.2 million copies in five short weeks—more than double what any Jackson's other 10 albums sold in the same amount of time. What's more, Drive has already surpassed any of his high-profile, multi-act tribute projects Sept. 11 spawned, a feat that not only suggests that Jackson is reaching beyond his core fans but has also touched shoppers who might ordinarily shun country. Columbia's quietly assembled God Bless America, which bowed at No. 1 in the Nov. 3, 2001, issue of Billboard, has sold just slightly more than one million units since its October release, while SoundScan clocks America: A Tribute to Heroes at 621,000. The Concert for New York City at 443,500, and the EP What's Going On at 232,500 units.

PLUGGED: After a one-week absence from The Billboard 200, a Feb. 15 story on NPR's Morning Edition stirs an 87% gain for bluegrass darling Alison Krauss. The burst brings her Union Station set back on the chart at No. 117... Valentine's Day plus Rosie O'Donnell plus a hit title track (69-40 on Hot 100 Airplay) equals a 67% bump for Enrique Iglesias (21-10).... NBC's Olympics coverage not only boosts John Williams' American Journey (146-98, up 69%), with music from the Winter Games, but also speeds acts that played the Salt Lake City event, including Sting (67-61, up 28%), Train (162-131, up 45%), Dixie Chicks (144-135, up 25%), and Barenaked Ladies (181-164, up 29%).... Cross-promotion by Reprise and Showtime of his new album and his new cable show, including a radio tour and a Tower Records campaign, helps Chris Isaak score the highest Billboard 200 debut of his career (No. 24). Warner Bros. is the distributing label for each of that chart's top three bows, including Isaak's.

CHEEKY MOVE: Lost Boyz frontman Mr. Cheeks takes top billing on the Hot R&B/ Hip Hop Singles & Tracks chart with "Lights, Camera, Action!"—ending the two-month reign of "Always On Time" by Ja Rule Featuring Ashanti. The retail launch of the maxi-CD single, which includes the remix version featuring Missy "Misdemeanor" Elliott, P. Diddy, and Petey Pablo, compounds the sales total of the previously released 12-inch vinyl to propel the single 6-1 in its 28th week on the chart. No single has taken a longer climb to No. 1 on R&B/Hip Hop Singles & Tracks during the Broadcast Data Systems/SoundScan era. Jagged Edge's "Promise" previously held the distinction, with a 22-week stroll that culminated in the March 31, 2001, issue.

"Action" nabs the Greatest Gainer/Sales nod on both R&B/Hip-Hop and The Billboard Hot 100, where it jumps 24-16. But "Action" just misses the pole position on the Hot R&B/Hip-Hop Singles Sales chart by a whisker, as B2K holds on to No. 1 there for a seventh week. On Hot 100 Singles Sales, "Action" scans 13,500 units and climbs 4-3. B2K also holds on to the No. 1 slot on Hot 100 Singles Sales for an eighth week, which is the longest run for a No. 1 chart since Brandy & Monica spent nine weeks at the top, beginning in June 1998, with "The Boy Is Mine."

MORE MONICA: "The Boy Is Mine" is featured in another "last time" item. You have to go back to the Aug. 29, 1998, issue to find an artist with two songs in the top three of the Hot 100. In that issue, Monica was No. 1 with Brandy on "Mine," while also reaching No. 3 with her own "The First Night." Ja Rule matches that feat, as "Always On Time" holds at No. 1 for a second week, while his duet with Jennifer Lopez, " Ain't It Funny," climbs 4-3. TOGETHER AGAIN: Garth Brooks and Trisha Yearwood's "Squeeze Me In" takes the largest increase on Hot Country Singles & Tracks for the third consecutive week, as it gains 553 detections, rising 29-24. The single is the third such outing for the pair—"In Another's Eyes" rose to No. 2 in the issue dated Nov. 1, 1997, which was followed by a No. 18 peak with "Where Your Road Leads" in the Oct. 31, 1998, issue. "Squeeze" is the third single from Brooks' Scarecrow set. "Beer Run," a duet with George Jones, peaked at No. 24 last November, while "Wrapped Up In You," lands at No. 29 this issue after peaking at No. 5 in late January. "Squeeze" has also been added to new pressings of Yearwood's Inside Out set, which finishes at No. 45 on Top Country Albums.

NOTHING DOINGS: Nearly two years after helping Avant's "My First Love" become a top five single on Hot R&B/Hip Hop Singles & Tracks, Ketara Wyatt (who now goes by Keke) does the same with her own "Nothing In This World." It holds at No. 5, with Avant returning the favor as the featured artist.

Wyatt received some negative publicity surrounding the status of her husband/manager last month. While "World" was already a top 20 single at the time of the incident, it did not deter (and maybe accelerated) the song's climb to the upper reaches of the chart. "World" garners an audience of more than 43 million—or 1.5 million more than last issue. Meanwhile, Avant, the opening act on Mary J. Blige's No More Drama tour, has his own single, "Makin' Good Love," which jumps five positions—to No. 45—on R&B/Hip-Hop Singles & Tracks.

NEW AND OLD: Hot Country Singles & Tracks shows seven new artists competing with debut singles this issue, including four in the chart's top 40: Tommy Shane Steiner's "What If She's An Angel" (17-17), Emerson Drive's "I Should Be Sleeping" (25-23), Kevin Denney's "That's Just Jessie" (28-28), and Kelli Coffey's "When You Lie Next To Me" (34-34).

Other debut titles include Shannon Lawson's "Goodbye on a Bad Day" (43-42), Brad Martin's "Before I Knew Better" (46-45), and "Don't Waste It" by new foursome Little Big Town, which opens at No. 56.

On the other side of the age spectrum is Willie Nelson, who reaches his highest position on Hot Country Singles & Tracks in nearly 12 years, "Mendocino County Line" (with Lee Ann Womack) steps 45-43. Nelson's "Ain't Necessarily So" stopped at No. 17 in the Dec. 15, 1990, issue. He last cracked the top 10 in January 1990, when "There You Are" rose to No. 8.
### Billboard Top 200 March 2, 2002

#### Chart Information
- **Label**: Billboard
- **Method**: Music popularity chart for the week ending February 23, 2002.

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<td>CHARLOTTE CHURCH</td>
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<td>TRAVIS TRITT</td>
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<td>LONESTAR</td>
<td>I'm Already There</td>
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<td>BARENAPPED LADIES</td>
<td>Disc One: All Their Greatest Hits (1991-2001)</td>
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<td>GINuwine</td>
<td>The Life</td>
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<td>TIM McGRAW</td>
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<td>Legacy: The Greatest Hits Collection</td>
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<td>BOYZ N THE HEN</td>
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<td>CYNDI THOMPSON</td>
<td>My World</td>
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<td>NATE DOGG</td>
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<td>FIVE FOR FIGHTING</td>
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<td>MARC ANTHONY</td>
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<td>Miss E...So Addictive</td>
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<td>MARIAH CAREY</td>
<td>Greatest Hits</td>
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<td>CHRIS CABLE</td>
<td>Play It Loud</td>
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<td>LUIS MIGUEL</td>
<td>Mis Romances</td>
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<td>ENIGMA</td>
<td>LSO: Love Sensuality Devotion — The Greatest Hits</td>
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<td>ROBERT W. DAVIS</td>
<td>Love And Theft</td>
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<td>PETE YORN</td>
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<td>LIMP BIZKIT</td>
<td>Chocolate Starfish And The Hot Dog Flavored Water</td>
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<td>THE SMASHING PUMPKINS</td>
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<td>TIMBRELAND &amp; MAGGIO</td>
<td>Indecent Proposal</td>
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### Billboard Top Jazz Albums

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<th>Artist</th>
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<tbody>
<tr>
<td>Diana Krall</td>
<td>12 Miles &amp; Sunny: The Look Of Love</td>
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<tr>
<td>Tony Bennett</td>
<td>Player With My Friends: Bennett Songs The Blues</td>
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<tr>
<td>Various Artists</td>
<td>Pure Jazz Encore!</td>
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<tr>
<td>Stan Getz</td>
<td>Getz For Lovers</td>
</tr>
<tr>
<td>Harry Connick, Jr.</td>
<td>Songs I Heard</td>
</tr>
<tr>
<td>Steve Tyrell</td>
<td>Standards Time</td>
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<td>Theway Corporation</td>
<td>Sounds From The Verve Hi-Fi</td>
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<tr>
<td>Harry Connick, Jr.</td>
<td>3D</td>
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<tr>
<td>John Coltrane</td>
<td>Coltrane For Lovers</td>
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<tr>
<td>Etta James</td>
<td>Come Dream With Me</td>
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<tr>
<td>Various Artists</td>
<td>Pure Jazz</td>
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<tr>
<td>Louis Armstrong</td>
<td>Ken Burns Jazz - The Definitive Louis Armstrong</td>
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<tr>
<td>Diane Reeves</td>
<td>The Best Of Diane Reeves</td>
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<tr>
<td>Miles Davis</td>
<td>The Essential Miles Davis</td>
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<tr>
<td>Soundtrack</td>
<td>Finding Forever</td>
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<td>Various Artists</td>
<td>The Best Of Ken Burns Jazz</td>
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<tr>
<td>Jane Monheit</td>
<td>Never Ever Land</td>
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<td>Duke Ellington</td>
<td>Ken Burns Jazz - The Definite Duke Ellington</td>
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<td>Dave Brubeck</td>
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<td>Ultimate Tony Bennett</td>
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<td>Diana Krall</td>
<td>Stepping Out</td>
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<td>Ken Burns Jazz - The Definitive Miles Davis</td>
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### Billboard Top Classical Albums

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<td>Luciano Pavarotti</td>
<td>2002</td>
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<tr>
<td>Richard Fagan</td>
<td>Classic Ye-Yo</td>
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<tr>
<td>Yo-Yo Ma</td>
<td>Classic Ye-Yo</td>
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<tr>
<td>Andrea Bocelli</td>
<td>Appalachian Journey</td>
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<tr>
<td>Yo-Yo Ma/Edgar Meyer/Mary O'Connor</td>
<td>Appalachian Journey</td>
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<tr>
<td>Evgeny Kissin</td>
<td>Pictures At An Exhibition</td>
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<tr>
<td>Maria Callas</td>
<td>The Very Best Of Maria Callas</td>
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<tr>
<td>Edith Piaf</td>
<td>Ennio: Ennio Piaf</td>
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<tr>
<td>Vangelis</td>
<td>Mythology</td>
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<td>The Hilliard Ensemble/Christoph Poppens</td>
<td>Backs Morlar</td>
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<tr>
<td>Bryn Terfel</td>
<td>Bryn Terfel: Wagner</td>
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<td>Various Artists</td>
<td>Baroque Adagios</td>
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<td>Hilary Hahn</td>
<td>Brahms/Stravinsky Violin Concertos</td>
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<td>Chanticleer</td>
<td>Lamentations &amp; Prates</td>
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<td>Michael Tilson Thomas</td>
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### Billboard Top Contemporary Jazz Albums

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<td>Boney James</td>
<td>Ride</td>
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<td>Chris Botti</td>
<td>Night Sessions</td>
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<td>Various Artists</td>
<td>Hidden Beach Recordings: Unwrapped Vol. 1</td>
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<td>Walter Beasley</td>
<td>Rendezvous</td>
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<tr>
<td>David Benoit</td>
<td>Fuzzy Logic</td>
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<tr>
<td>André Ward</td>
<td>Feelin' You</td>
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<tr>
<td>Peter White</td>
<td>Glow</td>
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<td>The John Scofield Band</td>
<td>Ubeeba</td>
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<td>St. Germain</td>
<td>Tourist</td>
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<td>Paul Taylor</td>
<td>Hypnotic</td>
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<tr>
<td>Acoustic Alchemy</td>
<td>The Very Best of Tower Of Power: The Warner Years</td>
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<td>Herrald Alpert</td>
<td>AKA</td>
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<td>Richard Elliot</td>
<td>Crash</td>
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<td>Brian Cobertson</td>
<td>Nice &amp; Slow</td>
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<td>Various Artists</td>
<td>Sweet Love - Smooth Jazz</td>
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<td>Larry Carlton</td>
<td>Deep Into It</td>
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<td>Keigo Matsui</td>
<td>Deep Blues</td>
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<td>Jimmy Sommers</td>
<td>380 Urban Groove</td>
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<td>Pamela Williams</td>
<td>Evolution</td>
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<td>Alex Bugnon</td>
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<td>Pieces Of A Dream</td>
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<td>A Twist Of Marley - A Tribute</td>
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<td>Boney James/Rick Braun</td>
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### Billboard Top Classical Crossover

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<td>Andrea Bocelli</td>
<td>Cari Di Toscana</td>
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<tr>
<td>John Williams</td>
<td>American Journey</td>
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<td>Charlotte Church</td>
<td>Enchantment</td>
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<tr>
<td>Sarah Brightman</td>
<td>Classics</td>
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<td>Daniel Rodriguez</td>
<td>The Spirit Of America</td>
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<tr>
<td>Soundtrack</td>
<td>A Beautiful Mind</td>
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<tr>
<td>Various Artists</td>
<td>Cari Di Toscana (With Spanish Tracks)</td>
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<td>Bela Fleck</td>
<td>Tragic</td>
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<td>Sarah Brightman</td>
<td>La Luna</td>
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<td>Various Artists</td>
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<td>Russell Watson</td>
<td>The Voice</td>
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<td>Bond</td>
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<td>Various Artists</td>
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<td>Todd Duff Featuring Yo-Yo Ma</td>
<td>Crouching Tiger, Hidden Dragon</td>
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<td>Yes</td>
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### Billboard Top New Age Albums

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<td>A Day Without Rain</td>
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<td>Jim Brickman</td>
<td>Simple Things</td>
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<td>2002</td>
<td>Access An Ocean Of Dreams</td>
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<td>Jim Brickman</td>
<td>My Romance: An Evening With Jim Brickman</td>
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<td>Yanni</td>
<td>Snowfall</td>
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<td>Yanni</td>
<td>If I Could Tell You</td>
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<td>Yanni</td>
<td>Very Best Of Yanni</td>
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<tr>
<td>Jim Wilson</td>
<td>Cage Of Good Hope</td>
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<td>Various Artists</td>
<td>Pure Moods III</td>
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<td>Tony Levin</td>
<td>Pieces Of The Sun</td>
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<td>David Arkenstone</td>
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<td>George Winston</td>
<td>Reckless</td>
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<td>Trammel Starks</td>
<td>Trilogy Of Fantasy: Part 1</td>
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Note: The listings include various music genres such as jazz, classical, contemporary, and new age, with titles and artists featured on the Billboard charts for the week ending March 2, 2002. The data is compiled and provided by SoundScan.
### Heatseekers

**Number 1/Hot Shot Debut**

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<td>Room For Squares</td>
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<td>Linda Eder</td>
<td>Gold</td>
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<td>Jack Johnson</td>
<td>Brushfire Fairytales</td>
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<td>Nickel Creek</td>
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<td>Fernando Ortega</td>
<td>Storm</td>
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<td>Platinum In Da Ghetto</td>
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<td>Love Is Here</td>
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<td>This Is Your Life</td>
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<td>Hank Williams III</td>
<td>Lovesick Brake &amp; Driftin</td>
<td>2</td>
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<tr>
<td>Sir Charles Jones</td>
<td>Love Machine</td>
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<tr>
<td>Mushroomhead</td>
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<td>Flaw</td>
<td>Through The Eyes</td>
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<td>Chris Botti</td>
<td>Night Sessions</td>
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<tr>
<td>Kurt Carr &amp; Friends</td>
<td>Everything's Gon' Be Different</td>
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<td>Charlie Zaa</td>
<td>De Un Solo Sentimiento</td>
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<tr>
<td>Johnny Vicious</td>
<td>Ultra Dance 01</td>
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<tr>
<td>Nicole Mullen</td>
<td>Talk About It</td>
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<td>White Stripes</td>
<td>White Blood Cells</td>
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<tr>
<td>Los Tucanes de Tijuana</td>
<td>Las 16 Mas Romanticas De Los Tucanes</td>
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### Billboard Top Independent Albums

**Number 1/Greatest Gainer**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Last Week</th>
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</thead>
<tbody>
<tr>
<td>Various Artists</td>
<td>Give 'Em The Boot 3</td>
<td>28</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Ultimate Power Of Love: 32 Great Soft Rock Hits</td>
<td>26</td>
</tr>
<tr>
<td>Sir Charles Jones</td>
<td>Love Machine</td>
<td>24</td>
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<tr>
<td>Barry Manilow</td>
<td>Here At The Mayflower</td>
<td>23</td>
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<tr>
<td>Johnny Vicious</td>
<td>Ultra Dance 01</td>
<td>22</td>
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<tr>
<td>Baseline</td>
<td>Life As A Rider</td>
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<tr>
<td>Dashboard Confessional</td>
<td>The Places You Have Come To Fear The Most</td>
<td>20</td>
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<tr>
<td>Thursday</td>
<td>Full Collapse</td>
<td>19</td>
</tr>
<tr>
<td>The Hit Crew</td>
<td>Happy Valentine's Day</td>
<td>18</td>
</tr>
<tr>
<td>Oleta Adams</td>
<td>All The Love</td>
<td>17</td>
</tr>
<tr>
<td>De La Soul</td>
<td>A.W. Bionics</td>
<td>16</td>
</tr>
<tr>
<td>Kittle</td>
<td>Oracle</td>
<td>15</td>
</tr>
<tr>
<td>Prince</td>
<td>The Rainbow Children</td>
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<tr>
<td>Basement Jack</td>
<td>Rooty</td>
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</tr>
<tr>
<td>Walter Beasley</td>
<td>Rendezvous</td>
<td>12</td>
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<tr>
<td>Po' White Trash &amp; The Trailer Park Symphony</td>
<td>Po' Like Dis</td>
<td>11</td>
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**Hot Shot Debut**

<table>
<thead>
<tr>
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<th>Title</th>
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</thead>
<tbody>
<tr>
<td>TobyMac</td>
<td>Momentum</td>
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<tr>
<td>S.O.I.</td>
<td>Scars</td>
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<tr>
<td>Dashboard Confessional</td>
<td>The Places You Have Come To Fear The Most</td>
<td>25</td>
</tr>
<tr>
<td>Thursday</td>
<td>Full Collapse</td>
<td>24</td>
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<tr>
<td>Remo Zero</td>
<td>TheGoldenHum</td>
<td>23</td>
</tr>
<tr>
<td>Alexandre Pires</td>
<td>Simple Things</td>
<td>22</td>
</tr>
<tr>
<td>Alejandro Sanz</td>
<td>MTV Unplugged</td>
<td>21</td>
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<tr>
<td>G. Dep</td>
<td>Child Of The Ghetto</td>
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<tr>
<td>The Hit Crew</td>
<td>Happy Valentine's Day</td>
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<tr>
<td>Manu Chao</td>
<td>California Crossing</td>
<td>18</td>
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<tr>
<td>I.N.O.</td>
<td>Revolution</td>
<td>17</td>
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<tr>
<td>Walter Beasley</td>
<td>Rendezvous</td>
<td>16</td>
</tr>
<tr>
<td>Paulina Rubio</td>
<td>Fuzzy Logic</td>
<td>15</td>
</tr>
</tbody>
</table>
### Billboard Top Internet Album Sales

- Reflects physical albums ordered through Internet merchants, based on data collected by SoundScan.
- Unlike main Billboard album charts, ranking rules are based on the actual sales of albums during each reporting period.
- More than 500,000 units (Platinum) indicates album's multi-platinum level. For boxed sets, all double albums and two 100-minute titles or more.
- RCA, Reprise, and BMG/WEA artists are suggested lists. Catalog albums. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums.
- Certification includes reissues, non-launched products, and digital albums. Certification for net shipments of 100,000 units (Platinum)/300,000 units (2×Platinum)/600,000 units (3×Platinum)/1,000,000 units (4×Platinum)/2,000,000 units (5×Platinum).

### Billboard Top Pop Catalog

- Reflects sales of compact discs and videos for the period ending March 24, 2002, based on information gathered from Billboard's survey of the major chain accounts.
- Top Artists chart reflects listeners' buying habits.
- Top Songs chart reflects consumers' buying habits.
- Top Albums chart reflects true retail sales, both in stores and by mail order.
- Top Artists and Albums charts reflect sales for the period ending March 24, 2002.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blurry</td>
<td>Nickelback</td>
<td>Puddle Of Mudd</td>
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<tr>
<td>You're Not The One</td>
<td>Cheap Thrills</td>
<td>Atlantic</td>
<td>3</td>
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<tr>
<td>Wonderland</td>
<td>3OH!3</td>
<td>Atlantic</td>
<td>4</td>
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<tr>
<td>This Is It</td>
<td>Beyoncé</td>
<td>Columbia</td>
<td>5</td>
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<td>Hold Me Close</td>
<td>Gwen Stefani</td>
<td>Interscope</td>
<td>6</td>
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<tr>
<td>See You Again</td>
<td>Ludacris feat. Robin Thicke</td>
<td>Def Jam</td>
<td>7</td>
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<tr>
<td>One More Try</td>
<td>Sam Smith</td>
<td>Capitol</td>
<td>8</td>
</tr>
<tr>
<td>Where Is Your Mind</td>
<td>Wireless</td>
<td>Republic Records</td>
<td>9</td>
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<tr>
<td>The Night We Made Love</td>
<td>Sade</td>
<td>Epic</td>
<td>10</td>
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<tr>
<td>Someone That I Used To Know</td>
<td>Gotye</td>
<td>Jagged Little Pill</td>
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<tr>
<td>You're Not The One</td>
<td>Cheap Thrills</td>
<td>Atlantic</td>
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<tr>
<td>All Of Me</td>
<td>John Legend</td>
<td>Sony</td>
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<tr>
<td>Closer</td>
<td>The Chainsmokers feat. Halsey</td>
<td>Epic</td>
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<tr>
<td>Let Me Love You</td>
<td>Mario</td>
<td>Atlantic</td>
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<tr>
<td>Say My Name</td>
<td>Janet Jackson</td>
<td>Epic</td>
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<tr>
<td>Think About Us</td>
<td>H.E.R.</td>
<td>Capitol</td>
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<td>Think About Us</td>
<td>H.E.R.</td>
<td>Capitol</td>
<td>24</td>
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</tbody>
</table>

*Compiled from a national sample of adults aged 18 and older. Data is provided by Nielsen BDS, an equivalent of Nielsen Mediaplan. Top 40 Tracks is compiled from a national sample of Nielsen BDS Airplay Charts. Top 40 Tracks is compiled from a national sample of Nielsen BDS Airplay Charts.*
were the act
member from
school Black
of sound recording copyright
Artists whose
takes back of
“Go Send Me” and “A Change Is Gonna Come,”
also established ownership through what manager Allen Klein
terms “contractual accomplishment.”
In 1963 Cooke hired Klein not only
but also to oversee his SAR record label and other related
entities, which Klein still handles. That
same year, Cooke signed an agreement
whereby all of his RCA material would
go through Cooke and Klein’s Tracey
Records for a period of 30 years.
The deal gave Cooke ownership of his
RCAs right to distribute Tracey—a
division of Klein’s ARCO Records—
expired in 1993. Klein owns and man-
ages Cooke’s master recordings and copyrights
on behalf of Cooke’s widow, Barbara;
daughters Linda and Tracey; and other
family heirs.

Before going solo in 1970, Mayfield, who died in 1999, had
enjoyed a successful run with the Impressions—a
group that recorded for ABC-Para-
mount. “In those days, it was understood
of for a performer/songwriter to own
his own publishing, let alone his
masters,” recalls Mayfield manager Marv
Heiman, who partnered with Mayfield
on a joint publishing effort and later
signed an indie label deal. “When Curtis starts
Curton, we both felt that however we
did a distribution deal with, we
wanted those masters to come back to
the label. It was a material point of
our deal.”

Mayfield’s Curton label struck suc-
cessful pacts with Buddah, Warner
“Any of these labels re-vert-
ed us,” Heiman adds. “We sold
the domestic rights to Rhino a few years ago.
The Mayfield Family Trust (whose
immediate beneficiary is Mayfield’s wife, Linda) bought our public
rights. It was important to Curtis
to own as much of himself as he could.”

STILL IN PURSUIT
For every success story, there are
many other tales in which artists’
master pursuits have been in vain.
That includes Prince—who is still seeking
ownership of his Warner Bros. mate-
rals—and former Impressions mem-
er Jerry Butler.

Butler, whose solo “Ice Man” per-
sonal sparked such No. 1 R&B/cross-
over hits as “Hey, Western Union Man” and “Together,” has been
involved in a lawsuit that dates back
nine years. In 1993, a total of 15 plain-
tiffs—including Sam Moore (of Sam &
Dave), Mayfield, and the estates of
Jackie Wilson and Mary Wells—filed a
class-action suit alleging pension fraud
against all five major labels and Ameri-
can Federation of TV and Radio Artists
for back royalties. As part of that suit,
Butler says he asked for ownership of
ownership of past masters of his dating back to
Vee-Jay and up to including
Philadelphia International.

Justice moves slowly, if it moves at
all, he says. “The court doesn’t want
the suit, because the interests are too
varied and it couldn’t put all in one
class. The attorneys have since deci-
ded to file.”

“When we started, the music indus-
try was a baby,” he continues. “The
mostly had a good legal advice. If I were starting
out today, I would control my masters, publish everything.

But the door to ownership that
Charles, Cooke, and Mayfield
walked through earlier has virtually
closed. With the industry’s continued growth
and more sophisticated technology,
record companies began realizing the value
of their respective catalogs—
 especially with the advent of the
digital era—and have become re
luctant to part with artists’ masters.

The court doesn’t want to go into
detail, one former label executive who is
now an artist manager says that
50% or more of a label’s revenue can come
from its catalog.

“In those early days,” Heiman says,
“record company catalog wasn’t very
important. However, labels definitely
knew the value starting in the late
70s. I can see the labels’ viewpoint
in terms of holding onto artists’
masters. They’re investing a lot
of money in artists. If the artists become
superstars, the masters are the asset an

Former Elektra artist Patrice
Rushen says she’s “not naive to
think Elektra is going to give up
any of my work.” That output in-
cludes the top 10 tracks “Haven’t You
Heard,” “Forget Me Nots” (sampled
by Will Smith for the title song to
Men in Black film), and “Feels So
Real (Won’t Let Go).

“The best part is I’m getting
sampled,” she adds. “But if you’ve had
the good fortune to remain a viable selling
commodity over a period of time, you
do start to wonder about controlling
your product. If the music holds up,
you might want a shot at doing some-
thing with it yourself—especially if
the label isn’t doing anything with it.”

For the longest time, Rushen was
trying to reclaim ownership of Signa-
ture, a smooth-jazz CD released in
1997 on Discovery, then part of
the WEA group. Though the record re-
(Continued on next page)
Redoing the Masters

Rushen's contention is shared by McCullin. His client roster includes the estate of Sammy Davis, which owns some masters but is currently fighting with Universal to retrieve others.

"Take an artist like Roberta Flack, whom I also represent," he says. "A lot of these record companies aren't taking advantage of these artists' catalogs. They're just sitting there. Most of the money's been made already. But if Roberta owned those masters, who knows? She might be doing all kinds of things to help make her recordings sell [so] that she can take care of herself and her family.

Another way artists have ensured that they own some of their creative endeavors is by rerecording their earlier material. James Brown, whose career includes stints on the King, Polydor, and Scotti Bros. labels, has found success that way.

"James doesn't own his original masters," his attorney Jay Ross confirms. "But he does own masters of material he's rerecorded, as well as live concert footage, so he now competes against the labels who have his earlier recordings."

"We get paid," he adds, "we can license a heck of a good album featuring the greatest of his material. In some people's minds, given todays technology and modern orchestration, it's superior to the original."

However, talk to any real music aficionado, and nine times out of 10, he wants the original recording. "Artists rerecording their material is becoming a trend," EM Music VP of catalog marketing Tony Cartwright agrees. "And it does give them the opportunity to own something. But in terms of commercial appeal, every- one wants the original."

Have Masters Will Exploit

As several of those who were interviewed pointed out, it's one thing for an artist to own his masters and quite another to know what to do with them. The financial costs in terms of exploit- ing those masters—remastering the recordings depending on their quality, finding a distributor, marketing, and promotion—can be a tough nut to crack for most artists opting to do it on their own.

According to Cartwright, licensing rates are pretty standard, depending on the wholesale price of the record, the number of tracks, and the use of the music. "It [the rate] can mirror artists' contracts or can be negotiated," he says, "anywhere from 10%-25% of wholesale. However, the money really comes in the advance. Most artists want to take an upfront piece."

Last year, Dozier licensed his three former Warner Bros. albums for five years to Castle Music of the Sanctu- ary Group in the U.K.—a marketplace where he still has a strong following. Among the songs found on those albums is the Dozier-penned and sung "Going Back to My Roots" (from his Peddlin' the Music) whose initial popularity, Dozier notes, "took me throughout Europe on tour." The tune was subsequently recorded by Odyssey and Richie Havens. After the Castle licensing deal was only signed last year, it's still too new to see any major royalties. But Dozier emphasizes there have been other offers to know what to do with them. The financial costs in terms of exploiting those masters—remastering the recordings depending on their quality, finding a distributor, marketing, and promotion—can be a tough nut to crack for most artists opting to do it on their own.

Universal Music Enterprises senior VP of A&R Andy McKay, whose division administers the catalogs of such veteran soulsters as the Dells, acknowledges that some artists make a good living taking care of their own masters. But he's aware of situations where "the masters aren't being worked in the way we could. It's obviously on the other side of the fence, but it's difficult to replace the entire mechanism a label provides."

Still others believe that ownership only belongs in the hands of artists who can afford to produce and market their masters with their own money. "In my experience in the music business, the only artists who have the ability to own or partially own their music masters are artists like a Prince [who owns his own Warner Bros. recordings]," says Matt Kahan, co-owner/co-founder of independent GoodVibe Recordings, whose artists include Grammy Award-nominees Mystic.

"The main difference between major labels and independent labels is that independents seem fairer about masters participation. If GoodVibe wanted to remaster a hit artist like "Me Against the World" by someone who's already created enormous value for himself—we'd have no problem working out a master co-ownership deal."

GoodVibe's ongoing challenge against the industry status quo, coupled with the changes inherent under the first terms of the Copyright Act, some industry observers predict a change will—and must—come.

"With the challenges we're all facing as artists lobbying for reform, we should expect more governmen- tal oversight—which will hopefully increase the opportunity for a fairer negotiation process," McMillan says. "In the near future, artists don't usually buy out 100% of an artist's publishing. They'll work out a co-publishing arrangement—eight, 10, or 12 years—and negotiate a reversion clause. Since that's customary in publishing and they're making a tremendous profit from that, then the recording side should consider doing business in a similar way."

Among the New York-based Magnatune Records, the Main Ingredient negotiated control of its masters. However, after more than 30 years in the business, group member Sylvester questions the iniquities that still exist. "Once you pay for a car, it's yours. But if you make a record, pay for the actual recording, and recoup all other costs, 'Here's a check to the artist. There's something wrong with that.'"

Additional reporting by Bill Holland in Washington, D.C., and Adam White in London.

Sound Recordings & Copyright Act's Termination Right

BY BILL HOLLAND

WASHINGTON, D.C.—The vast majority of recording artists (black and white) who want to reclaim their masters and other recorded material will most likely have to take part in expensive future litiga- tion. But at a certain point, artists or companies—cases that will involve interpreta- tion of the Copyright Act's termination right—will want to re-examine the ownership of their records.

"If artists in this category want to obtain the rights to their records—which by contract are usually given to record companies—then they would have to pursue other avenues of law, such as the "failure to compensate" royalties in contract law.

Many copyright law experts maintain that in most cases, since the creation of a modern (post-1978) sound recording usually stems from the artist and since the master recording is the work of the artist that is handed to a company as a finished project to be accepted or rejected, then the ownership of the recording resides with the artist and should revert to the artist after 35 years.

They also point out that the Copyright Act states that the termination right apply "notwithstanding any agreement to the con- trary," meaning the right cannot be contracted away.

The Copyright Act grants this right of termination. All authors except works for hire do not own their copyright. But authors do own the master recordings. Some works made for hire fall under the employee-employer definition, which does not apply to recording artists. There are specific categories of works for hire, including contributions to a collective work and a compilation. There is not a sound recording category, nor are sound record- ings mentioned in any language accompanying the revised 1976 Act.

In 1999, without customary debate, the Recording Industry Assn. of America (RIAA) inserted legislation into an unrelated bill that added sound recordings to the list of works made for hire. That legislation was signed into law in November but repealed by Congress the next year, after a coalition of groups complained the change was a substantial change in the law and not, as the RIAA argued, a technical correction.

Record company lawyers now argue that even without the excised sound recording category, modern-era recordings can fit into the def- initions of a "contribution to a collective work" or a "compilation." Artists and their representatives argue most or all recordings do not.

Congress agreed by both sides to find a non-legisla- tive resolution. Industry observers believe that once the predicted litigation between artists and companies regarding ownership of masters begins in earnest, the matter will be decided by the courts.
Mailboat's Buffy Delivers

Continued from page 1

but you try to use some different ingredients.'

In this case, the "different ingredients" in many ways hark back to Buffett's early days, when he recorded such plaintively beautiful songs as "Come Monday." On Far Side of the World, he reflects on condescending "Altered Boy" and hilariously existential yet nostalgic "What If the Hokey Pokey Is All It Really Is About," which Buffett wrote after seeing the line on a bumper sticker. "Let's teach the parrot heads [as his die-hard fans are called] the hokey pokey," says Buffett, who's working up a new routine for his live show. "We've been doing 'Fins' long enough."

OUT OF AFRICA

Much of the album was influenced by a trip Buffett took to Africa, as evidenced by the rhythms on opening track "Big Guitar." But the travelogue extends far beyond Africa: "Au tour de Rocher" details the Iberian decline of a Caribbean hotel buffet used to own that mysteriously burned down; "USS Zeydecoldsmobile," penned by Sonny Landreth, is a high-speed romp through Cajun country.

The album was originally slated to be released last October but was delayed when Buffett decided to change the cover art after Sept. 11. "The cover was a photo of me from Africa [sitting] on a camel with a turban talking on a cell phone," Buffett says. "I decided we'd take another picture from the series. Even before Sept. 11, I was thinking, 'I don't want the cover in this flash, sound-bite world to become an issue.' The album and quality of the work would have gotten lost. Someone on Fox would have taken me to task, so we just re-did it."

The album's first single, the midtempo "Savannah Fare You Well" (written by Hugh Prestwood), salutes the Georgian city, and Buffett liked the title, as the word "savana" tied in with his African theme.

The song went to triple-A, AC, and modern AC Feb. 18. Alexandra Inzer, PD at Memphis triple-A outlet WMPS, says her station considers spinning any new output from Buffett.

"We play a lot of gold Jimmy Buffett," she says. "And we've been talking on the air about how he has a new album coming out. We're big supporters of artists who have a big grass-roots base but don't necessarily get a lot of airplay—like Jimmy, Phish, or Widespread Panic."

Now on his own label, Buffett would like airplay, but he's not willing to change things to court it. "The consultants we've hired asked us if we would take the steel guitar part out of the song," Buffett recalls. "I told them, 'Hello no, I paid him a lot of money to play that!'"

"There's also an anticipation for the album at retail. "The parrot heads will pick it up first."

Buffett was the one to give me help, Steve Gloor, director of music for Amariello, Texas-based Hastings. "They come out in big numbers. The live album did well for us. It can be a challenge because we don't get a lot of radio play, but he's Jimmy Buffett. There will be friends of fans and children of fans buying this one."

Buffett turned to Russ Titelman (Continued on next page)

Portrait Of A Tradewinds Entrepreneur

Buffett Starts Label And Web Radio Station, Pacts With Rock Band Poison

By MELINDA NEWMAN

LOS ANGELES—While Jimmy Buffett is best-known for his popular records, best-selling books, and sold-out tours, his entrepreneurial streak extends to owning several Margaritaville restaurants, running his own record company, and overseeing a 24-hour Internet radio station.

After more than 25 years on major labels, Buffett decided to how Mailboat Records in 1999 (Billboard, Nov. 20, 1999). It was a risk at the time, but we had enough credibility from touring all those years," Buffett says. "People love our shows—that includes many folks at retail outlets and radio stations."

He also started the label because he found the majors to be too conventional. "They couldn't figure us out," he says. "They knew what we sold, what they would spend, and they never went an inch farther to see if they could take it beyond 500,000 copies. I quietly delivered everything that was contracually demanded of me. They offered me another deal, and I passed."

"After a long association with MCA, Buffett most recently record for Island Records through his custom imprint, Margaritaville. Mailboat's first release—Buffett Live: Tuesdays, Thursdays, Saturdays—has sold 547,000 copies, according to SoundScan. His last album for Margaritaville/Island was 1999's Beach House on the Moon, which has moved 659,999 units.

Mailboat sells direct to most accounts but is supplemented by Select-o-Hits in Memphis and West Sacramento, Calif.'s Bayside Entertainment Distribution. Buffett is the only artist signed directly to Mailboat Records. However, a handful of other acts run projects through Mailboat's distribution pipeline, including Poison. (Both the hard-rock band and Buffett are managed by HK Management.)

AN UNUSUAL ALLIANCE

Poison released a live album (that also contained five new studio tracks) through Mailboat in 2000. Power to the People (Billboard, May 26, 2001) sold 69,000 copies, according to SoundScan. The numbers equal the group's last release on Capitol, Crack a Smile... & More!, which has sold 72,000 units.

For Poison bassist Bobby Dall, distribution through Mailboat has been smooth sailing. "It would seem an odd fit," Dall says, "but it's been wonderful. We decided we wanted to do our own record, and we talked to the majors about distribution. To make a long story short, Jimmy cut us the best deal."

Buffett gave the band $100,000 to cut a new studio album, its first since original guitarist CC DeVille rejoined the band. Slated for a May release, the project was produced by Thom Panunzio. "We make as much money as we sell 100,000 copies this way as we made when we sold a million copies through a major label," Dall says. "We're very fortunate."

Mailboat has also released a solo project from Eagle Timothy B. Schmit, and Buffett says he's in discussions with Lone Justice's Maria McKee, although a deal has not been signed. "We don't chase hits—we just put out albums," Buffett says. "The prerequisite to be on Mailboat is, 'Be a working band that plays at least 100 days, and we'll try to sell 100,000 albums.' You can make a nice chunk of change."

Buffett also runs Radio Margaritaville, a free-form, 24-hour Internet radio station that features Buffett's music, airs his concerts live, and highlights other performers whom he believes parrot heads will enjoy. Listeners who tune into radiomargaritaville.com are just as likely to hear Lord Kitchener and Frank Sinatra as they are Cesaria Evora and the Beach Boys.

The programming also includes exclusive interviews with artists, a weekly Little Feet show, live concerts from artists performing at Buffett's restaurants, and even features drop-ins by Buffett's sister Lilly, who shares her recipes. The Internet channel debuted in 1998 and was born, in part, out of Buffett's frustration at the state of the public airwaves.

"I understand the station, but it's starting to get advertisers," he says. "No one sees music as a long-lasting relationship between artist and consumer or DJ and consumer anymore—but I know it exists."
Mailboat's Buffett Delivers
Continued from preceding page

(James Taylor, Randy Newman) to produce Far Side of the World. Although the two men had known each other a long time, they'd never worked together.

"He's one of my favorite producers of lasting music," Buffett says. "I'd always told him that I'd love to make a record with him because we could use an old-school philosophy to select songs, use a little A&R. I said, 'I don't need to write everything. I'm just trying to get on the radio.'"

QUICK AND TO THE POINT
But Buffett remains committed to trying to make the best record for his fans that he can. "If you're into what we do, it's a record you'd love to have in your collection, but that doesn't mean I just whip something out every year. I try to put as much attention into an album as I do a show."

The pair recorded the bulk of the tracks on a soundstage on Sag Harbor in Long Island, N.Y. "It was a public-access studio that we modified," Titelman says. The pair then went to Nashville to complete overdubs, baking vocals, and other instrumentation. After another stint in New York, the album was done. From start to finish, the project took about six weeks to record—which is a much quicker pace than at which Titelman usually works.

"Jimmy said to me, 'It goes really fast, and it's lots of fun,'" Titelman recalls. "And I looked at him at the end of the record and said, 'Sir, you did not deceive me.'"

Buffett says, "As much as I love his records, I knew Russ had a propensity to extend and go over budget, so I just subtly said, 'We don't have to beat ourselves up here.' You can approach it as a microscopic surgeon and overlook the beginning of a note because the technology is there, but I don't happen to be one of those people. I'm a live performer trying to capture whatever bit of magic I may have, because I believe in that."

Titelman says Buffett's good-time, life-of-the-party stage persona disguises the serious artist.

"He sort of appears to his fans like he's an everyman, and he's a great entertainer," Titelman says. "What I found working with him is that he's a much better musician and singer than he lets on."

-- RUSSELL TITELMAN, PRODUCER

A number of Billboard alumni have gone on to greater glory in the music business after leaving the magazine's pages, but probably none have been as successful as Jimmy Buffett.

Before hitting the big time with such hits as "Margaritaville" and "Cheesburger in Paradise," Buffett served as a Nashville correspondent for Billboard. He wrote for the magazine in 1969 and 1970, prior to the release of his first album, Down to Earth, on Barnaby Records.

During his duties was writing concert reviews, but he's the first to admit that he was a soft touch. Buffett says, "Some- one who had the intestinal fortitude to climb on a stage always got an 'A' for effort."

The following is a review he penned for Billboard:

ISAAC HAYES
Municipal Auditorium, Nashville

Isaac Hayes brought his "Movement" to the Municipal Auditorium on May 3, combined it with an orchestra composed of the finest studio string born and woodwind musicians in Nashville, and the result was a fantastic show which recorded Isaac Hayes to be one of the finest black artists on the scene today. "The Hot Buttered Soul" man combined his songs and his keyboard work on both organ and piano with a full and powerful voice range that created a style which was truly his own.

Hayes established a free and easy manner with his audience of 3,000 and talked at length with the crowd which responded with enthusiasm. He and his back-up group performed several tight instrumental numbers that were richly flavored with the "Memphis Sound". Vocally Hayes was superb on such numbers as "Light My Fire". "I Should Accost," and several selections from his million-selling Enterprise LP "Hot Buttered Soul."

However, the highlight of the evening was Isaac Hayes' 23-minute rendition of "By the Time I Get to Phoenix."

Black Gold also appeared on the show which was a benefit performance for the Edgellum's WOZEN

Brit Awards
Continued from page 1

Jarijoukou, who performed "Bad Girls" and "Solid Crew" with its U.K. No. 1 hit, "21 Seconds," Miss Teeq singing "One Night Stand"; the Strokes doing "Last Night"; and Shaggy and Ali G, with their forthcoming release, "Me Julie."

Dido won the best British album and best British female category, while Minogue matched that feat by picking up best international female and best international album for her latest set, Fever. It is being released March 5 by Capitol in the U.S.

"The Brit Awards make a big impact in other territories, and [they are] starting to gain a bit more importance in America, so we can expect some movement in those territories," observes Keith Wozencroft, managing director of Capitol's Parlophone imprint—which signed Minogue for the world, excluding Australia and New Zealand.

MIXED REACTIONS
While delighted with the outcome of the awards ceremony, Wozencroft tells Billboard, "The thing I'm really pleased about is the press Kylie has had. [After the show] she was [on the] front page of every British music paper, and I think that—as much as the show—will help push sales. I think that press [reaction] will filter through to America, and the awareness of the huge response she's had here will definitely help."

Another winner at the show, held at London's Earls Court arena, was indie outfit Basement Jaxx, which picked up the best British dance act statuette. Member Simon Ratcliffe says, "I'm led to believe that these things help in sales in the days following the broadcast. Wozencroft says, "After Kylie [performed all] the MTV Europe awards, we saw quite an impact on sales. The album is selling really well in Europe now, and we're shipping 500,000 to the States—which is amazing, as her first album only sold that number in total here."

"Being realistic about the chances of the accolade boosting Basement Jaxx's sales internationally, Ratcliffe says, "It's good exposure, but I don't expect our album sales to leap up because we won an award. But he adds, "Two years ago, we performed live on the Brits, and that did us a lot of good, because millions of people watched it."

I tend not to get too excited about award ceremonies: They're done for TV, it's entertainment, it's razzmatazz, and if someone like us—the underdogs—can get a look in, that's brilliant," he continues.

"But it's not going to change our lives or anything."

Or, as Sting told the audience, "Music is its own reward."

Following is the full list of winners of the 2002 Brit Awards:

Best British female: Dido
Best British newcomer: Blue
Best British international artist: Shaggy
Best group: Destinys Child
Best pop act: Westlife
Best international newcomer: The Strokes
Best single: S Club 7, "Don't Stop Moving"
Best British dance act: Basement Jaxx
Best international female artist: Kylie Minogue
Best British video: Solid Crew, "21 Seconds"
Best British male: Robbie Williams
Best British group: Travis
Best international album: Kylie Minogue, Fever
Best British album: Dido, No Angel

Outstanding Contribution to Music: Sting
Students Name Billboard Among Favorite Music Publications

Billboard was recently nominated for a Vanderbilt University Music Award in the best music publication category. Sponsored by the Vanderbilt Music Society, Vanderbilt University's largest active student organization, the Vanderbilt University Music Awards are the Tennessee school's way of honoring the music industry for its accomplishments over the past year.

The awards are decided by the online votes of Vanderbilt students, faculty, and administration and recognize their choices for the best in music, music video, media, and live performances. Other nominated publications include The Source, Rolling Stone, Guitar World, and Spin.

"The awards pay tribute to the publications that shape public perception of the music industry," says Bradley Metrock, president of the Vanderbilt Music Society. "Vanderbilt students, like most other college students, rely on these publications to make informed purchases of CDs and DVDs of their favorite bands, as well as concert and movie tickets. Taking time to honor the best of the best of these publications is the least that students our age can do."

Voting for the awards ends at midnight (central time) on Monday (25); winners will be announced Thursday (28) on Vusic: Vanderbilt Music Television in Nashville.

upcoming events

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

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

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

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

For more info: Michele Jacangelo 646-654-4660 bbevents@billboard.com

COMING THIS WEEK: "I'm doing really well and am enjoying my downtime relaxing and concentrating on re-focusing my musical career," Arthur Lee, founder of seminal '60s psychedelic act Love, says in an interview that will appear exclusively on Billboard.com. Recently released after nearly six years in prison for illegal possession of a firearm, Lee talks about archive releases, new material, and his long-awaited autobiography, Love Volume One.

Also this week, read "The Torture Tour" the second installment of Billboard.com's four-part series of excerpts from Freebirds: The Lynyrd Skynyrd Story, the new book by Merle Brant

Plus, Billboard.com will feature exclusive reviews of Source Tags & Codes, the major label debut of ... And You Will Know Us by the Trail of Dead (Interscope), electronics act Boards of Canada's Greengrass ( Warp), and singer/songwriter Josh Rouse's Under Cold Blue Stars (Slow River/Jahisic).

News contact: Jonathan Cohen • jacohen@billboard.com

visit www.billboard.com
It's My Party And I'll Sing If I Want To

Sheryl Crow turned 40 in good company Feb. 11, when she hosted a birthday party/concert at the El Rey/Theater in Los Angeles. Onstage guests included Bonnie Raitt, Don Henley, Dwight Yoakam, and actor Gwyneth Paltrow. Her set primarily consisted of '70s rock songs, a sprinkling of her own hits, and selections from her upcoming album 'C'mon C'mon, due April 9.

LOVE ROCKS

Bono, left, was the honoree at the first Entertainment Independence Foundation's Love Rocks concert on Valentine's Day in Hollywood. He's shown onstage with presenter Tom Cruise; others in the house included Gwen Stefani, Cher, and actor Kevin Spacey. The event marked the foundation's launch of the Cardiovascular Research Initiative.

Stepping In

Country crooner Neil McCoy, left, and Wayne Newton were among the entertainers that volunteered to go overseas with the USO at year-end to raise morale for U.S. troops, along with Shaggy, Bo Derek, and Rob Schneider. The two took turns singing jazz standards at the piano bar in the hotel where the tour participants stayed. McCoy was invited to sub for Newton at the Stardust in Las Vegas when the staple performer had to step out for other commitments.

On The Side Of The Law: Jerry Lee

Jerry Lee is leading a double life. By day, he's known as a broadcast pioneer who helped turn FM radio into a viable format in the 1960s and as the current president/owner of AC WBEH (101.1) Philadelphia. But he has also raised millions of dollars in support of crime-fighting research and initiatives around the world, culminating in the recent opening of the Jerry Lee Center of Criminology at the University of Pennsylvania. He is the only non-criminologist who is a voting member of the Campbell Crime and Justice Group, an organization comprising the top 14 criminologists in the world—and Lee.

"I'm one of those fortunate people who seems to be standing in the right place at the right time," Lee suggests. "The whole thing started quite by accident" in 1996, over a random dinner set up by a friend with a criminal expert. "A four-hour dinner then turned into a brainstorming session at the radio station with this man and a high-ranking member of the Department of Justice that he brought with him," Lee says. "I have all these theories about criminology and education, and we started putting together an organization to deal with problems in West Philly."

Time and Lee's financial generosity led to his endowment of the Department of Criminology and Criminal Justice at the University of Maryland, led by international expert Larry Sherman, who appointed Lee as the head of his advisory board. In 1999, Sherman was wooed to the University of Pennsylvania to head the Fels Center of Government. Again, with Lee's backing, a criminology department was established, and again, he was named head of the advisory board.

In October 2000, the University of Pennsylvania's Jerry Lee Center of Criminology opened its doors with a dedication in 2001 that was attended by some 400 people, including former U.S. Attorney General Janet Reno (pictured above, left, with Lee, center).

"My No. 1 goal in life is to solve problems in our inner cities, and this really fits my mission," Lee says. "Research isn't worth anything unless it brings about change. When I get something, I'm good at making it happen."

And what about his career in broadcasting? Has that taken a back seat? "If I sold my radio station, all I'd have is money," Lee explains. "By holding on, I have influence. When a broadcaster talks to his congressman, he has tremendous leverage. As far as being an indie station owner, I intend to be the last man standing."

The solutions to this week's puzzle can be found on page 66.

RIM SHOTS

by Mark Parisi

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issue date: Oct 12 • Ad close: Sept 17

European Quarterly IV
SWEDEN AND DUBLIN
issue date: Nov 30 • Ad close: Nov 1

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Gene Smith 646.654.4616ph • 646.654.4798fx • gsmith@billboard.com

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GOOD BEATS: In the coming weeks, expect Nervous Records’ release schedule to keep house heads smiling, big-time. Before getting to the new, though, we can’t help but mention the tasty remixes of Viola’s “Little Girl” that began circulating earlier this year. Both Masters at Work and Illinois Porter have taken on the empowering tale and surrounded Viola’s lovely gospel-hued vocals with oh-so-vibrant rhythmic sensations. A classic in the making, “Little Girl” should not be missed.

Ditto for E-Man’s “Caves of Altamira,” produced by the artist and Darren Brandon. The title and song will surely be familiar to fans of Teddy Dan. As it appeared on the group’s 1976 album, The Royal Scam. E-Man, as many recall, was the commanding voice behind Jon Cutler’s indefatigable, jazz-spired tune classic of last year, “It’s Yours.”

Here, “Caves of Altamira” retains the original’s jazz-rock fusion, mixing it with ample, soul-drenched beats. Remixer Michael Moom increases the track’s intensity with filtered effects and bittersweet synth patterns.

As for the label’s “resident disc,” Kim English—who recently topped the Billboard Hot Dance Music/Club Play chart with “Everyday”—has two songs patiently awaiting their turns in the spotlight. Produced by Maurice Joshua and English and remixed by Cutler, the self-penned “Treat Me Right” is sterling English. “I can’t make you love me/I’ve got to know who I am inside/Cuz I know, won’t you longer waste my time/There’s someone’s who’s for me/Yes, it’s only a matter of time/I am and can be alone/Until I’m treated right/Just treat me right.”


On the Basement Boys-produced “All That Jazz,” English slides into Blue Note territory with ease. Equal parts Blu Cantrell and classic English, “All That Jazz” percolates with fascinating rhythms that are guaranteed to open more than a few ears.

Readers will recall that the singer/songwriter and Nervous were in litigation nearly two years ago (Billboard, May 20, 2000). So, does this all wonderful English music emanating from the Nervous camp signal a kiss-and-make-up reunion between the artist and the label?

“Not really.” English replies. “In fact, I’ve ended my agreement with Nervous. The settlement agreement stipulates that I submit five new [approved] tracks. The label recently accepted ‘Simply Grateful’ [produced by Kyle Smith], which means I now owe them one more track.”

Pondering the future, English will only say this: “Part of the agreement is that I don’t solicit any new labels or new avenues until I’ve completed the fifth song. While my manager [Vickie Markusie] and I have some ideas, I can’t go into detail yet.”

IT TAKES TWO: On March 19, Immortal Records—a division of VirginEMI—issues the soundtrack to If I Had It, the New Line Cinema film that opens in theaters nationwide March 22. In what will surely surprise fans of electronic and hip-hop, each track features an artist or two from each genre uniting to create one native under a given label.


While this sounds interesting and promising on paper, it’s not. Except for a few broken-beat, breakbeat, drum n bass, and electro references, this soundtrack is nothing more than a hip-hop compilation—which is rather sad, considering the potential risk-taking that really should have permeated this disc.

- Ultra Naté, “Twisted” (Giant Step single). In a special agreement with Strictly Rhythm, Giant Step is handling the vinyl release of “Twist.” One of the most sublime moments on Naté’s recently overlooked Stranger Than Fiction, the shimmery, elegant “Twisted” is ready for dancefloor domination, thanks to wicked remixes by Blaze, Karizma, and Bossa Nova, whose bossa-flavored treatment is perfect for those dancefloor rotations.
- Fila Brazillia, Jump Leads (TwentyThree U.K. album). Ten years and eight albums later, England’s Fila Brazillia (Dave McShera & Steve Cobby) deftly maintains its musically awe-inspiring touch. The tasteful Jump Leads covers a lot of ground, from funk, soul, and...
Remembering An Original ‘Outlaw’: Waylon Jennings

BY DEBORAH EVANS PRICE and PHILLIS STARK

NASHVILLE—The death of Waylon Jennings Feb. 13 at his home in Chan- dler, Ariz. (Billboard, Feb. 23), touched off a tour de force in Waylon’s row and sparked many memories and comments from his fellow artists and members of the country music industry. A memorial service was being planned for Nashville. Following are some tributes to the legendary artist from those who were touched by his life and his music.

Ray Benson of Asleep at the Wheel: “Waylon did more living in less time than anyone I’ve ever met. He was a genius, flat out. Very smart, very opinionated, very much his own man.”

Kix Brooks of Brooks & Dunn: “It’s a great loss. Waylon was one of the reasons I got into country music. He was a great artist who always did things his way. A true original talent, and I wish there were more like him.”

Jeff Carson: “I was in the sixth grade and a friend told me about these two guys that I had to hear, Waylon and Willie. So I joined the Columbia House record club and got my six 8-tracks for a penny. The first one I picked was The Outlaws album. I credit Waylon and ‘Lunkenbach, Texas’ with making me a country music fan.”

Johnny Cash: “Waylon was a dear friend, one of the very best of 35 years. I will miss him immensely.”

Mark Chesnutt: “From the time I was a little boy I sang all of Waylon’s songs, even dressed like him. I guess I always wanted to be like him. The best thing about being a friend of Waylon was that I could be a friend with him. I could always call Waylon when I was ticked off at someone at the label or my management, and he’d listen, then say, ‘The hell with ‘em, you just go tell ‘em to kiss your butt.’ Then I’d say, ‘Waylon, I can’t do that. You’re the only one who can get away with that!’ He was a great friend and a stylist like no other.”

“I was fortunate enough a few years back to record ‘Rainy Day Woman’ with Waylon for one of my records. That’s a day I’ll never forget. At the time, my wife was pregnant with our second child. When Waylon and I were done in the studio that day, as he was leaving and I was gushing with gratitude, he looked at my wife and said jokingly, ‘The only thing I want out of this deal is for you to name that baby after me.’ Waylon was so ticked when we called to tell him that our son was named after him.”

TO OUR READERS

Nashville Scene will return next week.

Kenny Chesney: “He did it his own way. He proved you could go outside the lines, stick to your guns, and be successful. Any time any artist wonders about their path, they just need to think about Waylon Jennings because he definitely did it his own way.”

“Bet you tonight, though, there’s gonna be a lot of Waylon Jennings being played on the tour buses rolling out of Nashville.”

Jessi Colter (Jennings’ wife) and a fellow artist: “Waylon kicked ass right to the end and ruled the roost right up to the last minute. It always took all of us to try to figure out just what he wanted next and how to do it exactly the way he wanted it done. Waylon always did things his way and even won the final battle, because he got to die his way, at home and in his sleep.”

Billy Ray Cyrus: “This one hits close to home. I was such a fan growing up that in high school, I took my mom to see Waylon in concert. At the show I bought one of those black T-shirts with the flying W logo on the front. I wore that shirt every day for months, even when someone stole it or threw it away to keep me from wearing it so much.”

“I have a theory of how to describe Waylon as ‘friendship and music.’ In light of his passing, I feel those words have a common truth. Just like music can live on, so does friendship. And for Waylon and Longhorn Club we shared will always be a part of who I am.”

Rodney Crowell: “He was the first guy to introduce rock to country. Hank Williams had a bluesy thing going, but Waylon brought rock ‘n’ roll into this and made it happen.”

Joe Diffie: “Country music has suffered a great loss with the death of Waylon Jennings. I’ve always admired and respected the Outlaw’s music and career. Plus, I liked the way he always stood up for the rights of the artist when it came to making music. He will be missed, but his music and renegade spirit will always be with us.”

Troy Gentry of Montgomery Gentry: “Waylon Jennings was the baddest, just the baddest there ever was. He did it his way, without compromise, and it’s what made people love him. Listen to his records, and they hit as hard today as they did back when.”

“When Eddie [Montgomery] and I came to town, a lot of people thought we were a little too wild. You know—Kentucky guys from the honky-tonks who just wanted to be rowdy. Waylon reached out to us, though. When he made that live record at the Ryman [Auditorium in Nashville], he asked us to come sing with him on it. Now, we don’t get intimidated by much. But we’d never been on the stage of the Ryman, which is heavy enough. Staring there, waiting to go out, my knees were a little weak, and then to hear Waylon say, ‘These ‘ol boys remind me a little of myself. They do things their own way,’ it was all I could do to walk out there.”

Martina McBride: “Waylon was a true original. He came along and wasn’t afraid to do his own thing and change the sound of country music. He didn’t just open doors—he knocked down doors for all artists who want to break the mold and have their own sound. We will miss the man, but the spirit of who he was and what he stood for will be with us forever.”

Eddie Montgomery of Montgomery Gentry: “I cut my teeth on Waylon’s music and his attitude. He was one of those guys who just was too real. Everybody wanted to be Waylon. Everybody. And can you blame them? To think he won’t be walking out onstage anymore, well, that’ll rip your heart out.”

Sting: “I was fortunate enough to work with Waylon. We recorded ‘She’s Too Good for Me,’ one of my songs. He was a legend, and he lived up to that. We shall miss him.”

Trent Summar: “He is one of our most important country music icons. Waylon was the Beatles and the Rolling Stones of country music.”

Bandy Travis: “I was always a big fan of Waylon’s music. From the time I was a kid, I consider it my good fortune to have the honor of performing with Waylon and Jessi on my first Journey LP two years ago. [My wife] Elizabeth’s and my thoughts go out to Jessi and the family. We lost one of music’s greatest entertainers.”

Travis Tritt: “My heart is broken. With the passing of Waylon Jennings, I have lost a great friend, a tremendous influence, a mentor, and a teacher. He represents everything that I admire and respect in an artist and in a person. Doing things his own way, speaking his mind regardless of the consequences, and reaching out and touching the true inner feelings of all his audience are all things that Waylon stood for throughout his career. I shared a real kinship with him.”

Even though there will undoubtedly be countless tributes to him by various country music establishments in the coming months, at times he was shunned by many in those establishments for his ‘outlaw’ honesty. In so speaking of this, his monumental contribution to our industry will be felt for decades to come. I consider myself fortunate to have known the man and hope to carry on the legacy that he inspired.”

Hank Williams III: “Waylon was probably the most real down-to-earth country legend I’ve ever had the privilege to know. He never acted like a rock star or felt like he was better than anyone else. He was somebody that was always in your corner and helped a lot of people out.”

Richard Young of the Kentucky Headhunters: “He was a great influence on us. We emulated his style and the way he did it. He made us feel like it was OK to come from outside Music Row and do it your own way. The closest thing to rock ‘n’ roll that ever happened to country music just left. Him and Johnny Cash, they were our rockers. Now one’s gone.”

Allen Butler, president/CEO, Sony Music Nashville: “We are deeply saddened by the loss of one of country music’s greatest performers. Waylon Jennings was truly an original talent, the likes of which the music world will never see again . . . His style and unwavering tenacity will never be forgotten.”

Michael Greene, president/CEO, the National Academy of Recording Arts and Sciences: “Few individuals have had a broader, more important influence than Waylon Jennings. It didn’t matter whether you were a rock, pop, country, gospel, or R&B songwriter or vocalist: Waylon was the talented teacher and wellspring that we all learned and drank from. His 13 Grammy nominations and two wins are indicative of the admiration his peers had for him.”

Chips Moman, producer-songwriter/guitarist: “Waylon and I watched our sons grow up together. We were very close. We did a lot of work together, had a lot of success, and shared a lot of laughter. I’m going to hate that he’s not here anymore. Artists come and go, but people like Waylon, Johnny Cash, Willie Nelson, and George Jones are very special. He’s a legend, and no one’s ever gonna forget him.”

Bobby Roberts, president, the Bobby Roberts Co., which exclusively booked Jennings for live performances the past six years: “The last couple of years, due to health concerns, we only booked Waylon on 25-30 dates a year, but we could have easily done 80 . . . Waylon told me several times he was having more fun onstage than he had in years. He just seemed to really enjoy the dates he did do.”

“It was a privilege for somebody like myself, who had admired him for so many years, to be able to represent such a superstar with such a great body of work. Everybody at my company loved Waylon and Jessi. He was very, very kind to us and so authentic as an artist.”

Additional reporting by Ray Waddell in Nashville.
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**Notes:**
- The table above lists the top country albums according to the Billboard charts. The chart ranks albums based on sales and streaming metrics.
- The chart is updated weekly and includes a variety of artists and genres.
- The chart is used by artists, record labels, and the music industry to gauge the performance of their albums.
- The chart is an important tool for music fans to discover new and popular music.
**HOT COUNTRY SINGLES & TRACKS**

**MARCH 2002**

**TOP COUNTRY SINGLES SALES**

1. **BUT I DO LOVE YOU**
   - Artist: Garth Brooks
   - Peak Position: 1

2. **GOOD MORNING BEAUTIFUL**
   - Artist: Steve Holy
   - Peak Position: 2

3. **SOME DAYS YOU Gotta DANCE**
   - Artist: George Strait
   - Peak Position: 3

4. **WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)**
   - Artist: Alan Jackson
   - Peak Position: 4

5. **WHAT IF SHE'S ANGEL**
   - Artist: Blake Shelton
   - Peak Position: 5

6. **WHERE THE STARS AND STRIPES AND THE EAGLE FLY**
   - Artist: Aaron Tippin
   - Peak Position: 6

7. **LIVE A LITTLE**
   - Artist: Tracy Byrd
   - Peak Position: 7

8. **BABY ROAD**
   - Artist: Garth Brooks
   - Peak Position: 8

9. **I DON'T WANT TO GO**
   - Artist: Carolyn Dawn Johnson
   - Peak Position: 9

10. **I'M NOT GONNA DO ANYTHING WITHOUT YOU**
    - Artist: Mark Wills
    - Peak Position: 10

**NUMBER 1**

**NUMBER 2**

**NUMBER 3**

**NUMBER 4**

**NUMBER 5**

**NUMBER 6**

**NUMBER 7**

**NUMBER 8**

**NUMBER 9**

**NUMBER 10**

**HOT SHOT DEBUT**

**HELP ME UNDERSTAND**
- Artist: Trace Adkins
  - Peak Position: 1

**THREE DAYS**
- Artist: Pat Green
  - Peak Position: 2

**LIFE IS JUST A DREAM**
- Artist: Craig Morgan
  - Peak Position: 3

**UNFORGIVING**
- Artist: Brad Paisley
  - Peak Position: 4

**I COULD NEVER LOVE YOU**
- Artist: Lee Ann Womack
  - Peak Position: 5

**MY MIND'S ON YOU**
- Artist: Tracy Lawrence
  - Peak Position: 6

**I'M GONNA MISS HER (THE FISHIN' SONG)**
- Artist: Brad Paisley
  - Peak Position: 7

**MONEY OR LOVE**
- Artist: Clay Walker
  - Peak Position: 8

**UNTIL WE FALL BACK IN LOVE AGAIN**
- Artist: Jeff Carson
  - Peak Position: 9

**POTENTIALLY ELEVATING**

**POTENTIAL HIGHLIGHTS**

**COMING SOON TO A RADIO NEAR YOU**

**RECORDING OPPORTUNITIES**

**BILLBOARD MARCH 2002**

[www.billboard.com](http://www.billboard.com)
BY RAY WADDELL  
NASHVILLE—The success of last year’s first Caracas Pop Festival was such that it will return in March with an expanded run, an international superstar talent lineup, and a brand new 30,000 amphitheater christened El Valle del Pop.

Artists confirmed for the five-day festival March 13-17 in Venezuela include No Doubt, Alanis Morissette, Roger Waters, Korn, Westlife, Juan Luis Guerra, Rubén Blades, Roberto Bladés, La Ley, Los Caramelos Paranoicos, Cusano, Amigos Invisibles, Pixel, Ratonés Paranoicos, Naco Pena, and Paulina Rubio.

Like last year’s Caracas Pop Festival, the 2002 edition will be promoted and produced by international promoters Evenpro/Water Brothers International (WBI). (WBI merged with Evenpro in June 2000.)

But unlike last year, the event moves out of the shadow of established Brazilian powerhouse festival Rock en Rio to become a major event in its own right. The festival also moves from Venezuela’s Central University soccer stadium to the new amphitheater, 25 minutes from downtown Caracas.

According to WBI president Phil Rodriguez, last year’s Rock en Rio Festival helped the Caracas event get off the ground. Rodriguez has promoted concerts in South America for 23 years.

“What happened last year, quite frankly, was many of the artists that came to Brazil for Rock en Rio were looking for other play dates,” Rodriguez says. “For the first edition of the Caracas Pop Festival, we brought in Sting, Sheryl Crow, Oasis, and Five from Rock en Rio and complemented that with Collective Soul, Rubén Blades, and Christina Aguilera.”

The 2001 Caracas Pop Festival—the first such event ever in Venezuela—drawed an estimated audience of 1.2 million and grossed $4.5 million. “Artists saw this as a good opportunity to hit this market and maximize the impact at a festival that presents a bigger platform than a normal concert,” Rodriguez says. “Obviously, everyone was interested in doing a credible event that is run well, with high production values.”

**BIG TICKET, BIG BUDGET**

Rodriguez’s credibility with managers and agents helped him assemble this year’s stellar lineup. “I think the Caracas Pop Festival is now one of the best festivals to take place in South America,” says Robert Morgado, president of Martinez Morgado & Associates, Rubén Blades’ agency. “It’s very well organized and has a great turnout, and it’s an extremely big hit this year.”

Chris Dalston, agent for Los Angeles-based Creative Artists Agency, booked Collective Soul, Maña, and Aguilera into the festival last year, and L.A. West, along with Papa Roach, and Morissette this year. “I went last year, and it was one of the best-run festivals I’ve ever attended,” he says. “The way they do it, with four acts a day, the show starts at 6 p.m. and runs until about midnight, and the kids don’t get tired. It’s a very smart way of doing it.”

Dalston says Rodriguez has a knack for booking artists who are already in the region for other reasons and combining those acts with artists drawn to Caracas by guarantees substantial enough to warrant a one-off date. Last year, Collective Soul and Maña were isolated dates, as are La Ley and Westlife this year. Morissette, on the other hand, will be in Brazil for a promotional tour prior to the festival.

Rodriguez says the total budget for this year’s Caracas Pop Festival is $5 million, including talent. Beyond that, the new venue—which will become a permanent facility—is budgeted at $1.5 million. Evenpro/WBI will operate and book the shed following the festival.

The Caracas Pop Festival stage, which is 75% bigger than last year’s, is from Mountain Productions. Sound is from Brazilian company Gabinson, and stairs and stage sets are from UVFX of Santa Monica, Calif. Production managers are Nico Gomes and Tony Parodi, and Danny Nolan is the lighting designer.

Rodriguez says initial on-sales are at about 31,000, tracking about double what last year’s festival notched in the same time period. “If we can end up with 110,000-120,000 over the five nights, we’ll be very, very happy,” he says. A 120,000 draw would gross in the neighborhood of $6 million.

Media partners for the festival are RTV, Venezuelan newspaper El Nacional, and the Union Network chain, including La Mega, the No. 1 top station in Caracas.

Rodriguez says the Caracas Pop Festival will become an annual event. “And when Rock en Rio comes back, we’ll bring it back to where we’re in line with them.”

**Anti-Piracy Efforts Increase**

**BY SERGIO FORTUNO**

SANTIAGO, Chile—The anti-piracy campaign No Mates la Música (Don’t Kill the Music)—led by the Asociación de Productores Fonográficos Record Producers’ Assn. (Asprofon), the Sociedad Chilena del Derecho de Autor (The Chilean Society of Author’s Rights), and the Asociación de Compositores e Intérpretes (The Assn. of Composers and Interpreters)—has entered a new phase, this time focused on political and educational issues.

TV, radio, and print ads have been produced to raise awareness about the menace of illegal duplication and distribution of albums. The TV ads depict rock-pop band Javiera y Los Impostibles performing their hit “No” (a cover of a ballad originally sung by Italian artist Gianni Bella) while instruments and audio equipment are stolen from them. Vocalist Javiera Parra ends up singing a capella until her microphone is also stolen. The message is that there will not be any artists to hear and see if piracy keeps escalating.

The organizations involved are also lobbying the Chilean government to introduce changes in the laws regarding intellectual property.

Specifically, record companies, authors, and performers seek to intensify the punishment for those who illegally copy, distribute, and commercialize music. Record Producers’ Assn. GM Máximo Moreno says, “Today, if somebody is arrested in the morning for selling pirated records, chances are that this person will be back in the street selling his or her supply by the afternoon.”

On the educational front, industry observers and artists will visit schools to explain to young consumers the impact of piracy. “Parents don’t talk to their children about piracy,” Moreno says. “And their mothers and daughters often receive pirated music.”

Last year, music sales in Chile fell 20% from 2000. To figure to 5.3 million, piracy is regarded as partly responsible for that fall. The new campaign’s goal is to lift year-end numbers by 10%.

The campaign is estimated to cost $5 million. Moreno believes that 40% of all music sold in Chile is pirated. The duplication potential of piracy networks, a figure deduced after satellite and equipment confiscation, amounts to 18.9 million copies.

**FIRST MUSIMEX DISCS: NEWLY CREATED Label Musimex has already launched its first releases. Two albums—Reyes de Control’s El Silencio and Malvado’s Heavy Cumbia—have been produced and released by Musimex, which in turn is distributed by Sony Discos. A third, by Rubén Enrique y Su Grupo Caimán—was licensed from Mexico’s Antara Records.

Musimex has also signed a first-option deal with producers Omar and Adolfo Valenzuela of Twins. According to Musimex head Gilberto Moreno, the label will have first dibs on acts the Valenzuela brothers produces. Another producer, Alfonso de León, will work on music Moreno describes as “norteno/progresivo.”

**IN BRIEF: LOS AMIGOS INVISIBLES have amicably parted ways with longtime management Coobam International. The band is working on an upcoming album with Masters at Work. Singer Shai7im has been brought in by the Wack Jobs Agency. Coobam, run by Ricardo Cordero, has moved to Los Angeles... Mexican rock group Jaguares will perform March 1 on Late Night With Conan O’Brien. This marks the band’s first television appearance in the U.S. It will kick off their U.S. tour, slated to launch March 2. Jaguares are nominated for a Grammy Award in the Latin rock/alternative album category for their disc Cuando la Sangre Calpea.”
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PRESS For Conference only: Barbara Grieninger, 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 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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In Argentina: EMI-Odeon Argentina has announced the promotion of Alejandro Varela to GM. He succeeds Roberto “Chacho” Ruiz, who is now president of EMI Recorded Music in Spain. Varela has been EMI’s marketing manager for the past four years... BMG pop artist Natalia Oreiro has begun pre-production of her third solo album in Miami with producer Kike Santander. As the recently appointed “godmother” of the Uruguayan soccer team, Oreiro will perform at the season’s opening game, then fly to Chile for a show Feb. 23 at the Viña del Mar Festival. Universal Music has high hopes for the comeback album by pop singer Patricia Sosa, who released the set’s first single, “Por Ti,” Feb. 11. The album, No Me Dojes de Amor, is slated for a late-March release.

In Mexico: Grupoero acts are finding an unlikely market in Argentina. Los Angeles de Charly are slated to start a Southern American tour March 8 in Paraguay in support of their album Te Voy a Enamorar. They are also scheduled to play in Chile, Bolivia, and Argentina. Los Guardianes del Amor, whose album Mariendodo de Pito was produced by A.R. Quintanilla, will visit Argentina in September and Spain in August... Accordionist Celso Piña continues to benefit from the success of his album Barrio Bravo, which was recently certified platinum in Mexico by Amprofon for sales of more than 150,000 copies. A third single, “Aunque No Sea Contigo,” was recently released. The romantic bolero is a collaboration with Ruben Albarrán (Cafe Tacuba’s vocalist), who also produced and directed the video. Piña already has songs prepared for his next album, which he will begin recording in April. It will include collaborations with Flaco Jiménez and Alejandro Marcovich from Caifanes.

In Puerto Rico: Mexican singer Alejandro Fernández played at a sold-out, two-and-a-half-hour show Valentine’s Day at Coliseo Roberto Clemente. Accompanied by 25 musicians, Fernández played a mix of rancheras, ballads, and boleros. He sported a voluminous moustache, which he asked the audience to get used to for a while. He will be portraying Mexican revolutionary Emiliano Zapata in an upcoming movie.

In Panama: Sony Music will release Rubén Blades’ new album, Mundo, in April. It will initially street in Puerto Rico, which has announced a World Salsa Day in honor of the musician.

In Brazil: Jailed Mexican singer Gloria Trevi has given birth to a baby boy, Angel Gabriel Treviño Ruiz, in a Brazilian hospital. The singer, a rebellious pop/rock star who at one point was arguably the most popular female teen singer in Latin America, has been imprisoned in Brazil since January 2000 while the courts decide on her extradition to Mexico, where she faces charges of kidnapping and abusing minors. Former members of Trevi’s troupe alleged that she hired them with promises of furthering their artistic careers, and then her manager, Sergio Andrade, demanded sexual favors. The baby’s birth is the latest twist in Trevi’s soap-opera life: She became pregnant while in prison; the identity of the boy’s father has not been revealed. The Brazilian government has said the boy’s birth will not affect extradition procedures.

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Jazz Notes

PIANO MAN: One of jazz’s most enticing features is its ability to surprise; be it in the results of a collaboration, the trajectory of an instrumentalist’s solo, or the way in which a familiar composition changes throughout the course of a performance.

For his label debut for Crescent Moon/Columbia, Arturo Sandoval presents a surprise of a different nature—the heralded trumpeter does not play the horn on a single track. Instead, My Passion for the Piano (March 12) is a piano-trio date, featuring Sandoval on the black-and-whites, along with his longtime trio, bassist Dennis Marks and drummer Ernesto Simpson. Saxophonist Ed Calle guests on several tracks.

While Sandoval has played a song or two on the piano in his live performances for many years, My Passion for the Piano marks the first time he has made his skills on the ivorys the focus of an entire album (Latin Notes, Billboard, Feb. 9). “I would play a tune on piano, and after the show people would come backstage and ask me where they can find a recording of me playing piano,” Sandoval says. “I heard this so many times that I started believing I had to put my piano playing on tape. That is what being a musician is about—giving the people what they want.”

Born in Cuba some 50 years ago, Sandoval was a founding member of the Orquesta Cubana de Musica Moderna in the early ’70s, an ensemble that would evolve into the Afro-Cuban and rock-influenced Irakere. Although the Cuban government would speculatively allow the high-profile trumpeter to record and tour abroad, Sandoval would become disenfranchised with the limited opportunities afforded him in his homeland. In July 1990, he defected while in the midst of a European tour, a flight to freedom detailed last year in the HBO-made-for-TV drama For Love or Country: The Arturo Sandoval Story.

Sandoval will tour throughout the spring, performing on both trumpet and piano. “I can’t wait to see how the public receives this new music,” he says. “Even after 52 years, I have found a new way to challenge myself.”

www.americanradiohistory.com
Chris Pelzar Named Fairlight CEO

Pro Audio Vet Sees Bright Future With Powerful But Affordable Products

By Christopher Walsh

NEW YORK—Pro audio veteran Chris Pelzar has been appointed to the New York-based CEO position of Fairlight USA.

Pelzar brings more than 20 years of experience in the professional audio industry, including recent positions as president of sales at Euphonix and executive VP of sales and marketing at AMS Neve.

“After 20 years,” Pelzar says, “I feel really that I’m ready for this. It was made easier by the fact that two of the guys in the business that I’ve had the greatest respect for and relationship with, [VP of sales] Mike Mueller and [VP of sales, Eastern region] Brad Eisen-haure, are here. I worked with both of them at different companies over the past 10 years, so I’m very close associates. It’s great; I like it, it feels comfortable, and I love the product line.”

Pelzar notes that during his time with Fairlight, the company has evolved from being a high-end audio production systems company to one that offers a range of products, including the DREAM console. Components work as stand-alone units or as part of an integrated system, allowing users to choose the best solution for their needs.

Fairlight’s CEO envisions the company’s future as one that is driven by innovation and technology, with a focus on delivering high-quality products that meet the needs of the professional audio market.

Pelzar is excited about the potential of the Fairlight brand and the opportunities for growth in the professional audio industry. He believes that with the right strategy and focus, Fairlight can continue to thrive and remain a leader in the market.

The appointment of Pelzar as CEO is seen as a positive move for Fairlight, as he brings with him a wealth of experience and industry knowledge. His leadership is expected to bring fresh perspectives and new ideas to the company, helping it to continue its growth and success.

In conclusion, the appointment of Chris Pelzar as the CEO of Fairlight USA marks a significant moment in the company’s history. With his extensive background in the professional audio industry, Pelzar is well-positioned to lead Fairlight into the future and ensure its continued success.

Korn Korrection: In the Feb. 2 Studio Monitor, George Massenburg, Grammy Award-winning engineer and founder of manufacturer Massenburg Design Works, discussed a number of recent developments and products in recording technology, offering his thoughts on the modern tools of the trade. Among the variety of subjects touched upon in our conversation, Massenburg referred to the continued use of analog tape—especially on rock projects—in the midst of an onslaught of increasingly powerful, convenient, and sonically exceptional digital-based recording systems.

A noteworthy exception to this paradigm is found in the recent sessions at the Village Recorder in West Los Angeles, where Korn, with producer Mike Steinborn and engineer Frank Filipetti, recently recorded its upcoming release. Contrary to my description in the Feb. 2 Studio Monitor, the Korn sessions used tape at all times. According to Filipetti, who is in charge of the studio, the Korn sessions took place on two 48-track Euphonix R-1 digital recorders at 24-bit/96kHz resolution.

For Euphonix, manufacturer of the R-1 as well as the System 3 digital console, CS console series, and converter products, the use of the R-1 on the Korn project is part of a growing roster of high-profile achievements for the multitrack recorder. It was, in fact, an earlier recording and mix Filipetti completed in New York that ultimately led to Korn using the R-1; the Elton John performances at Madison Square Garden that, just weeks later, yielded the One Night Only album (Studio Monitor, Billboard, Nov. 11, 2000). While Filipetti recorded those performances to several digital formats in the TNT remote truck, representatives from Euphonix simultaneously recorded to R-1s. After reviewing the recordings, Filipetti and producer Phil Ramone chose to mix from the R-1s.

Filipetti, who is well-known for his work with artists such as Soundgarden, the Red Hot Chili Peppers, Hole, and Marilyn Manson says: “The R-1 blew them all away.”

“When we made all the comparisons,” adds Beinhorn—known for his recordings with such artists as Soundgarden, the Red Hot Chili Peppers, Hole, and Marilyn Manson—“the R-1 really stood out from everything. It was the best-sounding system, as far as being able to retain the transient response of all the instruments we were trying to record. It just sounded perfect: The depth, the way it captured everything, the feel of it, the fact that it was a wonderful option for us.”

“Michael, in fact, was so impressed,” Filipetti says, “that not only did we end up doing the project on the R-1, but I and I both bought one.”

Beinhorn and Filipetti also took advantage of the AES Transfer Station, an R-1 option to transfer audio recorded on R-1 to a standardized file format and transfer to another AES3i-compatible system—in this case, to Steinberg’s Nuendo system.

“Transfer Station takes their R-1 format and converts it to Broadcast Wave format, which is a really a very clean file format. We immediately started using it into Nuendo,” Filipetti says, “so there was no sonic degradation whatsoever. It was strictly a file transfer from one format to the other. Everyone who’s heard these tracks is just amazed by the fact that you’re getting all of that warmth and harmonic content that was strictly analog’s domain in the past. Filipetti adds, “At the same time, you’re getting the incredible front-end transient response that digital has always been better at.”

MARCH 2, 2002

BILBOARDS NO. 1 SINGLES (FEBRUARY 23, 2002)

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‘Texas Rain’ Feeds Van Zandt Legacy

BY JIM BESSMAN

NEW YORK—Five years after his passing, Townes Van Zandt's stature as a singer/songwriter continues to grow—as does his catalog.

A series of new releases and reissues, which began last November with the Tomato release of Texas Rain—The Texas Hill Country Recordings, is testament both to ASCAP writer Van Zandt's staying power and to the unending devotion of Tomato president Kevin Eggers, his longtime producer.

The 12-track Texas Rain—which features Van Zandt's duets with such estimable fans as Willie Nelson, Emmylou Harris, and James McMurtry on key Van Zandt compositions like "Pancho & Lefty" and "If I Needed You"—is actually the first of four such albums featuring 60 duets and a veritable "who's who of American music," according to Eggers.

"Townes was so revered by all the major writers and artists," says Eggers, who released Van Zandt's first album, For the Sake of the Song, in 1968 on his Poppy Records label. Eggers then made Van Zandt the flagship artist of its succeeding Tomato label. Now, Eggers is using Van Zandt to lead Tomato's rejuvenation: The label's back catalog—focusing on blues, jazz, and folk—will be reissued this year via IDN Distribution, along with a new Van Zandt best-of-compilation March 12 that will be followed by an antholo-
dy/DVD package.

SOPHISTICATED RECORD

"We're devoting the whole year to Townes," continues Eggers, who began recording the Van Zandt duets in the early '90s. "My original scheme was to do a four-disc boxed set, but it was too difficult financially. People kept asking [me] to release them one at a time, just to get them out, and I finally succumbed. But it's also a very sophisticated record, which would have taken forever to do as I'd planned—so I'll finish one album at a time and eventually put them all out in a box."

Tomato has only recently commenced a major marketing campaign behind Texas Rain, involving listening posts at big retail chains and the servicing of the "Snowon on Raton" duet with McMurtry to country, alternative, and roots radio stations. Eggers reports receiving initial press coverage in The New Yorker and The Boston Phoenix.


"People consider him in the same league as Hank Williams and [Bob] Dylan," Eggers continues, noting that Dylan often opened concerts with "Pancho & Lefty"—a huge country duet hit for Nelson and Merle Haggard performed on Texas Rain by Van Zandt and Freddy Fender, Rubin Ramos & the Texas Revolution, the late Doug Sahm, and Augie Meyers. "When someone like Willie Nelson says he's one of the greatest songwriters, it's no small compliment. We went through years of no sales, but I was devoted to him in putting out nine albums that all sold 3,000 copies apiece—because I knew he was a major artist for us. He was a different flower, and now, finally, a major documentary on him is coming out on PICS, as well as two big biographies."

Eggers also notes, though, that Van Zandt was "a wild man—10 times more difficult than Hank Williams." Indeed, legend has it that when Van Zandt went to visit discip-

le Steve Earle, who was then at his own most self-destructive point, Earle remarked, "I really must be in bad shape if they're sending Townes out to see me."

Eggers recalls of Van Zandt, "He drank and did everything he could to stop his career—and any time we came close to success, he would do something to destroy it. Years of indifference by the music business took a toll, and it was his way of covering up rejection and pain. He always jokingly said he'd be famous after he died, but the servicing is considered a genius, and that's what's coming to the fore."

The final analysis of Van Zandt, Eggers notes, must center on the quality of his songs and his reputation as an artist. "The rest is a sideshow."

So what was it about Van Zandt's songwriting? "He didn't write a lot of songs," Eggers explains, "but he poured everything. He was a master songsmith and had to work on the poetry part first before setting it to music. And in spite of his own behavior, when he came to work, he was a master craftsman. He'd do as many as 100 hours crafting his songs."

Eggers adds that Van Zandt was "equally influenced by Emily Dickison or Robert Frost as he was by Hank Williams—and that's what songwriters realize about him: Hundreds of artists of the highest caliber—Kris Kristofferson, John Prine, Mickey Newbury, Bob Dylan, Van Morrison, Bono—they all know the extraordinary skills and talent that it took to write Townes' songs. It's a unique body of work in American literature, and he casts a huge shadow on American songwriting and American arts."

Eggers adds that while it has taken the American public a while to catch on to Van Zandt, Texas Rain—his major-label debut—"has met with great re-
sponse in Europe, having sold 45,000 units out of the box."

"What's interesting about Townes is that you go to England, France, and Japan and find that he influenced many of their writers in songwriting," Eggers says. "It's a very strange story—unique."

OLYMPIC HERO: I always love reading about the queen of contemporary folk, Christine Lavin—I just don't expect to find her in the sports sections. Yet there she was in last week's New York Times—specifically, in a George Vecsey column on the Olympic pairs figure-skating scandal. Lavin, fan Vecsey quoted e-mails from skate fan Lavin pointing out the event's subjective scoring mys-
teries and her own judgment that the Canadians were indeed initially robbed of the gold medal.

"It's a musical revue about all kinds of love, and he's using Steal's opening track, "Hold Me Tonight" by Red Grammer, as well as [Lynn Miles] closing track, "Rust," and my song "Good Thing He Can't Read My Mind" [the title track of her 1988 Philo album]," she says. "I'm excited, because my goal has always been to be the link between the songwriting and theater worlds."

Indeed, last year, Back Stage named Lavin: New York singer/songwriter of the year, an accolade based on the number of cabaret perform-
sers covering her material. Lavin says that Stuart Ross, director of the musical Forever Plaid, is interested in creating a musical from her songs.

Meanwhile, the Christine Lavin Music, ASCAP, writer is contributing the song "Firehouse," which she wrote about the Sept. 11 losses suf-
feted by her neighbors and fire sta-
tion, to Vigi!, a Suzanne Vega-pro-
duced album raising money to benefit the family of Jeff Hardy—the brother of and bass player for veter-
nary New York folkie Jack Hardy—who perished in the World Trade Center collapse. She's also reading her next studio album, I Was in Love With a Difficult Man, for a fall release.

ASCAP MAKES IT OFFICIAL: ASCAP has allied with Official Software in a co-
marketing agreement that satisfies ASCAP member usage of Official Soft-
ware resources. The pact comes after months of development and is designed to protect composers' works through the copyright registration process.

"It provides a better way for song-
writers, composers, and publishers to file and track their copyrights," ASCAP's senior VP of marketing Phil Crosland says. "A major benefit is the reduction in time required for achiev-
ing the protection that registration provides music creators: The mail going to all federal offices is experiencing tremendous delays, so this solution couldn't be more timely."

The ASCAP/Official Software online and software tools are fully certified by the U.S. Copyright Of-


Universal Buys Koch Music
Deal Covers European Operations But Not U.S. Business

BY WOLFGANG SPAHR
HAMBURG—“We felt the cold wind of the crisis.” This is why Koch founder Franz Koch decided to sell to Universal the European recorded music and music-publishing operations of the Koch Group—one of the leading independent German-language repertoire labels.

With operations in Bavaria and Austria, Koch has 200 employees and annual sales of more than 100 million euros ($87.3 million). Also part of the deal is Koch International in London, run by managing director Rashmi Patani and 45 staff. But the transaction does not include the Koch Group’s U.S. operations or the logistics and distribution facility in Austria.

Koch says he decided to sell because he had come to the conclusion that it was necessary to secure investment for the group’s future growth: “The Internet is just around the corner, and only large corporations have the resources to respond to it,” Koch says. Billboard understands that BNG also had shown a last-minute interest in the Koch offering.

Looking forward, Koch expects German-language pop and folk music (Schrager/Folkroman) repertoire to grow at double-digit rates. “Our success story started 25 years ago with German-language pop and folk music. Today, we have stars such as Kastelruther Spatzen, Simone, G. G. Anderson, and the Rockalm Quintett on our roster. I am already looking forward to the next segment. This is why the sale is a very emotional matter for me. I am sure that I have not yet fully appreciated the ramifications of the deal. I first have to digest it.

“A manager is strongest between the ages of 35 and 45,” Koch continues. “I will be turning 50 soon. Although we made it to No. 7 in the international record market, high-risk investments would now have been necessary. It would not have made any sense to continue spending. At the same time, conditions in the sector have become even more extreme.”

On Feb. 14, Universal announced that, subject to antitrust clearance, it would fully take over Koch Music. Sources close to the cartel office indicated as early as the following day that Universal and Koch would be given the go-ahead.

Munich-based Koch Music managing director Franz Seib will now report to Universal Germany chairman/CEO Tim Renner and Victor Antippas, president of Universal Germany/Switzerland/Austria. Koch already has a very successful music publisher managed by Horst Schacht.

Koch himself will withdraw from management and instead assume a seat on the supervisory board of Universal Holding.

After acquiring Koch Music, which holds 3% of the German market and 5% of the Austrian market, Universal will have a market share of more than 30% in those markets.

Renner is just as upbeat about the prospects for the Schrager and folk-music repertoire, adding that the intention in acquiring Koch as its sixth label was to close a large gap at Universal: “This also includes Koch’s creative staff, who are experts in this segment.”

Following consultation with Universal artists, there will probably be a migration of repertoire from Polydor to Koch. “However, this will not be done until agreement is reached with the artists,” Renner insists. “The company will continue to operate under the Koch name and labels, and it is envisaged that the majority of members of the Koch Group will remain with the acquired operations.”

Renner sees considerable potential for exploiting German-language pop and folk music on the Internet for the 30-plus age bracket. The Internet offers an effective way to reach this target group, and moreover, that age range is less interested in burning CDs or trying to overcome anti-copying mechanisms on the Internet. Besides, his company has sustained hardly any loss of sales from illicit CD-copying, thanks to the very solid state of its business. But Universal will increase the number of copy-protected CDs in the future and launch its own fee-based Internet music-downloading service.

By Paul Sexton
LONDON—The International Federation of the Phonographic Industry (IFPI) Platinum Europe year is young, and so is one of its first honoraries. Seventeen-year-old Alizée, born on the French island of Corsica in the Mediterranean, became not only one of 2002’s first recipients of an IFPI award for European shipments of 1 million or more records, but also one of the youngest ever, as she extended her Continent-wide invasion to Britain.

Alizée’s single “Moi . . . Lolita” debuted on the U.K. charts Feb. 17 at No. 3, having already been a major hit in France, the Netherlands, and Germany. The French-language song spent a remarkable 26 weeks on the Music & Media Eurochart Hot 100 Singles survey during 2002 and the opening months of last year, with subsequent re-entries in both the French and U.S. charts in aggregate. “Moi . . . Lolita” and other such singles as “L’Alizee” and “Farah Tah Bas” have now driven Alizée’s debut album, Gourman- dises, to European platinum status.

“Moi . . . Lolita” has achieved the rare feat of crossing the Channel despite ignoring the traditional “requirement” of an English version—recalling the 1988 success of another French starlet, Vanessa Paradis, with “Joe le Taxi.” After shipments of 1.2 million copies in France alone, Alizée’s single has an A-list placement from national AC outlet BBC Radio 2.

Nevertheless, Universal Music France director of international exploitation Eric Vandepoorter is hopeful that airplay support for Alizée will develop further in Britain, especially after she secured early coverage in style magazine Dazed & Confused, followed by a photo shoot for the Sunday Times. Vandepoorter says, “We [always] need to prove to [the U.K.] that it’s working everywhere else first.”

Vandepoorter, who says that the young artist has continued her studies at home since her success, points out some other notable victories in Alizée’s European campaign. “Germany did pretty well, selling 100,000 albums of French-speaking material,” he says. “And when I saw 10,000 Dutch people singing along with her at an open-air concert, I knew this was big.”

A total of 15 albums qualified for platinum honors in the IFPI January list, including some frequent recipients, Chrysalis’ Robbie Williams is both singing and swinging, with a unique new double for his current Siren; When You’re Winning and its predecessor, Sing When You’re Winning. Both hit shipments of 4 million, Anastacia’s sophomore album, Freak of Nature (Epic), was in the action again, doubling the 1 million units reached only last December, and an irresistible month for female artists also included new certifications for Kylie Minogue, Gabrielle, Madonna, Manis Monissette, Jennifer Lopez, Enya, and Dido.

Universal Music France had another artist—and perhaps the least familiar to an international audience—in January’s million sellers. Gérard de Palmas’ Polydor debut. Marcher Dans le Sable, is now certified European platinum.

“His music is a mix between rock and country,” Vandepoorter says. “It’s another aspect of French music [also made popular by] people like Jean-Jacques Goldman [who contributes to Marcher Dans le Sable] and even Johnny Hallyday.” After enjoying success at EMI, de Palmas transferred to Universal, which represented a new development for the company, according to Vandepoorter.

“It’s great for us, because we didn’t do that [previously].” But we’ve signed other artists from other [labels] recently, and the fact that Universal is a big company means we like to give time for artists to develop.”

A full list of January’s Platinum Europe winners may be found at the IFPI Web site, ifpi.org.
## March 2, 2002

### Billboard Hits of the World

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

Edited by Nigel Williamson

**THE LAMB ROARS:** The old saying about prophets without honor in their own land applies perfectly to Lambchop. Back home in Nashville, several members of the little-known alt-country ensemble still hold down day jobs, and their music-making is strictly part-time. But in the U.K., the group—led by singer/songwriter Kurt Wagner—has built an enviable fan base. Lambchop's sixth album, *Someday/Somehow* (City Slang), was released February 18 in the U.K. and greeted with a flood of four- and five-star reviews from appreciative music critics there. "There's definitely a bigger market in England for this kind of music they call 'alt-country' or 'Americana,'" says Wagner, who only recently gave up his job of 15 years laying wood floors. The group is now booked to headline the Royal Albert Hall May 8, one of London's largest and most prestigious concert halls. "In America, we've been playing for 200 drinkers in a bar, which is a pretty good audience for us," Wagner says. "People have heard there's a bit of a racket about Lambchop in England. Before that, we were getting about 50 people." NIGEL WILLIAMSON

**PURPLE BASS:** The only surprise in Australia when Puretone's "Addicted to Bass" entered the U.K. singles chart at No. 2 last month was that it took so long. The track was a top 15 hit on Festival Mushroom Records' (FMR) in its native Australia two years ago. "It broke a few barriers here," says producer Josh Abrahams, who created the track with vocalist Ali Maclennan. "It was the first time that Australians realized a local dance track could be a radio hit as well as fill dancefloors." Origin- ally licensed in 1999 through Sony Music's Dancepool for the U.K. and Europe, Sony sub-licensed the track last year to the U.K.'s Gate Records, which released it under a different name. "It was my idea to use the name Puretone," says Abrahams. "Josh Abrahams Featuring Ali Maclennan was too much of a mouthful. Abrahams is now wrapping up production duties on Maclennan's debut album. The Puretone disc is the first of a series of FMR releases in the U.K. market that will include punk-hop-hoppers 28 Days, rock bands Motorace and Georgie, dance anthems Machine Gun Lemmy, and teen singer/songwriter Daniel Merriweather.

**HE'S GOT IT:** David Holmes, the Northern Ireland-born DJ/producer/composer/remixer, has only recently released his acclaimed soundtrack for Steven Soderbergh's movie *Ocean's 13*, which reached U.K. record stores on WEA Feb 11. But his next project, *Comme Le Feu (It Got Hot)*, is already slated for March 25. The 26-track remix album will be the first release on Holmes' own label, 13 Amp. Distribution will be handled by Ministry of Sound. The album blends such classics as Muddy Waters' "Tom Cat" with compositions by Holmes, under the guise of Free Association. Holmes says, "My idea was to introduce some new pieces of music and put them together with the stuff I love from the past and mix it so there's a seamless groove." CHRISTIE ELIEZER

**A LITTLE PAIN ON THE SIDE:** When Stockholm-based producer/songwriter Peter Tagtgren is not producing albums by such metal bands as Dimmu Borgir and Dark Funeral, he records his own music for Stockholm Records/Universal Music International under the name of Pain. "I wanted a side project to get out of my system, the music that I can't use in my normal job," he says of his latest album, *Nothing Remains the Same*, embraces both hard rock and the electronic music known in the local market as "synth." KARI R. LOITUS

**FIELD RECORDINGS:** Woodstar is the latest group of Irish rock hopefuls to be snapped up by a major label. The Limerick-based five-piece has been signed by Négal, a subsidiary of EMI, which has just released the band's debut five-track EP, *Time to Bleed*, in Ireland. The record gets a U.K. release in April. Woodstar specializes in a tuneful, languid melancholia reminiscent of Mercury Rev/Beach Boys-style harmonies and are in evidence. Although it lacked previous live experience, the band won the 2001 Bardac/Hot Press Band of the Year competition, which staged heats all over Ireland before the grand finale in Dublin. Twelve of the songs on the EP were recorded in a studio the group built themselves in a field in Limerick. The remaining three tracks were recorded in Liverpool, England. The band, led by singer Fin, is currently working on material for its debut album. NICK KELLY

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**Common Currency**

A weekly scorecard of albums simultaneously attaining top 10 chart status in nine of the world's leading markets.

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**IRELAND**

**THE NETHERLANDS**

**THE UNIVERAL**

**SWITZERLAND**

**SWEDEN**

**BELGIUM/WALLONIA**

**MALAYSIA**

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**THE AMERICAN MUSIC TRADE**

**BILLBOARD** MARCH 2, 2002

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Thai Labels Fight Over Fee Collection
Private Agency Talks Break Down Because Of Control And Ownership Issues

BY ANDREW HIRANOSSOM
BANGKOK. Thailand—With the future of a proposed government-run collection agency unclear, Thai label's have been battling over the issue of performance-fee collection, with operators of restaurants, nightclubs, and bars offering karaoke services caught in the crossfire.

Talks concerning the possibility of setting up a private company that would collect performance royalties from entertainment venues have broken down because of the question of who would control the firm, and GMG Grammy (formerly Grammy Entertainment), the country's largest label, had it win it alone.

The Intellectual Property Division of the Commerce Ministry is formulating a draft titled "The Agencies for the Management of Copyright Protection Act," which would allow for a private fee collection agency to be set up, with operators of karaoke jukebox machines of McDonald's, alone karaoke jukebox machines of Tricon International, with operators of bars offering karaoke in some of the country's restaurants, agreeing to pay a single fee to the collection agency.

The proposal seeks to collect public performance royalties and certain mechanical royalties, such as reproduction of public performance on commercial airplanes. These firms are the most likely to offer a collection fee for karaoke establishments that use compilations—in the form of video cassette. Video CD (VCD) and digital video by record companies, but not those that operate MIDI file systems.

ARGUING THAT an additional fee based on the number of screens per establishment should be levied. It also balked at the idea of appointing a single manager of music, calling it monopolistic. When Grammy chairman Paiboon Damrongchaitham threatened to back out unless his company gets a say in the running and management control of KCS, the project was scrapped.

Grammy, which also has a music publishing arm, announced last Nov. 7 that it would become the first label in Thailand to collect performance fees.

Following negotiations with the Thai Restaurant Assn., whose members threatened to boycott Grammy products, the company agreed to scrap its plan of charging each venue 300 baht ($6.75), which was levied on karaoke screen in addition to a frequency-per-play charge. Karaoke operators now will be charged 1,500 baht ($34.56), in addition to a frequency charge, which has yet to be announced by the company. Chetchootsak said that the remaining 11 labels would still like to see a single fee collection agency.

Both Grammy and RS have accused each other of damaging the music industry and, according to local newspapers, have encouraged karaoke operators to resist their rival. On Nov. 12, 2001, Grammy filed a formal complaint with the Commerce Min- istry's Consumer Protection Board, accusing the members of the TMTRA of collecting fees for Grammy titles without Grammy's permission.

With neither side apparently willing to back down, the Thai government has become involved in the dispute. Minister of Culture Suparn Valaisathien said Dec. 12, 2001, that it might be necessary for the Intellectual Property Department to collect fees and distribute them among record companies.

The deputy commerce minister said the system would be based on that operated by Phonographic Pro- duction (SEA).

Both GMM Grammy and RS have accused each other of damaging the music industry and, according to local newspapers, have encouraged karaoke operators not to pay their rival.

Jazzland Is Home For Acoustic And Electronic Jazz

BY KAI R. LOTTHUES
Oсло—For someone who is uneasy with the music industry at large and who would prefer to spend his days in his own studio, it is somewhat ironic that Jazzland Recordings owner Bugge Wesselsift finds himself right at the forefront of the international jazz music industry.

What started out five years ago as an imprint to cater to his own musical inclinations (because no other labels were showing any interest in the former Arild Andersen and Jan Garbarek collaborator) has grown into a revered home for acoustic and electronically generated jazz by such artists as Mari Boine, Beady Belle, Sidsel Endresen, and Eivind Aarset.

Jazzland is licensed to Universal Music Norway for the world, with setups already in place in Europe, Japan, and Canada. The U.S. affiliate of Verve/Universal is expected to start rolling out the label's catalog later this year.

Wesselsift has the advantage of a top-level stamp of approval by Wulf Muller. Universal Music International's London-based VP of international marketing for classics and jazz, "Calling anything a new con- ception of jazz is a pretty strong statement," Muller says, referring to pianist Wesselsift's 1996 solo debut album "Mangerie," which carried the subtitle "New Conception of Jazz.

"If you hadn't heard of this guy before and read that he claims to have a new conception of jazz, you would think, 'What's the point?'. But he gets away with it." Wesselsift is no stranger to controversy, and he doesn't sell himself short. "I'm sitting here a little bit along with the rest of the world. Last year, in a New York Times article, he was quoted as saying 'American jazz belongs in a museum.' And to Billboard, he says, "I just don't fancy the music. It's too pretentious."

Suddenly, I'm sitting here like some sort of label executive, deciding who gets to release their music on my label. I sincerely don't believe that music and business match, but I realize there needs to be some sort of business platform to get the music out." Sten Nilsen, a former jazz prod- uct manager at PolyGram Records Norway who is now Wesselsift's sole employee at Jazzland, explains, "Bugge's comments in the New York Times sparked a lot of debate. A lot of people feel that Europe is deliver- ing some of the best jazz right now, while other people are of a different opinion. Verve, for in- stance, has a great catalog, but most of their new releases are quite polished and not very interesting. There is definitely a void for Jazzland."

Universal Music Con- sulting seems to agree about Jazzland's importance, and the label has been en- themed in such territories as the U.K., Spain, Germany, France, and the Netherlands. Last fall, during Jazzland's fifth-anniversary concert series at the Blue in Oslo, company executives from all over Europe lined up to ex- perience concerts by such artists as Wes- selsift, Endresen, and Beady Belle.

Jazzland's 16-piece catalog has sold a combined total of 140,000 units worldwide since 1996. Some 30% of those sales took place last year, when the markets of Japan and Canada were added and the label released successful albums by Beady Belle and the new album by Wesselsift.

For the U.S., Nilsen says they want to carry out the same strategy that has proved to be successful in Europe—working with 12-inch remixes through independent distributors and selecting the label through word-of-mouth. "I don't want Universal in the U.S. to just send records out to the retailers and set up some posters there." Nilsen says. "There needs to be a common ground somewhere." Muller adds. "At Universal, we want to cover all aspects of improvised music, and Jazzland gives us a certain edge in that market. We're more about electronic grooves. Now they're going into a more acoustic direction but still with a hip, modern style that we want to be involved in."
McDermott Creates ‘A Time To Remember’ On Angel Records

BY LARRY LeBLANC

TOURNAMENT—John McDermott, one of Canada’s leading recording artists for the past 25 years, is currently enjoying the fruits of his international close-up.

It’s likely to happen via an upcoming 90-minute U.S. TV special and a companion album. Both are titled John McDermott—‘A Time To Remember’.

Taped in November 2001 at the Living Arts Center outside Toronto, the TV special premiers this month on PBS member stations in the U.S. The album is released Feb. 26 in the U.S. by Angel Records and in Canada and the U.K. by EMI.

The TV show is a product of McDermott Productions in association with WGBH TV-Boston. Arrangements are handled by musical director/conductor Frank McNamara, who also produced the album.

Two of these projects carry a striking connection for McDermott. He has a catalog of 10 albums, which have achieved overall sales of 1 million units in Canada. McDermott is also known to American audiences as an original Tenors, who achieved U.S. gold with their 1999 eponymous debut.

While McDermott toured the U.S. three times with the Irish Tenors and appeared on a follow-up album, he decided to make his own inroads into the U.S. market. “It was fun with the guys, but I had other ideas I wanted to pursue,” McDermott says. “Self-managed McDermott is booked by McDermott Entertainment in Boston.”

Capitol Records Jazz/Classics president Bruce Lundvall says, “John has done an extraordinary job of finding an adult market and appealing broad to them. He has started to sell well in America, and this PBS special is the perfect showcase. Every facet of what McDermott is, is beautifully captured on the show.”

Angel Records product manager Josh Gold says the label’s strategy is to promote the PBS special and album aggressively and then introduce McDermott’s back catalog in the U.S. this fall.

While McDermott had U.S. success with his 1996 TV-marketed Northport Marketing album, The Danny Boy Collection—which has sold 400,000 units via mail order to date—his previous U.S. releases on Angel (Battlefields of Green, Christmas Memories, and Remembrances) failed poorly.

“John has had some ups and downs with Angel, because his repertoire isn’t classically and they didn’t have the vehicle to promote him,” explains EMI Music Canada president Deanne Cameron, who signed McDermott a decade ago. “PBS is that vehicle. Gold agrees: “This will be your very special successful and a very successful record.”

With a bell-like tenor, McDermott performs traditional Scottish and Irish songs, as well as easy-listening pop standards. He is, perhaps, a throwback to the great Irish tenor John McCormack, “a U.S. sensation in the early 1900s, as well as such later top music crooners as Bing Crosby, Perry Como, and Roger Whittaker.

EMI Music Canada director of special products Eddie Colero notes, “People, especially older people, love John. At concerts, they sit there and cry.”

Tim Baker, head buyer at the 32-store Sunrise Records chain in Toronto, says, “McDermott’s albums sell. He’s got a good voice and knows his audience. We’re looking for big things with this album.”

For his new projects, McDermott selected songs reflecting both his extensive catalog and his Scots-Irish heritage, including “Sleve Boy Song,” “Song for the Mira,” and his signature tune, “Danny Boy.”

McDermott also salutes war veterans with performances of “Christmas in the Trenches” and “Battle Hymns of the Republican,” as well as a medley featuring “Roses of Picardy,” “Lillie Marlene,” and “We’ll Meet Again”—songs that were popularized during wartime.

The show-stopper of the TV program is McDermott’s performance of Phil Coulter’s “The Old Man,” dedicated to his father, Peter McDermott, who passed away in 1995. With his sister Margaret and several of his brothers sitting in the audience, McDermott’s performance of the song “As I got peace with Margaret,” he says, “I thought to myself, ‘Jesus, here we go.’

The ninth of 12 children born to a father from County Donegal in the Irish Republic and a mother from County Antrim in Northern Ireland, McDermott was born in Priesht, Scotland. The family moved to Canada in 1965. After high school, McDermott worked as a shipper and a salesman at Specialty Chemical, followed by a stint in the circulation department of The Toronto Sun. He occasionally performed at weddings, family gatherings, and friends’ parties.

At one of these parties, newspaper magnate Conrad Black, CEO of Hollinger—which owns such titles as The Telegraph and London and The Chicago Sun-Times—heard McDermott and agreed to finance an album. This was Danny Boy, put together as a 50th-anniversary surprise for McDermott’s parents. The album, released by EMI, was eventually certified double-platinum (200,000 units) in Canada.

In 1993, McDermott quit his day job. “I’m really enjoying what’s happening,” he says. “I’m glad I did it.”

BY KAI R. LOFTUS

OSLO—MTV Nordic is overhauling its music and programming output to accommodate more non-Swedish artists from the region and increase the rotation of his hip-hop, R&B, and indie rock at the expense of pop songs, according to the Stockholm-based network.

The change follows months of criticism by the music industry in Denmark, Finland, and Norway that the network favors the Swedish market.

Among of the changes taking place: a new prime time slot targeted toward hip-hop and R&B, and a new chart designed to replace the sales-determined Nordic Top 5.

The new show, with regular entries and five “challengers” determined by viewers’ mobile-phone text messages and Web votes, will air Mondays 9 p.m.-10 p.m. A condensed rerun will be broadcast Tuesdays through Thursdays 9 p.m.-3:30 p.m.

MTV Nordic is also stepping up its coverage of local events in Scandinavian, including music festivals and award shows; it recently showcased MIDEM in Cannes to cover a number of Norwegian initiatives there.

Some six months after the London-based head office gave MTV Nordic and other sister networks

greater autonomy, MTV Nordic now has 25 employees—out of a total of 45 people—working in music scheduling and programming capacities. During that six months, MTV Nordic has launched its daily morning show Morning Glory and initiated a new playlist category—Fresh—that allocates 80 spins during one week for one specific artist. Recent fresh videos include Incubus’ “Nice to Know You,” White Stripes’ “Fell in Love With A Girl,” the Crash’s “Lauren Caught My Eye,” the Avalanches’ “Frontier Psychiatrist,” and Riky R’s “Epic” and “Poor Lando.”

According to MTV Nordic GM Staffan Rosell, 5%-10% of MTV Nordic’s output is produced regionally. MTV Nordic Talent and artist relations manager Anna Marselis notes, “We’ve been perceived as being too Swedish in our output. Now we’re also talking to artists from Sweden, Finland, and Danish music wonders, and as a Nordic channel we’re been first at playing artists like Sonder Lere, Jupiter Juice, Roydsopp, and the Crabs.”

Other non-Swedish videos from the Nordic region currently on the network include Emmi’s “Solitary Motion” (EMI Music Finland), Jakob Faber’s “Between the Lines” (Sony Music Norway), Vincens’ “A Letter” (Warner Music Norway), Sondre Lerche’s “Sleep on Needles” (Virgin Records Norway), Dimbuk MO’s “Super Electric” (Sony Music Finland), and Jupiter Days’ “Empty Space” (Sony Music Denmark).

MTV Nordic music programming manager Kai R. Loftus adds, “We’re also increasing the rotation of new videos we endorse and reducing the rotation of videos that are established successes. Ultimately, we’re finding, we’re playing the music our viewers like and also the music they didn’t know they liked.”

MTV Nordic Overhauls Programming

.annotation: MTV Nordic and other sister networks

is more focused on making music videos available worldwide.

MTV Nordic dba

at www.americanradiohistory.com

is a commercial-free, non-profit educational organization.

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We would like to express our sincerest sympathy to everyone at Powerplay Music Video and Time/Space Corp. on the passing of Kevin Ferd.  

Kevin, we will truly miss you. You were one of the good guys.

From all of us at Frognmore Records, Linda Grace Tom Gavornik Kasandra Judy Cocuzza

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March 15-17, Million Dollar Black College Radio and Music Conference. Doubletree Club Hotel, Atlanta. 404-766-1785.  
March 19, 41st Songwriter Showcase, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9370.  
March 20-24, 32nd Annual Recording Media Forum, presented by the International Recording Media Assn., the Westin La Paloma, Tucson, Ariz. 602-279-1700.  
March 23-27, Winter Music Conference, Miami Beach Convention Center.

L.A. ART GRANTS: The National Academy of Recording Arts and Sciences will contribute almost $80,000 in grants to 21 Los Angeles arts and cultural organizations in conjunction with the fourth annual Grammy Fest celebration. Grammy Fest invites local organizations to connect their February music programs to Gram- my Award activities. This year’s grant money will be awarded to such organizations as the California Institute of the Arts, Children’s Museum of Los Angeles, Hollywood Arts Council, the Los Angeles Guitar Orchestra, the Los Angeles Philharmonic, and many others. Contact: Ron Roeker at 310-392-3777.

The Record in 2002

Audiocast is the company behind the Recording Industry Association of America’s (RIAA) website for the digital music industry. Audiocast, a subsidiary of Banta Corporation, is responsible for the content management and development of RIAA’s digital music sections, including the new RIAA 101, which provides consumers with the information they need to understand the digital music industry.

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May 9, Steven J. Mark and Brian Celebrity Golf Tournament, presented by the UFA Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, Ninth Annual Race to Erase MS, benefiting the Nancy Davis Foundation for Child Development. Century City Plaza Hotel & Spa, Los Angeles. 310-440-4482.


May 29-31, Emerging Artists and Technology in Music Conference, MGM Grand Hotel. Las Vegas. 702-394-5000.

Solution to this week’s puzzle (page 94)

Submit items for LifeLines, Good Works, and Calendar to Jill Peselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jillPeselnick@billboard.com.