Columbia's Kidjo Bares Her 'Black Ivory Soul'

BY JILL PESSELNICK

LOS ANGELES—It's a long story, one filled with pain, emotional confusion, and ultimately, jubilation. West African singer/songwriter Angélique Kidjo just cannot explain the origins of Black Ivory Soul—a deeply joyful and always passionate expression of the kinship between African and Brazilian music, which is due in stores March 19 on Columbia—without discussing the history of her native Benin and her first exposure to the horrors of slavery.

The set is her seventh solo album and her first studio project for Columbia. It can be directly attributed to a day when Kidjo, at the age of 15, first learned about apartheid in South Africa. She recalls being in a rage of such force that she could not speak to her beloved parents for a full day. Still reeling from the knowledge that Benin citizens had been exported for years to Brazil as slaves (who were known among traders as "black ivory"), Kidjo did not know how to fully deal with her emotions.

"My parents were wise enough to let me go on and on," Kidjo says. "When I calmed down, they told me, 'We understand your feelings, but you cannot react like that. It's nobody's fault. It's the past.' In the future, your duty as a human being is to make your life and work bring all human beings together.'

From early on in her career as a musician, (Continued on page 86)

Congress Sees Napster Case In Antitrust Light

BY BILL HOLLAND

WASHINGTON, D.C.—Federal lawmakers say they are now more concerned about industry antitrust and ownership issues after the Feb. 21 ruling by a judge denying a request by the Recording Industry Assn. of America (RIAA) and music publishers for a summary judgment in the copyright-infringement case against Napster.

Judge Marilyn I. Patel of the U.S. District Court for the Northern District of California ruled instead for a stay or continuance of the case, because she feels Napster's allegations (Continued on page 68)

Grammy Stars & Surprises

'O Brother,' Keys, U2, Train Among Winners

BY GAIL MITCHELL

LOS ANGELES—Music's rich heritage and promising future were the cornerstones of the 44th annual Grammy Awards held Feb. 27 at Los Angeles' Staples Center.

The surprising Cinderella story of the O Brother, Where Art Thou? soundtrack—a best-selling roots music album that did not receive any radio airplay—traveled full-circle with its cache of four wins, including one for album of the year. The Lost Highway project's helmer, T-Bone Burnett, also received the honor for producer of the year, non-classical. O Brother, Where Art Thou—which, according to SoundScan, has (Continued on page 83)

Mould Joins United Musicians

BY CHRIS MORRIS

LOS ANGELES—The March 12 release of Moduless, Bob Mould's first album in four years, will mark both the box of the singer/guitarist's own label, Gramany Music, and the company's association with United Musicians, the label collective founded by artists Aimee Mann and Michael Penn.

Mann's manager, Michael Hausman—who is also a principal in United Musicians—says Mould and his label are ideal components for the artist-dedicated operation.

"It's really a very specific artist who wants to do this kind of thing," Hausman says. "It's an artist at a certain point of their career who (Continued on page 87)

ON MARCH 9, 1949, DEAN MARTIN MADE A SPECIAL TRIP TO NEW YORK TO RECORD A NEW SONG, "DREAMY OLD NEW ENGLAND MOON", FOR CAPITOL RECORDS. THE SONG WAS WRITTEN BY PHILADELPHIA COMPOSERS, MORTY BERK, FRANK CAPANO AND MAX C. FREEDMAN, AND IS CURRENTLY INCLUDED IN MARTIN'S C.D. RELEASE, "THE CAPITOL YEARS" WITH PAUL WESTON & HIS ORCHESTRA AND THE MARTINGALES. THE SONG IS PUBLISHED BY CAPANO MUSIC OF GIBBSTOWN, NEW JERSEY

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Turkewitz Travels Globe Foiling Pirates
Music Industry Expert Sends New List Of Culprit Nations To U.S. Trade Officials

BY RAY WADDEL
LOS ANGELES—From a live-entertainment standpoint, Feb. 28 was a historic night in Los Angeles, with four superstardom concerts, four different venues, and four competing promoters—all for a common cause. The Concerts for Artist Rights in L.A. (Billboard, Feb. 10) sold-out several groups some $28.8 million and are projected to netted the Recording Artists Coalition (RAC) $2.5 million.

Perhaps the highest-profile showcase of the four took place at the Great Western Forum and featured a lineup of the Eagles, Billy Joel, Stevie Nicks, David Foster and Sheryl Crow, as well as surprise appearances by Tom Petty and Dixie Chicks' Natalie Maines. Clear Channel Entertainment (CCE) produced the Forum show with assistance from Nederlander Concerts. Sources say the gross on the Forum show is expected to be worth some $1.5 million, with ticket prices ranging from $40 to $175.

"It was a spectacular show," says Billy Joel. "From a music perspective, it was more than everyday everybody's expectations."

Eagles member Don Henley addressed the crowd about the goals of the RAC at the beginning of the Forum show. During his set, Joel—the 1994 Billboard Century Award honoree—told the audience that he had "hated the music business [for] 25 years. And they were in L.A. I don't want that to happen to rockers elsewhere."

The Universal Amphitheater show, produced by House of Blues (HOB) Concerts, sold all of its 6,089 tickets the day they went on sale. It featured a country lineup of Dwight Yoakam, Trisha Yearwood, Eastern Shores and Sheryl Crow, with guest appearances by Earl Scruggs and Crow. The show grossed $474,615 from tickets priced at $45, $65, $85, and $125.

"It was like four headliners, because each artist brought down the house," HOB Concerts senior VP Larry Vallon says of the Amphiasther's all-star country line-up. "There was a good Nashville contingent in town, and it was a really nice backstage hang."

Goldenvoice, a partner of the AEG Live firm, produced the Long Beach Arena rock show, with a lineup of No Doubt, the Offspring, and Weezer. That show did $628,550 from a sellout of 12,761.


Speaking before the concerts, Henley said of the box-office take: "We're going to raise a significant amount of money, and we're going to pay some outstanding bills with it. This is an awareness-raising exercise, but the money that we're going to generate is not insignificant."

The money will go toward existing debt incurred by the RAC. "We have bills to pay, and all the way back to May 2000 from lobbying and lawyering that was going on with the work-for-hire issue," Henley says. "We've had people working for us on a pro-bono basis and a pay-later basis."

Some of the funds are also earmarked for fighting the music industry's exemption from California's seven-year statute. "We have a lobby group in Sacramento [Calif.] that we've hired, and they've running a tab since January, so to speak. But there will be enough left over for future work," Henley adds he expects more RAC concerts "as time goes along."

Additional reporting by Melinda Neuman in Los Angeles.
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MARCH 9, 2002 • VOLUME 114, NO. 10

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ChartBeat

A "Funny" thing happened on the way to The Billboard Hot 100. Ja Rule has become the fifth artist in the rock era to succeed himself at No. 1. He is the first artist to do so since August 1997, when Puff Daddy had two consecutive chart-toppers. The other only artists to accomplish this since 1955 are Elvis Presley, the Beatles, and Boyz II Men.

With the advance of “Ain’t It Funny” to No. 1, Lopez and Ja Rule both have three No. 1 hits apiece. Lopez accumulated her trio of chart-toppers in slightly less than three years. Ja Rule has had three No. 1 hits in seven months. The last artist to have three No. 1 hits in a seven-month period was Monica. “The Boy Is Mine” (recorded with Brandy), “The First Night,” and “Angel of Mine” all topped the Hot 100 between August 1998 and February 1999.

Ja Rule’s chart feats could soon be eclipsed by his singing partner on “Always On Time.” Ashanti has accomplished what few before her have done—her first three chart entries are all in the top 30 this issue. She is not only No. 2 with “Always On Time,” but she is No. 15 with Fat Joe on “What’s Luv?” (Terror Squad/Atlantic) and No. 29 with her own single, “Footloose” (Murder Inc/Def Jams). With “What’s Luv?” and “Footloose” bulleting, Ashanti could soon have a hat trick of titles in the top 10.

That still wouldn’t be a record, thanks again to the Beatles. The A-sides of their first three chart entries held down the top three positions the week of March 14, 1964. “I Want To Hold Your Hand” was on top, followed by “She Loves You” and “Please Please Me.” With “My Bonnie (Lies Over The Ocean)” at No. 26 that same week, the Beatles’ first four chart entries were all in the top 30 at the same time.

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* Source: Nielsen coverage ratings among ad-supported cable networks. 8-10pm, 2/17/02.
WIPO Treaty To Come Into Force Without EU Backing

**BY GORDON MASSON and KAI R. LOHUIS**

LONDON—The first global legal framework for record companies to protect repertoire on the Internet will come into force May 20, after Honduras became the crucial 30th nation to ratify the World Intellectual Property Organization (WTO) Performances and Phonograms Treaty (WIPT).

The WIPT was one of two treaties initiated in 1996 by the United Nations’ Geneva, Switzerland-based WIPO to provide guidelines to the music industry and its commercial partners for operating within the digital arena. Both the WIPT and the other 1996 treaty, the WIPO Copyright Treaty—which comes into effect March 5—are ratified by the U.S. But several major markets, including the European Union, have yet to ratify the treaties.

Welcomed by the International Federation of the Phonographic Industry, the WIPT has also received backing from artist management and online music services, though doubts remain regarding whether it can be properly enforced. In essence, the WIPT modernizes the Rome Convention of 1961 and grants record companies exclusive worldwide rights to reproduce and distribute repertoire via the Internet, while also making labeling legal when backing to use such technical measures as encryption to curb unauthorized exploitation of CDs.

PPI London-based chairman/CEO Glen Copeland explained in a statement, "The WIPT provides essential tools for the record industry to do business online and strengthens our industry’s protection from piracy on the Internet."

The WIPT’s coming of age has also been welcomed by those representing the artist community. Music Managers Forum legal adviser Nigel Parker notes, "We’re already included within the ambit of this treaty through our membership of the European Community. Basically, the way in which we will fulfill our obligations under the WIPO treaty is by the enactment of laws to enforce the harmonization directive on copyright in the information society, and that is due to happen by the end of this year."

"Emphasis must be placed on getting the WIPO treaty through before the end of the year, for it is crucial to our business interests," says Paul Myers, founder and CEO of peer-to-peer music file sharing service Wiippt, says, "The key to this whole issue is how well it is policed. In my view, until every world territory is included, this is not 100% effective."

Urging better enforcement to back up legislation, Myers says, "Unless there is an internationally approved task force that goes in, closes down, and ceases operations before an operation gets too popular, rights owners will always be far too far behind the curve to really get any major gains. Legislation is one angle, but the entertainment industry must compete head-on and start building value for the consumer again from the ground up. By offering services and pricing options that are both out of touch with consumer requirements and as exciting as a sight-seeing tour for the blind in Luxembourg in the rain, only half the problem is addressed with legislation."

Parker adds, "The point of all this stuff is that the law is still developing, and we’re still a long way from finding out how the ultimate scheme is going to work. But the theory is that if everybody has more or less the same law, and in particular recognizes the rights of performers and copyright owners, that will enable people to take advantage of the Internet and drive more business that way."

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**In The News**

- **The Copyright Arbitration Royalty Panel (CARP), in its recommendations to the Library of Congress, has called for direct payment of non-subscription Webcast digital royalties to recording artists. This means that artists or their agents will receive their statutory 50% of royalties from monies upfront rather than having them assigned to their label royalty accounts. Most artists have unencumbered balances, which means they might never have seen the monies. The royalties will stem from licenses of non-subscription, "streamed" digital public performance of sound recordings by Webcasters and commercial broadcasters simultaneously. The CARP decided Webcasters and commercial broadcasters should pay 0.14 cents per performance for stand-alone streaming digital Webcasts and 0.07 cents per song for digitally-simulated AM or FM broadcasts.

- Silverline Records has signed a long-term licensing deal with Sanctuary Records to release DVD-Audio titles. The deal gives Silverline—the first label to release a DVD-A disc—exclusive license rights to produce DVD-A discs based on 140 past and future Sanctuary albums. Beginning in April, Silverline will release several titles each month from such acts as Joe Primo, Bob Marley, Worldwide Panic, Styx, and Lynyrd Skynyrd.

- Paul McCartney’s Drivin’ USA tour will begin April 1 at the Oakland (Calif.) Arena and include 27 shows, including multiple in some markets. Clear Channel Entertainment (CCE) will produce all dates except those in Washington, D.C.; Dallas and Tampa, Fla., which will be produced by AEG Live. The Los Angeles stop on the tour will be co-produced by CCE and AEG Live. On sales are expected to be announced in the coming days, and sources say a second leg is also being considered.

- Clear Channel Communications’ fourth-quarter net loss nosed doubled to $365.6 million, or 61 cents per share, as revenue fell 7.8% to $1.86 billion. It expects to take a non-cash charge of $15 billion-$25 billion because of a new accounting standard requiring it to write down goodwill and other intangible assets that have declined in value. The same rule is forcing AOL Time Warner to take a $40 billion-$60 billion charge (Billboard, Jan. 19).

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**New Lobby Against Pro-Labor Bill**

**BY BILL HOLLAND and MELINDA NEWMAN**

WASHINGTON, D.C.—The California Music Coalition (CMC), a new lobbying organization composed of 29 major labels, 14 artists, and other auxiliary music-related California service companies—but not any artist members—has formed to oppose California State Senate Bill 1246, which would provide the state’s personal service contract statute.

The Recording Industry Assn. of America (RIAA), which has been lobbying against the change, is a member of the CMC and is helping fund the organization, as well as soliciting members to join.

Under the state labor code, recording artists are the only employees who can be held to personal-service contracts for more than seven years. Bill 1246 aims to repeal the subsection of the California statute that allows labels to sue artists who leave owing undisbursed albums.

CMC’s members contend that repeal of the subsection would have “unintended consequences” and increase California labels’ risk in investing in artists, thereby leading to decreased record company investment in new artists and the potential loss of industry revenue.

A number of CMC’s members, including Concord Records head Glen Barros and Ark 21 founder Miles Copeland, act as representatives for the group. If this bill passes, Barros says, “my ability to discover, represent, and promote new talent would be reduced. This bill has benefits for the labels who have already made the grade [but works] to the detriment of small businesses like ours.”

RIAA president/CEO Hilary Rosen devotes more time to media attempts to polarize labels and artists. “It’s more like a family feud,” Rosen says. “We’re not here to attack anybody.” The RIAA spent more than $360,000 on lobbying fees and political contributions in California in fourth-quarter 2002 (Billboard, Feb. 11). Recording Artists Coalition co-founder Don Henley, who supports Bill 1246, called the formation of the CMC “overkill” and “an idle threat,” adding “they were doing business very successfully in the state of California for over 40 years before they got this statute subsection in 1987.”

Barros tells Billboard that Rosen “contacted me about this issue. There’s no question that there are many, many problems with record contracts being unfair to artists, but I think the artists are jumping on the wrong bandwagon here.”

Concord is owned by Act III Communications, Norman Lear’s Los Angeles-based multimedia company.
Second Chance Spells Success For Rimes’ ‘Moonlight’

BY STEVE GRAYBOW

NEW YORK—It has been more than a year since LeAnn Rimes’ “Can’t Fight the Moonlight” failed to ignite interest at top 40 radio during its initial run on The Billboard Hot 100. But due to an aggressive radio campaign, the song is now poised to become Rimes’ biggest hit at that format to date.

In August 2000, the soundtrack to the film Coyote Ugly—which featured four new Diane Warren-penned songs sung by former American Idol contestant LeAnn Rimes—was released as a commercial single. It spent a respectable 20 weeks on The Billboard Hot 100; however, it never made it to the top 71 in its chart week, based on airplay drawn largely from country and adult contemporary radio. “Can’t Fight the Moonlight” peaked at No. 61 on the Billboard Hot Country Singles & Tracks chart in the last week of November 2000 and at No. 15 on the Adult Contemporary chart two weeks later.

That would have been the end of the song, had it not been for “the soundtrack’s subsequent success as a video rental and cable-TV feature. ‘The single had not connected with top 40 radio, but the soundtrack was selling 15,000-20,000 copies a week,’ Curb VP of promotion Bob Catania recalls. ‘Meanwhile, the Graham Shack dance remix of the song had hit No. 1 in 12 international countries, and several key top 40 stations—including KHTT Tulsa [Okla.] and WABF Allentown [Pa.]—were enjoying success with the song.’

During this time, Rimes was engaged in multiple court battles, including a suit against her father—who was also her former co-manager and producer—that was finally settled this past summer. “I was another to free herself from a contract she signed with Curb when she was only 12 years old. (The singer is now 19.)” This latter conflict was rendered moot when, in November 2001, Rimes withdrew her suit against Curb and renegotiated her contract with the label (Billboard, Dec. 3, 2001).

While Rimes and Curb were in the midst of their skirmishes, the label was positioning “Can’t Fight the Moonlight” as the song to cross Rimes over from country into pop. Previously, the singer had seven songs reach the Hot Top 100, but by 1997’s “How Do I Live,” the label was considering a country artist, even though the song was not a hit at country radio. “(Can’t Fight the Moonlight) never rose above No. 61 on the country charts.

“This was a song that took a while to connect with its audience,” songwriter Warren admits. “I kept hearing people say that kids wouldn’t relate to the concept of ‘moonlight,’ that it was too much an idea for the song’s audience. Well, obviously 14-year-old girls, who were the soundtrack’s target audience, do relate.”

“Can’t Fight the Moonlight” re-entered The Billboard Hot 100 at No. 97 in December 2001 and took only 10 weeks to hit the top 20 in its second run. It is No. 11 this week. “We probably have 99% of the stations we are going to get locked down by now,” says Catania, who hopes to push the song into the top 10 of the Hot 100. The track also entered both the Adult Contemporary and Adult Top 40 Tracks charts for the first time when Curb began reworking it.

Former president of music for Disney Motion Pictures Kathy Nelson (now president of film music for Universal Pictures), a key player in assembling the Coyote Ugly soundtrack, says Rimes was originally contracted to sing only one song. “Please Remember,” Nelson recalls, “She had heard that song and loved it, so it was easy to get her to record it. I suggested LeAnn sing all four of the songs Diane wrote for the movie, because she was looking to break into the pop world. A soundtrack was an easy way for her to do pop songs without making a big commotion about LeAnn Rimes the country singer recording a pop album.”

With Rimes’ increased contribution, the ending of the movie was quickly rewritten to allow the singer to make an appearance. She sang “Can’t Fight the Moonlight” in a pivotal final scene, thus enabling viewers to associate the singer with the future radio hit.

KHTT Tulsa PD Carly Rush says, “We just felt it was a song that sounded good on the radio. It is up-tempo, it is fun, and it fits perfectly between an urban and a rock song.” KHTT placed the original version from September 2000 until February this year, before switching to Stack’s dance remix “just to freshen things up.” Rush adds, “It is a perfect song to connect with female listeners.”

Word Rerecords, Woos Landis

BY DEBORAH EVANS PRICE

NASHVILLE—After months of speculation, Atlantic Records Christian division president Mitch Mills has moved to Word Entertainment from his hands tied during the nine months we were on the block. This is me implementing changes [that] I’ve been wanting to implement during the entire period. I’m utterly delighted. I talked to a lot of people, and Barry’s the guy.”

Landis is well-known for successfully taking some traditional artists such as News One to the generic market. “Many things attract me to him,” Mimm says about Landis, “such as his reputation in the industry, the incredible success he’s had in the past, outside the box at Atlantic Christian, and the existing relationships he’s got with the rest of Warner Bros. Records and the rest of the WEA family.”


Since its sale, Word has undergone several waves of layoffs and restructuring. Last month, the Los Angeles music-publishing office closed. Ever- land Entertainment and its special products division were consolidated into other departments within Word.

Ten employees lost their jobs, including Word Label Group president Loren Balman, executive director of special markets Chris Smith, and senior director of A&R, special markets Bubba Smith.

With these latest changes, six more employees exited, including Squint Entertainment VP/GM Hugh Robertson, Word Records VP/GM Elisa Elders, creative services VP/GM Chuck Nelson, Word senior VP of A&R Judith Hinchard (formerly Voltz), and executive assistant Mari O’Neill. Shawn McSpadden has been vp of creative.

Mimm’s goal with the restructuring was to create a new business model. “When we acquired the labels, we’ve taken out the two GMs. It’s a different model as to how record labels work. Instead of the old model—where you’ve got two total separate staffs, not talking to each other, each running a separate label—Barry will be president of the Word Label Group.

He will have imprints and a fully staffed organization that will work all of the labels. There’ll be specialists on staff that will deal with different genres of music. I think it’s a cleaner, more efficient model.”

As for the fate of Squint—the indie label launched by veteran artist/pro- ducer Steve Taylor that Word absorbed last year—Mimm notes, “Squint is still very, very, very alive. We have an inhouse Christian acts division.

There will be marketing, radio, and sales people devoted to Squint.” Its roster includes multi-format success story Sixpence None the Richer and new acts SoulShine, 38th Parallel, and Allig.

At this press time, there was no official statement on the fate of Atlantic’s Christian division. But it will likely be shuttered, as Word takes over sales and marketing functions for Atlantic acts (P.D. and Plus One). Both groups were already signed to deals with Atlantic’s New York office. Both will continue to have their product worked to the Christian retail market through Word, which will handle marketing and dis- tribution of Atlantic Christian product.

Word Rerecords

RECORD COMPANIES: Billy Pough is promoted to senior VP of promotion for MCA Records in Santa Monica, Calif. He was VP of R&B promotion when he presented the MVA Awards. Tom Mackay is promoted to VP of A&R for Republic/Universal Records in New York. He was senior director of A&R. Mitch Mills is promoted to VP of promotion for Arista Records in New York. He is Northeast regional representative.

Atlantic Records names James Wilson senior national director of promotions in Dallas. Dan Smalls North- east regional manager in New York. Travis Nuckles Southeast regional promotion manager in Atlanta. And Jay Scott mid-Atlantic and Ohio valley regional promotion manager in Washington, D.C. They were, respectively, Southeast regional representative for Priority Records. Southeast regional promotion manager for Warner Bros. Records, owner of Jaguar Entertainment, and Northeast regional promotion rep for Motown Records.

Leslie Hermsdorfer is named marketing manager at Putumayo World Music in New York. She was a management associate at ANL Productions.
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Luis Fonsi’s ‘Secret,’ ‘Feeling’ Universal Latino Artist Cuts Spanish And English Sets

BY LEILA COBO
MIAMI—Take a good look at Luis Fonsi, for he may very well be the new face of Latin pop. Born in Puerto Rico but raised in Orlando, Fla., Fonsi is a bilingual product of Latin parents and American upbringing. He’s at ease with two lifestyles, two kinds of music, two languages, and two cultures. His first demo, recorded when he was 18 years old, featured one Luis Miguel song and one Brian McKnight song. So it’s fitting that after two Spanish-language albums with Universal, Fonsi, who sings in a naturally soulful high tenor, says he is set to make his crossover to English in unique fashion, releasing an album in each language within the space of a few months. *Amor Secreto* (Secret Love), due March 12 on Universal Latino, will be an all-English disc due July 2 on MCA. In what Universal and MCA execs hope will be an act of syn-chronicity, *Fight the Feeling*’s first single, “Secret,” will go to radio simultaneously with the Spanish version, which will be the second single from the Spanish album.

Fonsi’s challenge is daunting. Unlike other Latin acts that have attempted crossovers—namely Shakira, Ricky Martin, and Marc Anthony—he is not a huge star in the Latin market. His debut album, *Comenzaré* (I’ll Begin)—released in 1998 in Colombia, Venezuela, and the U.S.—sold 150,000 copies, most of them in Puerto Rico. The follow-up, *Éterno* (Éternal), released to the entire region, sold 250,000 copies.

His first two albums were traditional Latin pop/latin discs. This time around, he’s returned to producer Rudy Pérez, who worked on *Éterno* to produce his Spanish balads. Among them is the title track, *Quisiera Poder Olvidarme de Ti,* which is No. 10 on the *Billboard* Hot Latin Tracks chart this issue.

“For us, it was about finding an artist who not only had a Latino base but could go into the English market,” MCA marketing director Tina Simpkin says. “For the English market, he’s a perfect fit. He’s going to appeal to a very aggressive, teen female fan.”

While approximately half of *Amor Secreto* is made up of Fonsi’s Latin-market signature, “slash your wrist” love songs, the English language has a decidedly more uptempo feel and a more urban flavor. If some of Fonsi’s new material is reminiscent of ‘N Sync and Backstreet Boys, it’s no coincidence. As a high-school student in Orlando, Fonsi was friends with ‘N Sync member Joey fatone (they’re still close) and sang with him in a don-wop group.

“I’ve always tried to set myself apart as an artist [by doing] a little bit of both worlds,” Fonsi says, talking over lunch in Miami Beach. “I can do the conservative, romantic stuff, but then again I can do something uptempo, edgy, with big chords. That’s the way my concerts are.”

Artemis’ Beth Nielsen Chapman’s Talent Goes ‘Deeper Still’

BY PHYLLIS STARK
NASHVILLE—Beth Nielsen Chapman is unrivaled in her talent for creating beautiful, moving songs out of sadness and personal tragedy. “Sand and Water,” for example, which was written after the 1994 death of her husband from cancer, inspired Elton John to perform it as a tribute to Princess Diana during his 1997 tour.

So in listening to Chapman’s new album, *Deeper Still,* it’s easy to assume she was moved to write songs like “Angels by My Side” and “There’s a Light” because of her recent bout with breast cancer. Amazingly, though, Chapman was diagnosed in a few days after the album was completed in August 2000.

“My whole year ended up being about getting well instead of putting a record out,” she says. But the album’s songs “actually brought me a lot of comfort when I was going through chemotherapy and all these difficult, difficult things.”

*Deeper Still,* due March 26, is Chapman’s first collection of new material in two decades. It’s also her debut for Artemis Records. After about 10 years with Reprise, Chapman felt she needed a change. “The approach I’m taking with this record,” she says, “is not that it’s a little bit more like a partnership.”

The album, which Chapman produced, includes vocal turns with John Hiatt, jazz singer Andy Bey, Bonnie Raitt, John Prine, Emmylou Harris, John Vanderslice, and song-writing collaborations with Tommy Sims, Annie Roboff, and Colorado poet Joe Henry, among others. Sims and Roboff also coproduced tracks with Chapman.

The album’s quietly lovely masterpiece, “Feathers Bones and Shells,” was inspired by her late husband. Backed by a piano and cello, she sings “I try to believe wherever you are/There’s a sky and a sea of blue/And someone you trust whose sheltering arms/Have finally comforted you.”

Chapman says that song is “almost like a final letting go to that sense of holding on. It’s not like I’m completely over it or I forget that wonderful love that we shared. It’s just like another step forward into the present and what’s ahead of me.”

The 11 tracks on her new album feature a range of tempos and moods, includ- ing the bouncy first single “World of Hurt,” just ship- ped to AC and triple-A radio.

Candy O’ Ferry, assistant PD at AC WMXJ Boston, appreciates the autobiographical quality of Chapman’s work. “Beth’s lyrics are supreme, thoughtful, and caring,” she says. “There’s always a story there, and that is exactly the kind of song AC women love.”

Artemis executive VP Michael Krumper says, “One of the biggest goals is just to get the word out about this amazing artist. She’s had a good amount of AC success and enorm- ous success with people covering her songs.”

Despite 22 years as an artist, Chapman is still best-known as the writer of hits recorded by others, particularly Faith Hill’s “This Kiss.” Chapman’s, whose tour to support *Deeper Still* begins March 18 in Alexandria, Va., is managed by Herb Jordan at Beverly Hills, Calif.-based Jor- dan East Entertainment and booked by Keith Case and Associates in Nashville. Her songs are published by BNC Songs (ASCAP), which is administered by Almo Music.

The experience of having survived cancer, along with being in a fulfilling new relationship, has been creatively inspiring for Chap- man. “I have the next two albums written,” she says. “They’re actually songs that have a deep sense of joy—most of them—and resilience, because that’s what I’ve been practicing.”
Sibling Carries On Clayton-Felt Legacy
DreamWorks Issues Former School Of Fish Frontman’s Final Recording

BY LARRY FICK
NEW YORK—Laura Baker is no
table effusive and upbeat when she
discusses her late brother, Josh Clay-
ton-Felt—a gifted young singer/
songwriter who tragically died two
years ago of a cancer-related illness
at the age of 32.

Instead of surrendering to grief,
she opted to process her emotions
by devoting herself to bringing his
music to the public. In doing so,
she says she’s making peace with
his passing, while also strengthen-
ing and extending the impact of his
creative life.

“Music was so important to Josh,”
she says. “It was one of the primary
ways in which he communicated—and
he did it beautifully. It was a
privilege to bring his music to the
world. I’m working to-
ward building his legacy.”

Baker, who now acts as the
manager of Clayton-Felt’s estate,
has begun building that legacy with
Spirit Touches Ground. The artist
completed the set—which was
issued on DreamWorks Feb. 12—
without knowing it was being
diagnosed with choriocarcinoma,
a rare and invasive form of cancer.
On Jan. 19, 2000, one month later,
he died.

SUBCONSCIOUS MESSAGE?
“It was so quick,” Baker says.

“While none of us was ready for that,
there’s grace and gratitude to be
found in the fact that he didn’t suf-
er a long and painful illness.”

Actually, the poetic, undeniably
otherworldly lyrical tone of Spirit
Touches Ground has lead Baker to
speculate if Clayton-Felt sub-
consciously knew that he was nearing
the end of this time on earth.

Some of the songs have a tone,
a feel that hints that on some uncon-
scious level, he knew that
something inside his body was changing
or that his time was becoming
increasingly limited,” she says.

Shortly after Clayton-Felt’s pass-
ing, Baker and her husband, Stephen
Baker—DreamWorks’ head of mar-
keting and creative services—set out
to find a label home for the set. After
some contemplation, DreamWorks
became the logical choice.

“This is a label where fresh and
unique recordings are warmly
embraced,” Stephen Baker says.

“We knew that this label would
handle this record with the dignity it de-
erves. It was a logical fit beyond the
obvious family connection.”

Since its release, Spirit Touches
Ground has enjoyed widespread
support. In addition to a spate of
critical praise, the project has ben-
efited from the efforts of retailers
who are committed to assisting in
elevating its visibility.

“This is a phenomenal piece of
work,” says James Lotten, man-
ger of a Borders Books & Music

in New York. “There’s a remark-
able story behind this record, and
that adds to its draw. But I believe
that we’d be talking about this
record in equally large terms re-
gardless of the fact that he died at
such a young age.”

Allison German, manager of the
indie outlet Ritz Discs in Columbus,
Ohio, agrees, adding that “it’s hard
to not listen to this record and feel
terrible sad. You listen to these
tunes and wonder what he might’ve done
next. In the end, this will be one of
the albums that will give an air of
mystery around it because of the
young age at which he died.”

In addition to support at retail,
Clayton-Felt’s story has been told on
VH1 and Good Morning America.

“It makes me sad to believe that
someone has to die in order to get
their story out there,” Laura Baker
says. “But I’m grateful that people
are responding so well to Josh’s
music and his story.”

The Internet has been a key factor
in spreading the word about the
project. Laura Baker maintains a
well-stocked Web site in Clayton-
Felt’s name (joshclaytonfelt.com),
which offers updated information on
the set’s progress. It’s also being used
as an information center for fans
interested in participating in street-
promotion efforts—which include
requesting cuts from the album at
local radio stations and passing
around promotional items like stick-
ers and CD samplers.

“It’s so exciting to see people
rally to the cause so passionately,” Laura
Baker says.

SPIRIT IN EARLY STAGES
Clayton-Felt’s early career can be
traced to Los Angeles, where he
moved after dropping out of Brown
University to form the band School of
Fish with Michael Ward (now of
the Wallflowers). The band was
signed by Capitol Records, and its
defbut album boasting the rock-radio
hit “Three Strange Days” sold
approximately 500,000 copies, according
to the label. The band released a second
CD, Human Cannonball, before

Clayton-Felt signed with A&M to
begin recording as a solo artist.

With Inarticulate Nature Boy
(1995), he revealed a knack for com-
posing through songwriting with
with rhythmic pop melodies.

Clayton-Felt supported the set by open-
ning for Tori Amos on her 1996 U.S.
tour. He followed the tour by recording
the potential follow-up CD, cen-
ter of Six. In the end, the disc was
among the many casualties of the
PolyGram merger.

While he awaited the fate of Cen-
ter of Six, the artist issued Josh
Clayton…Felt Like Making a Live
Record, drawn from his tour with
Amos, and Beautiful Nowhere, based
on early demo recordings. He sold
the old label the idea.

In 1999, Universal Music ac-
quired A&M and dropped many of
its artists, including Clayton-Felt.

Despite the industry’s efforts to
be beaten, he went back into the
studio and resumed working on tunes,
epitomizing his optimism as he faced
intensive treatment. “Josh’s pure
approach to music, his love of how it
felt to play music, mirrored his vision of
daily joy and I’m grateful,” says
Steve Felt, his father. “He was
beautiful. There was always a smile on
his face. He was always able to look at
the bright side of things. He loved
to laugh and was never afraid to
laugh at himself.”

News of Clayton-Felt’s passing
came as a shock to fans who’d been
monitoring his Web site for a Cen-
ter of Six release date. They imme-
diately went online to his myspace
page to express their grief. One wrote:
“From the first time I heard Josh’s
voice, I felt him. Through the beau-
ty and honesty of his music, I feel
him. I desperately want to know, just
what he will live on in his music; I will
pass it down to my son and he to his.”

Fans also pledged support for a
growing fund to launch an album. A
Washington, D.C.,
devotee wrote: “I have placed a link
on my Web site to Josh in hopes of
educating and informing folks about
his music and his inspiring legacy.”

That’s the energy that keeps the
spirit of Clayton-Felt alive. “I’ve
learned so much about how a per-
son lives on beyond physical form,”
he said. “I continue to see signs that
Josh will never really leave me. His
spirit and his music will be with me
forever.”

BACK IN THE SADDLE: Daniel Johns
is only 22, but he’s getting ready to
answer those questions once more:
Can he and his band Silverchair
make a comeback…again?

“I don’t really pay attention to
any of that bullshit,” Johns says.

“We’re only back together because
I was 18. This is our third comeback. I
think we’re going to be like Kiss
and just increase the amount of
makeup as we go on.

The Australians—who also
include bassist Chris Joannou and
drummer Ben Gillies—has wrapped
recording of its fourth full-length album,
Diorama. The project will come out
on indie label Elektra and the group
has been no stranger to major band
bonds, best rock guitarist for the
Edge, and best bassist for Adam
Clayton. Other winners included


STUFF: Backstreet Boys have parted
ways with their management company,
the Firm; the group’s guitarist, Nick
Carter, who has a solo record coming
out June later this year, is still
represented by the Firm…The
annual Rainforest Benefit Concert
will be held April 13 at New York’s
Carnegie Hall. The event, which is
organized by Trudie Styler
and her husband, Sting, will include
performances by Elton John, James
Taylor, and Ravi Shankar, who will
perform a piece he wrote in memo-
ry of George Harrison…Everclear’s
Art Alexakis kicks of a 16-date solo
tour March 21 in Detroit. He will
perform solo material and country
songs…Artistic Direct has inked a
licensing agreement with the U.K.’s
XL Recordings to release the next
three Badly Drawn Boy albums
Stateside. Fins will put a new single
track to About a Boy, set for release
April 23…Riverhead Books, a divi-
sion of Penguin Putnam, will release
a work based on the personal jor-
neys of Kurt Cobain this year.

The material will be culled from
notebooks left behind by the Nirvana
frontman, who died in 1994.

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BILLBOARD MARCH 9, 2002
Newsted Returns With Echobrain On His Chophouse Imprint

BY WES ORSHOSKI

NEW YORK—Aspiring teenage drummer attends a Super Bowl party thrown by a friend of a friend. Also in attendance is the bass player of Metallica, Jason Newsted. At halftime, the teen jumps on a drum set, gets funky, and ends up impressing the metal giant that they leave the party together to jam down the street at Newsted's home studio.

Within months, this teen (Brian Sagrdena) has introduced Newsted to his buddy (Dylan Donkin), a teenage singer/songwriter/guitarist, and all are now jamming on a semi-regular basis at Newsted's place. Fast forward seven years, and Newsted has quit Metallica and is devoting his full energy to the band he has formed with the two of them.

Sounds more like a teen-age metalhead's daydream than reality, doesn't it? Nevertheless, such is the genesis of Newsted's new alt-rock trio, Echobrain, which issues its eponymous debut March 5 via a partnership between the bassist's new Chophouse imprint and Encinitas, Calif.-based Surfdog Records.

"It's unbelievable, I know," Donkin says, noting that the band didn't form as fluidly as it may sound.

Though Metallica and Echobrain co-existed for several years, during much of that time, the latter didn't even have a name and was more a series of jam sessions than a serious side project for Newsted—though the three did record each session and even cut their entire debut before the bassist exited Metallica early last year.

But, surprisingly, Donkin, now 24, says that when Newsted made that exit, Echobrain's future didn't look any rosey—well, not instantly, anyway: "When he left Metallica, he was just really down and depressed for a long time, for months actually. For months, we'd hang out but we wouldn't play music, we would just do other stuff.

"So, after that, we figured, 'Well, we did that album. People will hear it some day, and that's cool.' We didn't think that we'd be getting back together. For all we knew, he was gonna move to Montana, and that was going to be it. But, over the next few months, he slowly got the bug."

Since then, Newsted, 38, has been rejuvenated. After 15 years in Metallica, he says Echobrain has him feeling like a teenager again. "Oh, man. It's rebirth, absolutely."

In Donkin, Newsted says he found "an 18-year-old John Lennon. It was like discovering—if you were a scout for whatever your team happens to be, the Knicks or whoever—a kid in eighth grade that's nine feet tall who can dunk flat-footed.

The bassist says he left Metallica for various reasons, some private, others health-related. (During hundreds of two-hour-plus shows, he has done serious damage to his neck.) He likens being in Metallica to having three different wives and says that the band's ongoing legal affairs—most notably its battle with Napster—began to prevent it from devoting its full focus on its music.

During his final years in Metallica, Newsted's jamming with Donkin, Sagrdena, and others helped keep his performances fresh, especially when having to deliver "Enter Sandman" or the like for the 30,000th time. And, ultimately, Echobrain caused his Metallica handmates to question his loyalties and level of commitment.

"I never put anything before Metallica," Newsted says. "It's true, I would cancel family outings, I'd cancel meetings with my mother—and she lives halfway across the country—nothing would come before Metallica... So when I was questioned, like, 'Oh, if you're going to do this Echobrain thing, then maybe you're not going to have as much time for Metallica,' it's like, 'Look, I've been doing 12 projects a year for 10 years, and have I been late yet, guys? No, I'm always waiting for you, so, what the fuck?' Ya know what I mean? There's nothing to that. So that kind of bothered me just as a man."

With the Bay Area-based Echobrain—which is managed by Encinitas-based David Kaplan and whose songs are published through ASCAP—Newsted has returned by choice to the grass-roots level of the music business.

All the band's music was recorded in his home studio, the Chophouse. He's personally copyrighted all of the material the band has ever recorded. He even sent out the first 2,000 advances of Echobrain (distributed by Universal) himself, making the entire process reminiscent of his early days in thrash metal act Flotsam & Jetsam. "I insisted that I touch every one of those CDs myself," he says, "and that this not get out of my control too early."

Booked by the William Morris Agency in Los Angeles, Echobrain is embarking on its first U.S. tour in late March. To beef up its sound, the band (which has shot a video for "Keep Me Alive", and already has 15 songs ready for its next album) is bringing two extra players.

But don't expect the tour to be accompanied by a big radio push. "We're just putting it out and letting the band earn its way onto the radio," says Newsted. "It's not the heavy, heavy thrash kind of metal that Jason's known for. So it's gonna be interesting."
BY DEBORAH EVANS PRICE
NASHVILLE—The members of Jars of Clay have left their artistic fingerprints all over the trajectory of their new Essential Records release, The Eleventh Hour (March 5).

The set marks a return to the creative well that fueled the band’s successful 1995 eponymous debut. That album spawned the group’s signature hit, “Flood,” and propelled it to critical and commercial success in both the Christian and mainstream music fields. The two following albums—1997’s Much Ado and 1999’s If I Left the Zoo—were critically praised but not as commercially successful.

Vocalist Dan Haseltine says the band is back on track with The Eleventh Hour: “There’s more clarity of thought. There’s a passion and honesty that hasn’t been heard since the first record.”

Jars of Clay hits the mark with a thoughtful collection of songs that cover a broad range of topics from co-dependency to the brevity of life.

“Fly” will be the first cut released to mainstream modern rock and hot AC stations through Essential’s sister label Jive. (Both are under the Zomba umbrella. Essential is part of Zomba’s Christian arm, Provident Music Group.)

“It’s a true story,” Haseltine says of “Fly.” “A friend of ours was good friends with a couple, and the wife had cancer. They spent the entire six months of their marriage in the hospital. He stayed by her bedside constantly, and then she died. This song deals with the questions she was asking before she died.”

In addition to new tunes fans will hear on The Eleventh Hour, Jars of Clay have contributed the song “The Widowing Field” to the new Mel Gibson film We Were Soldiers. Haseltine also wrote the score for the film Hometown Legend, directed by James Anderson. The band’s music has steadily received prime exposure from the film community. Its songs have been featured in several films including Hard Rain, Jack Frost, The Long Kiss Goodnight, The Chamber, and The Prince of Egypt.

The Eleventh Hour will get excellent exposure via a special pay-per-view concert set to air March 3. The concert will be filmed in Nashville and is being handled by Spring Communications. According to Essential Records senior director of marketing Nina Williams, the program has the potential to be seen by 40 million households, and the radio and TV promotion surrounding the event is expected to generate 70 million impressions.

Raffi Returns After Six Years With ‘Let’s Play’

BY MOIRA MCCORMICK

CHICAGO—With Let’s Play (Rounder, March 5), Raffi—one of the most popular children’s music artists—ends a six-year hiatus from recording. The set also marks his 25th career anniversary.

Let’s Play features 16 tracks, combining such Raffi originals as the title track with such children’s classics as “Eensy Weensy Spider” and pop covers (the Beatles’ “Yellow Submarine”). Guest performers include famed primate researcher and conservationist Jane Goodall, who contributes chimpanzee calls to Raffi’s high-spirited Goodall tribute, “Jane Jane.” Let’s Play was produced by longtime Raffi collaborator Michael Creber.

Rounder GM Paul Foley says the set “will be a No. 1 priority” for the label until the end of 2002. A wide-ranging marketing campaign, aimed at parent-targeted publications, children’s specialty retailers, and mass merchants is in place. He adds, “Ever since 1996, when we released Raffi’s box set, The Singable Songs Collection, customers—and teachers—have been waiting for a new album, asking us, ‘Is it this year?’”

Raffi-philices were served an ap- pettizer last October with the all-star Rounder Kids’ tribute album Country Goes Raffi, featuring 13 prominent country music acts (among them Alison Krauss, Raul Malo, Marty Stuart, and Kathy Mattea) covering Raffi tunes. Raffi—whose work is administered by Homeland Publishing—contributed new song “Blue White Planet” to the set.

Even though he hadn’t recorded much during the past six years, Raffi (who is self-managed through his label, Troubadour Records) was hardly inactive. An environmental activist and longtime, fiercely dedicated crusader for children’s rights, Raffi spent much of the past few years launching the Troubadour Institute for Child Honoring, headquartered at his homebase of Mayne Island, British Columbia.

He began cutting Let’s Play last April, working “pretty intensively” until December. The title, a sunny, ’60s-jazz-influenced jam, Raffi says, is “an invitation to play in your mind, as well as in the natural world.”

Among the new songs are the bluesy, finger-snapping “Roots and Shoots,” which, according to Raffi, was written as the theme for Jane Goodall’s Roots & Shoots organization. Also, the gently bouncy, mandolin-flecked “Arbutus Baby” celebrates a native tree found on Mayne Island. (On the cover of Let’s Play, Raffi is seen through the leaves of the tree.)

Foley says the set will be pushed with a $2 instant coupon at Target stores, among other retail plans. It will also be placed at Borders Books & Music listening stations for several months.

Beyond retail, Foley says to ex- pect concert dates this year from Raffi, who is booked by Bob Zievers of Los Angeles-based Agency for the Performing Arts.

Kenny Curtis, PD of XM KiDS, the children’s channel of the XM Satellite Radio network, says Let’s Play is “vintage Raffi, and then some; it runs the gamut of styles. He’s a core artist for us—we program him throughout the day, not just in [pre-school-targeted] day parts.”

Sony Classical and Legacy, the much-acclaimed catalog division of the Sony Music Group, have ended a six-year hiatus from recording. The set also marks his 25th career anniversary.

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NRW WRAP UP: The National Religious Broadcasters’ (NRB) 59th annual convention recently held in Nashville enjoyed a record attendance of nearly 6,000. Nicole C. Mullen, Michael W. Smith, the Gaither Vocal Band, Twila Paris, Beverly Crawford, and Jars of Clay were among the acts that performed during the event, which also featured a videotaped message from President George W. Bush, as well as a speech by U.S. Attorney General John Ashcroft.

The major news from the convention emerged when president/CEO Wayne Pederson resigned after coming under fire for comments he made in January in the Minneapolis Star-Tribune, saying that religious broadcasters were sometimes “hypocritical” because of their outspoken and conservative political views. His comments upset many in the organization, and the board offered him the opportunity to resign. During the convention, the board voted to accept his resignation. Pederson was elected last fall and was to be formally installed during the opening general session. He would have succeeded longtime president E. Brandt Gustafson, who died of pancreatic cancer last May. NRB’s executive committee is now looking at options for an interim president/CEO.

During NRB’s annual business meeting, Glenn R. Plummer was elected chairman/CEO. Plummer, chairman of the Detroit-based Christian Television Network, is the first African-American elected to that post. The executive committee also identified the broadcast industry’s most recognized of the nation’s top broadcasters. Focus on the Family founder James Dobson received the Board of Directors Award. Joni Eareckson Tada received the William Mandel Aiger Distinguished Service Award. El Paso, Texas, station KSCE was named TV station of the year, and Dallas’ KCBY was named radio station of the year. Bishop T.D. Jakes received the Chairman’s Award; the President’s Award was given to FoxNet Television’s Bud Paxon. Gustafson’s widow, Mary, accepted NRB’s highest accolade, the Hall of Fame Award, for her late husband. Bill Bright, founder of Campus Crusade for Christ, also received the Hall of Fame Award.

SOOTHING STORM: Christian music consumers looking for an album that combines the best in contemporary sounds, along with a few time-honored classics, need look no further than Fernando Ortega’s Storm (Word). The collection features some of the Californian singer/songwriter’s most compelling new material, as well as three beautiful old hymns brought to life once again by Ortega’s evocative vocals and John Andrew Schreiner’s tasteful production.

Worship Ministries to Grow: Integrity Music is launching Seminars 4 Worship, which will target worship leaders, pastors, and others who lead worship in their local churches. Eight seminars are planned for 2002. Four, titled “Equipping Leaders for Worship,” will feature teaching by Dr. Jack Hayford, founder of Church on the Way in Van Nuys, Calif. The other four segments, called “Essential Tools for Worshipping Churches,” will be led by the Rev. Pete Sanchez, Integrity founder Michael Coleman, and Integrity VP Robert Bremer. Some of the community’s most well-respected worship leaders will lead worship during the seminars, including Paul Balcho, Tom Miller, Larry LeBlanc, Irma Houston, Ted Shipel, John Chism, Bob Fitts, Paul Wilbur, Alicia Wilkinson, and Integrity executive VP creative director Don McNew. Each event will include two evening concerts that will be open to the public.

IN THE SPIRIT: From the Heart: EMI Gospel is reviving for the March 26 release of Go Get Your Life Back from Donald Lawrence & the Tri City Singers with a promotional tour dubbed the Pastor & the Psalmist. Taking its cue from a growing marketing trend among gospel record companies that taps directly into the church to reach core congregations, the tour—kicking off March 10 and winding down the first week in April—will take in five key churches in such major markets as New York; Washington, D.C.; Atlanta; Chicago; and Los Angeles. Each participating pastor will speak on the theme “Seasons,” which is also the name of the lead single from Go Get Your Life Back. Lawrence and members of his choir will perform that song and other tracks with each church choir. Not surprisingly, Lawrence describes the music of the choir as a “ ministry for the 21st-century church.”

Some [artists] were put here to go outside of the church with their music,” Lawrence says. “However, our mission is to bless those in the body first, then go to those outside the four walls of the church. Charity begins at home, and there are so many hurting people in the church.” Hence the theme of the album, which means to Lawrence, “Don’t let the enemy steal your love for life.”

The single “Seasons” features guest vocals from Walter Hawkins, while the high-octane, upbeat “The Best Is Yet to Come” features Ann Nesby. “As a child, I always loved incredible vocalists...not just those with a lot of ability, riffs, and tricks,” Lawrence recalls. “Don’t get me wrong—I love those too, but I love singers with a lot of heart. You’ll hear that on this album.”

From the promo tour, Lawrence and his Tri City Singers will also headline a major kicked concert April 7 at Bishop T.D. Jakes’ 25,000-member Potter’s House Church in Dallas, as well as their first-ever tour April 18 in Augusta, Ga., which will hit 26 cities. (In addition to Lawrence and his choir, the tour is tentatively scheduled to feature Kim Burrell and Toney.)

And the Winners Are... With Vickie Winans, Kirk Franklin, Bobby Jones, and WLIB New York announcer Bishop Sam Williams serving as co-hosts, the inaugural Kmart Gospel Insider Awards was officially launched Feb. 15 in Los Angeles. Taped for future broadcast, the star-studded program features performances by Tramaine Hawkins, Eurythmics-Style, the Williams Brothers, and Kurt Carr.

Carr and Franklin pocketed two awards each, keeping the list of winners. Carr capped the gospel album of the year, contemporary artist and artist of the year, male categories, both for his album Awesome Wonder. Franklin earned top honors as best gospel producer for his Kingdom Come soundtrack and shared the best gospel video honor with Mary Mary for the song “Thank You.” Other winners included the Chicago Mass Choir (choir of the year for Calling Out For You) and Yolanda Adams (artist of the year, female for Experience).

Adams also picked up honors at the recent NAACP Image Awards in the category of outstanding gospel artist, contemporary for her current CD Believe (Elektra Records), while Shirley Caesar was named outstanding gospel artist, traditional (for Hymns, Word Music Group).

FIRST THINGS FIRST CONFB: In Atlanta, members of the gospel industry converged on Hopeville Baptist Church for Gospel Today magazine’s inaugural installment of the Keeping First Things First Praise and Worship Conference. Attendees of the three-day meet featuring seminars, a new-artist showcase, and awards dinner included Donald Lawrence, Vickie Winans, Donnie McClurkin, DESTY’s member Michelle Williams, Kirk Franklin, Milton Biggham, Shirley Murdock, Yolanda Adams, Kurt Carr, and Aliberta Walker. Newly signed EMI Gospel artist Smokie Norful, whose heart-wrenching performance of “I Need You Now,” the lead single from his debut CD (due May 21) quickly became a conference highlight. Another high point was the mass recording session held during the convention featuring Bruce Parham, Lecrae Moore, Beverly Crawford, Desmond Pringle, Bishop Paul Morton, and Kim Burrell (who recently joined Elektra’s artist lineup). The release date for the Verdict Records project has not yet been determined.
CHRISTIAN MUSIC SOARS ON THE WINGS OF A DOVE

VARIETY IS THE SPICE OF LIFE-AFFIRMING MUSIC, AS LYRIC-BASED GENRE PERMEATES ALL STYLES

BY DEBORAH EVANS PRICE

NASHVILLE—As the rest of the music industry has struggled with sluggish sales, the contemporary Christian/gospel community celebrated a banner year in 2001, with album sales up 13.5% above the previous year. It’s an impressive story and one that the Gospel Music Association is anxious to share with the rest of the world.

The Dove Awards show is the GMA’s premier vehicle for showcasing that good news. Held each April, concluding the industry’s annual Gospel Music Week convention, the program showcases the diversity of talent that drives those impressive sales statistics. This year’s show, slated for April 25, will once again spotlight the top names in Christian and gospel music.

Prominent names on this year’s list of nominees are Steven Curtis Chapman, Nicole Mullen, Toby McKeehan and Rebecca St. James, with eight Dove nominations each, and Michael W. Smith, who received seven nods.

“We try to create a show that is diverse, that will have some type of an appeal to anybody who watches it,” says GMA president Frank Breeden. “The challenge to us is to build a show that is representative and is viewed as a quality show.”

Others in the industry appreciate GMA’s efforts. “I think Frank Breeden has done a real good job of maximizing our story,” Provident Music Group chairman Jim Balman says of the GMA’s efforts. He acknowledges how difficult it is to create a show that reflects such a diverse community and adds, “It think it probably does lean toward representing the hot acts, [such as] Third Day and Michael W. Smith—the top of the stack and definitely on the young side—but I think, in some cases, we may have been guilty of pushing a little more into something we wanted to see grow. So we started more of a platform of exposure rather than a reflection of success. But that also depends on which year you are talking about.”

This year, Third Day has six nominations, including group of the year, rock recorded song for “Come Together” and artist of the year. Lead vocalist Mac Powell (who also received a solo nomination in the male vocalist category) thinks the diversity of music in the Christian market is one of the genre’s strengths and that the Doves showcase the variety of styles. “The Doves are a good reflection, because you have so many different artists from different Christian forms of music,” the Georgia rocker says. “There’s black gospel, Southern gospel, rock, R&B and hip-hop. So it is diverse. It’s the only music that is categorized by its lyrical content. Therefore, it’s a great thing to showcase the variety of Christian music. Any kind of music you listen to, there’s a Christian version of it. It’s uplifting and encouraging.

Doves are a good reflection because you have so many different artists. If you were to try to make a song that is representative and is viewed as a quality show.”

Breeden says, “It’s really hard to say how much of a role it plays in breaking a new artist, but I do know that, because the show is connected to our annual convention, April is a heavy release month. Key radio, retail, concert promoters and industry executives are there.”

Former Word president Loren Balman agrees. “When an artist walks away with a Dove, it cements and stabilizes their position with the primary influencers,” he says. “Almost as much happens in the context of that room as it does on the broadcast. Radio, the promoters and retail—everyone [at keep] in the industry is there.”

By Lisa Collins

Los Angeles—The residual successes of artists like Donnie McClurkin, Kurt Carr and Yolanda Adams (whose blockbuster albums were initially released in 2000) fueled gospel sales through 2001, with sales on the rise thanks to a lackluster year for hit projects with enough staying power to keep the industry on course during what—coupled with the events of Sept. 11—proved to be a challenging year.

However, gospel’s challenges weren’t all related to Sept. 11. Tommy Boy Gospel’s long-publicized troubles began well before terrorists hijacked four jets, as did Standard, the Georgia Mass Choir (via its Savoy Records subsidiary), Dorothy Norwood and the Pilgrim Jubilees. Ironically, four of the five releases had initially been scheduled for release in 2001.

“Everybody understands what happened last September, and we, like other labels, pulled back for a minute to assess the economy,” observes Milton Bigham, executive director of Savoy Records.

“From a spiritual perspective, this is the gospel industry’s time. People are seeking our message, but at the same time, business is business. We are affected from a business perspective and will make adjustments as it relates to the economy.”

“After the industry slowed,” Marnich continues, “we decided it really wasn’t the season. Now, it’s like we’re going from famine to feast. Most of our artists have done a song to speak to that tragedy, so it has had a impact on the creative side.”

Though retailers like God’s World owner Larry Robinson cite the absence of major promotional dollars that accompany big releases, sales were up last year due to that creativity.

“A lot of people seemed to turn back toward the church and looked to gospel,” Robinson reports, “particularly songs dedicated to Sept. 11 victims like Jeff Majors' ‘Psalm 23.’ I went through about 1,100 pieces. Now, with new albums from Kirk Franklin, which features the cut on ‘911’; T.D. Jakes; Mary, Mary and a lot of the bigger names, we’re expecting a big year.”

While Yolanda Adams led off the charge with the December 2001 release of Believe, Kirk Franklin is expected to shift the first quarter into overdrive with his Feb. 19 release, appropriately titled The Seat of the King.

Clearly, Franklin has a lot riding on this album. So, too, does his label. But, just as clearly, he is marching to the beat of a different (Continued on page 20)

Christian
Continued from page 19

honor for artist of the year. Powell says he's seen the benefits firsthand. "Honestly, I think it perhaps broad-ened people's perspective on us—people who saw Third Day in the past and thought, 'They are a rock band, so that's the band my kids listen to.' From the recognition of the Doves, I think some eyes were opened," he says. "[They say] 'Maybe their music is for me, too, not just for teenagers.' It attracted some people who have never listened to us before and assumed they wouldn't like our music because we are a rock band."

STRONGER THAN EVER

One thing all agree on—and the statistics confirm—is that there is an increasing number of consumers purchasing Christian music. Mainstream retailers are seeing the most substantial growth, with a 15% increase. Christian Bookstores Assn. (CBA) retailers were up 4.1%.

"People want to hear something with a positive message—now more than ever, considering the times we are living in and what has taken place this year in our country," says Breen. "They want the encouragement and hope and peace that people can find in the message that we bring, all of us artists and our music."

In the weeks following Sept. 11, sales rose substantially. Accordin-g to SoundScan, in the three weeks following the tragedy, there were weekly increases of 26%, 23% and 20% in Christian music sales over the same time period last year.

"I think it's interesting, too, that the growth was taking place before Sept. 11," says Van Hook. "Anyone who thinks that Sept. 11 caused Christian music to have a great year is not seeing the whole picture. I heard of some small spikes that took place for a couple of weeks after Sept. 11; that was true in books and Bibles as well, but we were experi-encing growth before that."

Though everyone is happy to see statistics citing album sales rising by 13.5%, some are concerned that the top 10 best-selling albums list includes titles such as O Brother, Where Art Thou? and Mannheim Steamroller's Christmas Extraordinary—and such compilations as the Time Life/Integrity Songs of Worship series, alongside such core Christian artists as Michael W. Smith.

"I do have one slight concern," admits Van Hook, "and that's whether or not we are comparing apples to apples. What is a Christian artist? And I'm not talking about their own personal statement or integrity; I'm talking about categorically."

Breeden says he understands that concern. "Anyone who looks at our market sees compilations, soundtracks and what we call the one-offs as part of our business. It's not going to be novel this year," he says. "Let's face it, the last three or four years our best-selling artists have been LeAnn Rimes, Charlotte Church and this year O Brother. Legitimately, those albums are Christian albums because they are defined by lyrical content. There will be some double counting. We are not so naive to think that's how you grow a ministry, but that's an important part of our sales."

Beyond that, Breeden says sales are also growing for the acts that remain the backbone of the Christian industry. "We do, very carefully, look at the sales of what we call the core artists," he says. "We look at things like the average number of units sold. Is it getting better? The answer is yes."

"We are satisfied that two things are happening: One is artists are breaking faster, so they are reaching gold status quicker than ever before—which is good, because we also are investing more money in breaking artists, so we need to be breaking them faster. We are also seeing a higher average sales unit each year in the studio releases than in the past. So, fewer titles are grabbing more market share in our industry. The same can be said for the top 10. Last year, the top 10 were responsible for 12.64% of our sales; this year they were responsible for 16.35%."

There's no denying that, during the last few years, the Christian music industry has been experienc-ing positive growth, and it can all be attributed to the music. "People are looking for something that they can hold on to, and there is great power in music to make you feel a certain way," says Breen. "I think that the power and message we have in Christian music is the most powerful message of all, and I think if you put the truth out there, people are going to respond."

"There is a quest for spirituali-ty out there," Balman says. "People are looking for something more substantive than just another love song.

FOR YOUR CONSIDERATION

2002 DOVE AWARD NOMINATIONS

Selah

GROUP OF THE YEAR: SELAH
INSPIRATIONAL ALBUM: "PRESS ON"
SONG OF THE YEAR: "PRESS ON"
INSPIRATIONAL RECORDED SONG: "WONDERFUL, MERCIFUL SAVIOUR"
TRADITIONAL GOSPEL RECORDED SONG: "HOLD ON"

NATALIE GRANT

FEMALE VOCALIST OF THE YEAR

THANKS TO ALL WHO'VE TOUCHED OR BEEN TOUCHED BY SELAH AND NATALIE GRANT'S MUSIC
A BIRD IN THE HAND...

is priceless

CONGRATULATIONS
TO ALL OUR DOVE AWARD
NOMINEES AND WINNERS

NICOLE C. MULLEN
GEOFF MOORE
JAMIE ROWE AND DAVID BACH
REVEREND SHIRLEY CAESAR
REGIE HAMM
JERRY SALLEY
MICHAEL O'BRIEN
MANNHEIM STEAMROLLER
BLEACH
SUPERTONES

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Gospel
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Drummer. Referring to the new album, Franklin says, "I believe, at some point, you have to make the spiritual decision of who called you, why did He call you, and who holds your destiny. I love gospel, but [not] the gospel business."

Already, Donnie McClurkin, who led in industry sales last year—and is on track to release a follow-up record later this year—says the pressure is on. "People are looking for me to repeat or surpass the success of this record, and I'm feeling the heat. But I am more committed to the premise that we can't have gospel music without God and to keeping God first."

Ironically enough, the statement and his latest album reflect a growing trend back to basics that, according to Verity GM Tara Griggs-Magee, was already well under way. "While market indicators and predictors felt like the urban movement was the big thing, we were kind of crossing the line with the whole commercial explosion," says Griggs-Magee. "I've seen, over the last two years, that the market is going back to basics. We were getting away from the heart of gospel, where people were really moved by the music. Now the market is speaking loudly, and what they really desire is music that touches people's hearts—particularly when they are going through hard times."

EMI/Dexterity Records GM, Carla Williams, echoes that sentiment. "People want music that applies to their lives, with regard to what they're going through," she says. "Many have lost their jobs or are looking for something deeper. Artists are less concerned with the styles, more with the message and its impact. Our sales have been consistent—if not higher—across the board. More importantly, we believe that we were prepared to minister to that crisis. Our artists were called upon to provide leadership and insight."

Williams is referring to those like Bishop T.D. Jakes, whose Women Thou Art Loosed Conference is not only one of the largest evangelistic conferences in the country but is the title of his Jan. 29 release. Another project, currently being kept under wraps, is a companion piece to a forthcoming book from T.D. Jakes, titled God's Leading Ladies, and the project is said to include some of the leading ladies of gospel.

"I believe the growing visibility of gospel and its continuing mainstream reach in a year that wasn't so phenomenal—with regard to releases—is great, and we have Yolanda and Donnie to thank for that," says Jakes. "It was a great year for Kurt Carr, who took it to another level. I went to church all over the country, and everybody was singing his stuff."

Shawn Tate, marketing director at EMI Gospel, agrees. "The success of Kurt Carr proves that a gospel artist can be successful without a mainstream model—the mainstream label and mainstream radio. His is the testimony of sticking to a gospel strategy with great songs that touch the heart and fabric of the core church. That's always been our model at EMI gospel—and at the same time looking for opportunities to expose the music in other nontraditional outlets. With Donald Lawrence and Brent Jones—from whom we're expecting big records this year—I know we'll be successful with that model."

"Who wouldn't be?" declares Robinson. "Just about every church in the country with a major choir is doing Carr's single 'In the Sanctuary,' and when you get a song or cut like that, you don't need a promotional budget."

Carr's ascension to the top of the charts with his hit CD Awesome Wonder has been a journey of persistence. "It's been a long time coming, but I stayed true to what I believed was my calling, and it's a blend of what I call 'urban praise,'" notes the 20-year gospel veteran and Stellar Award-winning artist. "And while I am mindful of the advances of mainstream music, as well as gospel, the church is what has kept me alive in this industry."

"We're extremely proud of all Kurt has accomplished," Gos optionally Records CEO Vicki Mack-Lataliallade states. "He's reminiscent of a modern-day Andrae Crouch. Not only does he bridge a multicultural community, but this is a man who is solidly based in the church experience and whose success demonstrates how vital the church is and that it can support its own. It's been a long, hard struggle, but the record is heading to the 400,000-unit mark. The key is that Kurt Carr is quintessentially gospel, and that's why people are so excited about him. Not everything is going to be crossover."

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THE APA/JRA ALLIANCE WOULD LIKE TO CONGRATULATE
REBECCA ST. JAMES ON HER 8 DOVE AWARD NOMINATIONS:

Female Vocalist of the Year
Song of the Year - "Wait For Me"
Rap/Hip Hop/Dance Recorded Song - "Reborn" (artist)
Rap/Hip Hop/Dance Recorded Song - "Reborn" (songwriter)
Modern Rock/Alternative Recorded Song - "For the Love of God" (artist)
Modern Rock/Alternative Recorded Song - "For the Love of God" (songwriter)
Short Form Music Video - "Reborn"
Special Event Album - The Prayer of Jabez (Forefront)

COMPASSION INTERNATIONAL PRESENTS REBECCA ST. JAMES 'WAIT FOR ME' ENCORE TOUR

REBECCA ST. JAMES NEW ALBUM WORSHIP GOD AVAILABLE FEBRUARY 26.

www.americanradiohistory.com
What Are the Best Seats for the House?

BY LINDA DECKARD

NASHVILLE—The money is in the seats but the party is on the lawn—
which translates into a trend for some amphitheater operators to
ward “more seats, less lawn.”

But that’s only the answer in markets that have the population and
volume of shows to turn that incremental increase in ticket prices for
fixed seats into serious change.

With guarantees to acts escalating, promoters need to charge more
for seats, but there isn’t always a great differential between lawn and
upper reserved ticket prices.

And whether an older populace is craving the comfort of a seat with an
armrest, or a blanket on the lawn is debatable. Aging baby boomers are no
less likely to sit on the lawn than they were 30 years ago, according to Clear
Channel Entertainment (CCE) CEO Rodney Eckerman. Comparing indoor and
outdoor numbers for such acts as James Taylor and Tom Petty through the
years, Eckerman says that the “audience has shown no resistance, even
upscale, to that unstructured atmosphere on the lawn.”

CCE has added seats at select
markets during the past three years,
including the Tucker Center in
Baton Rouge, PNC Arts Center in
Holmdel, N.J., which had one of the
smaller reserved-seat sections. Eck-
erman says, “We added 1,800 seats
in Holmdel. It was part of $13.5
million renovation project.”

At the Cynthia Woods Mitchell
Pavilion in Houston, CCE added
1,000 seats four years ago. Last year,
4,000 were added on the lawn.

Have a Seat

In a highly populated area with
numerous acts and multiple-night
dates, Eckerman says more seats
might be desirable. At the 19,900-
capacity Tucker Center in Baton
Rouge, he says, “one set of
millions, CCE added 7,000 upper
reserved seats. The original seating
bowl was 7,500. Now it has a small
lawn accommodating 5,000.”

At the Cumberland County Fair in
Portland, Ore., the 12,000-seat
auditorium has been expanded to
2,900 seats.

Eckerman says, “As more
crowd sizes have increased,
the economics for amphitheaters
have changed overall. Sheds are
competitive with arenas, because
the cost of doing business in an
amphitheater can be less for the act.
As to more seats and less lawn, Val-
on takes it case by case. “In many
instances, you want a few more
reserved seats. We can charge more
and be more competitive with an
arena’s gross with 7,500-8,000
reserved seats.”

Joel & John’s Face to Face Dates Still Breaking Box-Office Records

BY RAY WADDELL

NASHVILLE—Among the top tours in the world in 2001, the Billy Joel/Elton
John co-headlining Face to Face tour is an even hotter tour this year,
storming through the Northeastern U.S. and leaving shattered gross
records in its wake.

Last year, Joel and John grossed nearly $60 million from a mere 31
dates, averaging a whopping $1.9
million per show. They’re on an even more blistering pace this year, proving
that interest in this franchise has hardly
faded, despite a hefty ticket price.

“This is pure entertainment,” says
Philadelphia-based promoter Larry
Magid of Clear Channel Entertainment
(CCE), the promoters for the tour. “It’s a
show for the ages, unique in its
conception and presentation.

That Face to Face is lighting up the
Billboard Boxscores chart three dec-
ades after Joel and John started a
career that is a natur-
al, according to Joel. “It was always
about delivering the music live,” Joel
tells Billboard. “After 30 years of
touring, why should anybody be surprised? We’re not.”

They certainly did the job at the
First Union Center in Philadelphia,
where Joel and John wrapped six
shows Feb. 29, drawing close to
120,000 people and grossing a build-
ing record of $13 million, as well as
more than $7 per head on both food/ beverage and merchandise sales. First
Union Center senior VP/GM John Page
says they did not receive any com-
plaints about ticket prices, which
topped out at $175. Indeed, 31,000
$175 tickets were sold in Philadelphia,
and both Page and Magid think money
was left on the table.

“We think there were eight shows
here in Philadelphia, and we tried to
talk them to two more,” Page says.
“Of course, you’re always uncertain
in [an on-sale], but we went
up with one show, rolled into three
right away, then went to individual
on-sales for the next three. Based on those
sales, we wanted them to come back in
April. But they wanted to do other
markets, which is understandable.”

Marty Brooks, director of the Hart-
ford Civic Center in Connecticut, nailed
down four dates on the tour, grossing
a building record of $6.75 million,
while also notching more than
$400,000 on merch sales during the
four nights. “We wish we had four
more,” Brooks says. CCE’s Jimmy Kop-
lak promoted the show. “Connecticut
is right across the Sound from Joel’s
Long Island, N.Y.,
home, so, the mar-
tet has always been
very strong for him,
as it has for
Elton John.”

Even in such sec-
ondary markets as
University Park,
Pa.—where Face to
Face grossed a
building-record
$1.6 million at Penn
State University’s
Bryce Jordan Cen-
ter—fans ponied up.
Ticket prices there
were $47.50-$84.

“When you’re in
a small town, $184
tends to throw peo-
ple for a loop. And we
did get some rumblings about the
ticket price, but eventually we filled
the house,” Bryce Jordan Center GM
Bob Howard says. “Typically we’ll get
some more rumblings after the show,
but this time all we got were e-mails and
letters saying it was well worth the
$184.”

He says that one night Joel and
John “destroyed” the building’s previ-
ous gross record of $1.25 million, from
two Backstreet Boys performances.

Magid believes tours like Face to
Face benefit the concert business in
other, less tangible ways as well. “It’s
different from a lot of the shows; it’s
three hours and 20 minutes
of hits, but beyond that, it’s
how it is presented and the repartee
between the artists on stage. In these
times, for the audience to have smiles
on their faces from the time they walk
through the door until they leave, that’s
an artist’s and promoter’s dream.
You know you’ve made a lot of friends
on a night like that.”

Booking-agency duties are split
evenly between Dennis Arfa, presi-
dent of Artist Group International
(Joel), and Howard Rose, president of
the Howard Rose Agency (John).

“Music rules—what can you say?”
Arfa observes. “There are teenage fans
out there that are media darlings and
get a ton more press [than Joel and
John]. But they’re going to have
the kind of tour in these some of these
buildings, and we’re doing five or six nights.
At the end of the day, music stands out.”

Tour merchandising is by Sony Sig-
natures. Face to Face wags in April fol-
lowing nine New York-area dates:
- two at Madison Square Garden; four at Nas-
auo Veteran’s Coliseum in Uniondale,
Long Island; and three at Continental
Airlines Arena in East Rutherford, N.J.

Big Boom Theory. Clear Channel Entertainment’s Larry Ma-
igid, Billy Joel production manager Bobby “Boomer” Thrasher,
and Concert-Spectator senior VP/First Union Center GM
John Page mark Thrasher’s 79th Philadelphia sellout as a
production manager with a com-
mmercially successful pic-
ture. Pictured, from left, are Magid, Thrasher, and Page.

But you’re still going to cost more than the
stage because of all the plumbing, fixtures,
amount of work, etc.

If you’re building a major new
amphitheater today, though, will it
be the same scenario—bowl
and lawn? Eckerman says, “I think so.
That’s customary. There is a higher
cost for seats.”

BILBOARD MARCH 9, 2002
PORTLAND PARTNERSHIP: Management of the Rose Garden in Portland, Ore., has partnered with Portland Family Entertainment for an exclusive booking and management contract for the city's PGE Park for concerts. The term of the agreement is three years. Oregon Arena Corp. VP of facility sales and marketing Jim McCe says the city put $35 million into refurbishing the 60-year-old Triple A baseball park.

Purchases: In other news, Utick has purchased the Keswick Theatre in Glenside, Pa., and has formed a new promotion group—Jack Utick Presents N.E.—with William Rogers and Sidney Payne.

Rogers and Payne had formed New Park Presents, which has always promoted in that market, and once worked with Electric Factory Concerts. Combined, Utick, Rogers, and Payne have 85 years of experience promoting concerts.

Jack Utick Presents N.E. will be the exclusive promoter at the 1,300-seat Keswick. Utick says there are other venue purchases in the Northeast pending.

According to Keswick president Roy Snyder, the theater hosts 200 events annually, of which 125 are concerts. It was previously owned by GM Wharton.

PEOPLE: Craig McGovern has been appointed CEO of the Queensland Performing Arts Centre in Brisbane, Australia, effective March 4. He was director of venues, events, sports, and the arts with Ernst & Young in Brisbane. He replaces Tony Gould.

Steve Camp, former head of the Charlotte Coliseum in North Carolina, has been named president/CEO of the new $37 million Columbia Convention Center in South Carolina as of March 1. One, who will be paid $125,000 per year, says he will be hiring a GM. The center opens in May 2004.

MEETING TIME: Camp, who just rejoined the International Assn. of Assembly Managers (IAM), will be at the IAM District V meeting in Charlotte, N.C., March 23-26. Districts IV, V, and VII meet March 9-12 in San Diego.

SMG building managers met in San Francisco Feb. 12-15, attracting 94 exhibitors to the firm's second annual trade show. The corporate attendance totaled 450.

McCe explains that the concert season is limited to no more than eight shows, based on an agreement with local neighbors. (Last year, there were just two concerts.) McCe is looking at outdoor concerts from June to September. Capacity is 24,000. The plan is to promote, co-promote, and rent the venue under the "same model as the Rose Garden."

Meanwhile, McCe confirmed a tour stop for the Brooks & Dunn Neon Circus and Wild West Show for May at the venue. The event will make use of the Commons, the amphitheater area adjacent to the Garden, for its second stage. He says, "We had 8,500 through there the last time [Neon Circus] came through." Brooks & Dunn may also be the first Country Club show for the season. (The 1,400 Country Club subscribers get discounts for buying tickets to multiple country concerts. Not all promoters make use of the pre-sale option.)
Given the highly adverse circumstances of 2001, particularly in the fourth quarter, the touring industry may well have breathed a collective sigh of relief as it emerged relatively unscathed, at least in the short term. That’s not to say that numbers were great, but things certainly could have been worse. As it stood, the industry overcame the impact of a shaky economy and catastrophic events to post a modest increase in gross revenue.

According to numbers reported to Billboard Boxscores, gross revenues from U.S. concerts were just over $1.5 billion ($1.8 billion worldwide), up 2.4% (3%) from 2000. Attendance, on the other hand, was all but flat, rising an insignificant 0.0% (0.1%) to 39.5 million (45.3 million).

"Last year was OK," says Jerry Mickelson, co-president of JMI Productions, a Chicago-based independent promoter. "It could have been better, but we faced a crisis in our industry. Ticket prices are too high, fewer people can come to shows, and I don’t see that getting better."

Indeed, on a per-show basis, average attendance was down 10%, while average gross was down 8.3%. This phenomenon of dollars outpacing attendance has been a trend of late, likely a result of increased touring volume and ticket prices. Decisions are being made.

**BLOCKBUSTER MENTALITY**

Much of the success of 2001 can be attributed to a handful of blockbuster tours, including U2, Madonna, 'N Sync, Backstreet Boys, Billy Joel/Elton John and the Dave Matthews Band. And, while promoters, agents, managers and artists are optimistic about what can be achieved on the touring front in 2002 (and early numbers are encouraging), few such blockbusters have been rolled out so far.

Already, though, there have been some promising box-office counts registered. Joel and John have reprised their co-headlining Face to Face tour and put up huge numbers and multiple

** Arenas Rock: Artistic Control, Fan Comfort Make Them The Venue Of Choice

Most of last year’s top tours were arena exclusives, and ’02 is off to a strong start. It’s an inside thing.

Arenas reap the benefits of both quality and quantity in 2001, with the cream of the touring crop maximizing the earnings potential offered by today’s state-of-the-art arenas.

Seven of the top 10 tours for the year played exclusively or primarily arenas, including U2, Backstreet Boys, Madonna, Billy Joel/Elton John, Eric Clapton, Janet Jackson and AC/DC. While no arena tours of the stature of U2 or Madonna have yet been announced, Joel and John are already putting up gangbuster numbers for 2002, and Neil Diamond has carried indoor momentum from 2001 into this year.

Additionally, Creed sold out its initial 18 arena dates, Crosby, Stills Nash & Young are off to a strong start at the Gaylord Entertainment Center.

Continued on page TQ-4
Good Goods: Quality Concert Merchandise Is Touring’s Win-Win

An uncertain economy and the ongoing debate about the costs of concerts don’t necessarily mean tour merchandise sales will decline in ’02.

By Ray Waddell

An uncertain economy and the ongoing debate about the costs of concerts don’t necessarily mean tour merchandise sales will decline in ’02.

Continued on page TQ-10

A Spanish Riverdance and An Expanding Ozzfest

HAMBURG—Promoter Marek Lieberberg’s lineup of German tours by international artists this spring is solid evidence that any reluctance by artists to travel to Europe this year has abated.

In the wake of dates in February by Ryan Adams, Lieberberg’s bookings include tours of Germany by Bob Dylan in April; Lenny Kravitz, Santana, Supertramp and Roger Waters—each beginning in May; and Lighthouse Family beginning in June. Domestic artists on tour in late winter or early spring include Sasha and Xavier Naidoo. Lieberberg also books two of the mainstay open-air rock festivals in Germany, the Rock am Ring at the Nuerburging racetrack and Rock im Park in Nuremberg. Both are scheduled this year for May 17-19, and both will feature a full complement of German and international acts, including Santana, Kravitz, Faithless, Macy Gray, Muse, Jewel, Urlaub, Bad Religion, Petes Brot, Eros Zwo, Sportfreunde Stiller and 4Y. While his business has recovered from the uncertainty of late 2001, Lieberberg is aware that the potential impact of events far outweigh the music business. "No one can predict events in the global political arena," he notes. "Rock and pop music are, of course, not immune to terrorism, war and the economy, social and political repercussions."—Wolfgang Spahr

STOCKHOLM—Sweden’s leading promoter, Thomas Johansson, also has seen bookings in the first quarter of 2002 return to expected levels, with recent tours in his market by Bryan Adams, Slipknot and Laura Pausini, among others. A Jan. 19 charity concert at the Annex in Stockholm featured an international lineup including Emmylou Harris, Elvis Costello, Steve Earle, Nancy Griffith and John Prine. The goal of concert organizers has been to benefit efforts to clear the earth of landmines. "That's a very important task, especially with what's gone on in Afghanistan," says Johansson, whose company, EMA Telstar, is part of Clear Channel Entertainment. On Feb. 17, at the Circus in Stockholm, the songwriting frontmen of Abba, Bjorn Ulvaeus and Benny Andersson, opened an updated version of their Chels musical. The production presented by Johansson sold out a year in advance. Tours in the works for the spring and summer will feature Mary J. Blige, Westlife, Santana, Elton John, Rod Stewart, Ozzie Osbourne, Bob Dylan, Lenny Kravitz, Destiny’s Child, Kylie Minogue and others. "We’re going on to a very good year very nicely, both internationally and locally," reports Johansson. "I work for the artist and not the other way around. Both the artists and the audience are my clients. As long as you try to keep that going, it will be fine."

Jeffrey De Hart

MADRID—For Pino Saglificio, founder and president of the Saglificio Group, the priority for the first quarter of 2002 has been to bolster the international popularity of Spain’s renowned flamenco dancer Joaquin Cortés, whom Saglificio represents both as manager and promoter. Cortés’ new one-man show debuted Dec. 19 at Madrid’s Teatro Apolo and his tour continued with a two-night stand at London’s Royal Albert Hall Jan. 11-12 and a nine-city tour of Germany. In mid-February in Madrid, Saglificio was set to present Pura Pasion, which the promoter describes as “a Spanish Riverdance,” with choreography by Cortés. In late February, Cortés was booked to bring his one-man show to Puerto Rico, the Dominican Republic and Panama before performing at a Grammy aftershow event in Los Angeles Feb. 27 with Jennifer Lopez as host. Saglificio reports that the international appeal of Cortés has led to bookings for the artist throughout March in such markets as Sweden, Norway, Italy, the Netherlands, Switzerland, Belgium, Denmark and France. —Howell Llewellyn

Given the right set of circumstances, concert-goers still want to be there, do that, get the T-shirt. And, while the concert business continues to take heat over high prices—particularly for tickets—at least the merchandise industry can point to improved quality, whereas the issue of whether band XYZ sounds better today than 20 years ago is certainly a matter of debate.

For touring acts, concert merchandise remains a prime source of revenue and a walking advertisement, of sorts. Top headlining acts routinely receive 30%-50% of gross merchandise revenues, but they also realize a prime opportunity to create good will and give their fans a lasting impression of a night well spent in the arms of rock ‘n’ roll.

“What we do as merchandisers is ancillary to the core,” says Norman Perry, partner in New York City tour merchandise firm Anithill Trading. “And the core is still a great song and a great performance. When you have a band that delivers, the merchandiser’s job is that much easier.”

When the act has a history of delivering, merch sales can be even stronger, as evidenced by the $8-$10 per head last averaged last year on its highly successful Elevation Tour. And numbers show that high-end-average ticket prices don’t necessarily cannibalize merchandise sales.

“When you go to a show, you want to buy a souvenir,” explains Dell Furano, CEO of Signatures Network, the world’s largest tour-merchandise company. “T-shirts are the staple of this business, as

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BULLISH ON '02
Continued from page TQ-1

sellouts in the Northeast for the first quarter. Crosby, Stills Nash & Young will reunite for another run this year and have also noted strong on-sales.

In the realm of younger rock bands, Creed is standing tall, having sold out all 18 dates of a limited winter U.S. run, with plans to return later this spring. Acts that did well in 2001, including the Dave Matthews Band and N Sync, will eschew stadiums and play in the more intimate surroundings of arenas and amphitheaters this year.

Other tours likely to be successful include Kid Rock, Alicia Keys, Trey Anastasio, Mary J. Blige, John Mellencamp, Korn, Brittney Spears, Jimmy Buffett, Blink-182/Green Day, Ozzfest, Lenny Kravitz, Chris Isaak and Usher.

In the world of country music, George Strait will play a run of arenas this fall, and Kenny Chesney is poised to solidify his status as a legitimate arena/shed amphitheater player. Brooks & Dunn will hit the sheds this spring with a return engagement of their Neon Circus & Wild West Show, with Dwight Yoakam, Gary Allan, Trick Pony and Chris Cagle as support.

WHO'S NEXT
Perhaps the best news for the year has yet to be officially announced. While no announcement had been made at press time, it is believed that the Who will tour this summer, and sources say Fleetwood Mac will tour arenas and sheds, beginning this fall. There is talk that Michael Jackson will embark on a limited run in May, and Lollapalooza may return to the sheds, booked by the William Morris Agency.

And, finally, it appears that a 40th-anniversary tour by the Rolling Stones, the all-time kings of touring, is on tap for later this year. An industry unto themselves, the Stones contributed $700 million to gross touring revenues in the 1990s, selling out 307 of 333 mostly stadium shows.

On its last outing, in 1997-99, the band grossed $337.2 million and played to 5.6 million people.

While not commenting on specific tours, Rodney Eckerman, Clear Channel Entertainment CEO, says there will be some blockbusters out in 2002. "We have three tours in particular that could be considered 'mega-tours,' by acts that don't come out often. These are always great acts to have because we consider them 'pump primers,' acts that get people out and going to shows," he says.

CCE IN '02
Last year, CCE was involved at some level in 66.4% of all concert dollars reported in the U.S. and 63.5% worldwide, with total reported box-office grosses of more than $1 billion. CCE reported nearly 5,000 shows in 2001 and produced seven of the top 10 tours, 15 of the top 25. The company will be just as active in 2002, perhaps more so, producing "at least 25-30 tours," according to Eckerman.

"At this point, we're trending ahead of last year, in terms of the number of acts we're having discussions with," says Eckerman. "I don't know if that's just a sign of the times or we're trending toward more activity overall."

Eckerman called the year's touring roster a "decent mixture" of perennial favorites and burgeoning headliners. And, while CCE provided arenas with one of the most lucrative touring lineups in years last year, '02 is set up to deliver a full plate of entertainment to CCE's numerous amphitheaters. "For the summer season, we're looking very solid," says Eckerman. "A lot of the perennial favorites are committing to a large amount of dates. From the developmental side, we're creating some packages that we hope are an example of one plus one plus one equals seven. There are [also] going to be a number of festivals out this year. I believe we are going to have a stronger festival lineup than ever before."

Although acts like Madonna, U2, Joel and John and the Stones have all proven fans will pay $100-$200 plus for a superstar, other acts have found charging $50 or less to be too much.

WEIGHING RISKS
While there is sure to be plenty of touring activity on the road this year, how well it will do is still in question. Superstar attractions, including the Stones, Joel and John, CSNY and now Creed, are pretty much immune to economic fluctuations and ticket-price sensitivity, but, for the vast majority of touring acts, price, venue, time frame and radio airplay all impact success or the lack thereof.

"It's not the touring I'm worried about; it's the economy I'm worried about, and who knows right now whether we're at the end of the downturns and getting better or whether we will stay down in the dumps for a while," says John Meglen, co-CEO of Concerts West, L.A.-based producer of such tours as Family Values, Barry Manilow and Bratley Spears. "We need to be smart right now and not take high risks."

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QUARTERLY

Family-show producers are predicting a banner year for the genre as the American public assimilates the combined tragedy of Sept. 11’s terrorist attacks and the recession. People are staying closer to home and preferring to do things as families, they say.

Kenneth Feld, CEO and chairman, Feld Entertainment, which produces Ringling Bros. and Barnum & Bailey Combined Shows and the Disney on Ice spectacles, is very optimistic. “It’s going to be a phenomenal year,” Jan. was the best January in the history of our company,” Feld says. He cites 75,000-85,000 attending nine performances (seven sellouts) of the ice show at the Los Angeles Sports Arena and 11,000 turning out for a 10:30 a.m. show on Sunday at the Continental Airlines Arena, East Rutherford, N.J.

The circus, a 132-year-old tradition, is the major beneficiary, he adds: “The circus is universal. The demographics are broader.” Feld Entertainment has nine units (ice shows and circuses) on the road, entertaining 25 million people a year.

The climate seems right for a few new family shows, as well. Clear Channel Entertainment debuted Scooby-Doo Stage/Right, in partnership with Warner Bros. Entertainment this year, and CCE and Nickelodeon will launch Rocket Power March 26 at Nationwide Arena, Columbus, Ohio. Radio Disney Live! is bringing music to kids in an expanded version of its five-year-old family show. This year’s Radio Disney Live! will play three times as many venues and will play arenas, as well as amphitheaters. For the first time, there will be a ticket charge. Radio Disney has enlisted Creative Artists Agency to secure acts and venues.

Jim Pastor, Radio Disney VP of sales and marketing, says the brand can serve an underserved segment of the market — families with kids — and the same time it serves its sponsors with new opportunities to “communicate their message in front of a key target.” We also want to allow listeners to experience the brand Radio Disney in a new way that we can’t fulfill on-air. This is the opportunity for some of our listeners to have their first live-concert experience.

“A Decade For Family Affairs

BY LINDA DECKARD

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TOURING VEGGIES
CCE also collaborated with Big Idea Productions to produce Veggie Tales, which opened Jan. 29 at the State Theatre in Minneapolis, says Jonathan Hochwald, president, Clear Channel Entertainment Family Entertainment. The product is not based on a TV show but on a video series, which has sold 30 million videos nationwide.

The touring production of Veggie Tales uses three trucks and travels with a cast and crew of 20-21. The average ticket price is $22.50. From January to early November, 25 weeks the first year, it showed $57,000 attendance, grossing nearly $4.5 million, Hochwald says. Hochwald believes that, overall, family theatricals are becoming a much more stable business, but it’s still risky. “You’re relying on timing,” he says, “and it takes the risk to a whole different level.”

Rocket Power will play 40 markets this year. Rocket Power features extreme sports (skateboarding, rollerblading, BMX riders) and takes the entire arena floor for the production.

The core audience is aged 8-12. The TV-show viewership is split 50/50 boy/girl. Merchandise will include Nick’s Rocket Power Magazine, T-shirts and hats and even a Rocket Power-branded skateboard. Sponsors are Hershey’s, Jolly Rancher and Burger King. “You have to work hard for sponsors and provide quality ways to get their name across,” says Stuart Rosenberg. VP of Nickelodeon Theatricals, part of Nickelodeon Recreation. CCE and Nickelodeon are also debuting a new Blues Clues Live sequel, the Birthday Party, for pre-schoolers. Rosenberg agrees “family theatrics” will do well this year: “Our
RIGHT TYPE OF STARS

CCE and Nickelodeon have also launched a teen musical in the family show division each of the last three years, playing CCE's chain of amphitheaters. Past performances have included '98 Degrees and Monica, LFO and B*Witched and Aaron Carter, and A'Teens. What next? Rosenstein says that's being assessed now, and, if there is to be one, it will be announced in the next month or two. The question, he says, is: "Is there the right type of pop star out there?" Nickelodeon's "established" show, Blues Clues Live, now going into its third year and second story, has what VEE Corp. has accomplished with Sesame Street Live, the granddaddy of the family theatricals, in Rosenstein's opinion. "It will have new generations coming into it," he says.

Vince Egan, president of VEE Entertainment, which has produced Sesame Street Live for 22 years and currently has three units on the road, has a new show, Dragon Tales, out this year. It also produces Bear and the Big Blue House. "Dragon Tales is going for a record run in Minneapolis," Egan says. VEE's new Sesame show is themed "Everyone Makes Music."

SCOOBY DOES IT

Hochwald is particularly excited about Scooby-Doo, which drew 25,000 people to the Wang Center, Boston, and sold out the Warner Theater, Washington, D.C. Aimed at ages 6-12, it is also an adult attraction since parents grew up with the cartoon, which has been on the air for 32 years. Hochwald expects Scooby to draw 500,000 people this first season. With an average ticket price of $25, it would gross $12.5 million if he's right.

The live show goes off the road in mid-May, awaiting release of a new Scooby-Doo movie in mid-June. "We're in conversations about a tour of the U.K.," Hochwald says. "The show will be back out, as well, in the U.S. in '03, because it will not have crossed the Mississippi on this first leg. It's playing performing-arts centers and theaters, seating 2,500-6,000. It boasts a cast and crew of 27 and moves on four trucks. The key to success is to keep ticket prices low, despite the fact the show has all the costs of a Broadway production: stagehands, advertising, rent. "A business, it's a little nutty," Hochwald admits. "It certainly raises the risk level of the [entertainment] business, but it's part of achieving our ultimate mission to introduce entirely new audiences to these new entertainment events."

A successful launch for a family show is not automatic. "The live-entertainment business isn't so easy," says Feld. "It's dynamic. It's hard work. With a movie, once you have it, you have it. In the live business, we have to earn it every day."
arenas rock
continued from page tq-

box office, "n" sync are set to return to arenas, and acts like kid rock, alan jackson, britney spears, fleetswood mac, usher, incubus and cher are believed to be considering or are already committed to arena tours.

with arenas, there's also the value of concert real estate to consider. "the price of a permanent seat is more valuable than a patch on the lawn. i'll never forget working a hank williams jr. concert where a guy came up to the box office and asked, 'how much are the seats out in the yard?'" —john meglen, concerts west

msg is no. 1
tops among all arenas in 2001 was msg's madison square garden, which grossed more than $75 million from 59 diverse events. joel peresman, senior vp of entertainment for msg, says his market is able to present successful shows that might be less successful in other markets. "new york is unique in that way," peresman says. "we're fortunate in this particular building with this particular population base to be able to offer a wide variety of entertainment that might be under the radar screen in some other markets."

and, even with its wide array of sports, family shows and other events, the garden is off to a strong start in 2002. first-quarter successes include two sellouts with csny, a valentine's day sellout from luis miguel and two billy joel/elton john sellouts.

the rest of the year looks good, as well, but peresman doesn't count his tickets before they're purchased. "there are always rumors, but i don't believe anything until it goes on sale," he says. "i'm hopeful, but we really don't know. a year ago at this time, i was pessimistic and it ended up being a very good year for us."

taking it inside
arenas are the venue of choice for many acts for a variety of reasons, among them: controlled environment, more reserved (higher-priced) seats, enhanced production capabilities and improved customer amenities in terms of concessions, etc., with the latter particularly attractive to well-heeled boomers.

a well-known concert promoter is known for once saying, "when the career is dead, they play the old arenas," says meglen. "now, we have all these beautiful new arenas with all these great services for customers and all the things we need to handle the productions we have out now. there are a lot of reasons why we're seeing shows go to arenas today—they are the highest-quality venues out there."

for russ simons, director of the taylor entertainment center in nashville, the fact that many top acts are playing arenas is no-brainer "if you look at the cost to produce these tours, the cost and desire for lots of things in a comfortable, controlled environment, not having to make adjustments for weather," he says. "arenas are designed to welcome guests, with a nice, soft, reserved seat with a back and cupholders, with lots of concessions choices, atm's and all the things that in the professional sports world, are very important to repeat customers."

there is also the value of concert real estate to consider. "the price of a permanent seat is more valuable than a patch on the lawn," says msg's peresman. "got working a hank williams jr. concert where a guy came up to the box office and asked, 'how much are the seats out in the yard?'" the difference is the mentality at work with lawn seats.

of course, considering the venue of choice for conceris west has been arenas, including its association with the arena network consortium of arenas, meglen's opinion on the subject is admittedly biased. "we're definitely an arena company," he says. "arenas are the state-of-the-art facilities today, just as amphitheaters were when they were first built. the number of successful arena tours last year wasn't so much a trend as it is that the nicer facilities are indoors, and that's where people are heading."

jeffrey bowen, vp of scheduling and production services for conceris fieldhouse in indiana, agrees. "arenas are less expensive for production, and the new arenas are being built with production in mind," says bowen. "new arenas are more comfortable and technically improved."

as for the musical portion of the evening, simons notes, "i never heard anybody say the presentation or the acoustics outside were better than inside. if you're looking at producing the best event you can for the prices people are paying to see you in an arena. we don't play at entertainment. we live it 365 days a year."

it's worth noting that clear channel entertainment may be the largest owner/operator of amphitheaters in the country, but they also bill themselves as the largest provider of arena concerts, as well. indeed, many of the top arena tours last year, including backstreet boys, madonna and u2, were produced completely by cce, and the company also produces a huge number of one-off arena concerts.

comfort and control
"when the amphitheaters were first built, they were the new state-of-the-art, cool facilities, particularly when compared to the
tickets," says Eckerman.

Even if the touring business does not suffer this year, Meglen says, "I don't believe it will be as strong as it has ever been, because I believe people still push the envelope on ticket prices to match the guarantees, and that is dangerous. Ticket prices and guarantees are all intertwined. There are two schools of thought: You can go with a high ticket price and get out as quickly as you can, or you can go with a lower ticket price and make your money over time, with more people coming. Different people and different artists have different perceptions. If longevity is a concern for the artist, then that is the time to be sensitive to ticket pricing. If they just want to get in and take what they can off the table, then they can be less sensitive."

Whatever the case, the touring year for 2002 is "way too early to call," says Jerry Mickelson, co-president of Jam Productions, an independent Chicago-based promoter. "Obviously, the first quarter is slow, but that's generally the way it is, which baffles me. That's when bands should be touring because there's not as much competition." Jam dates on the books right now include Creed, Mary J. Blige, Project Revolution, Down From the Mountain, Luis Miguel, Diana Krall, Rob Zombie and Brian McKnight. Mickelson is hopeful for dates on the Dave Matthews Band, John Mellencamp and Kid Rock this summer.

**BULLISH ON BLINK**

House of Blues Concerts, the world's second-largest promoter, will again be highly active in 2002, promoting dates, and HOB Concerts senior VP Larry Vallon is optimistic about the year. "I think the fact that we came out as well as we did last year bodes well for the industry," says Vallon. "I think people still want to go out and hear their favorite music, and the fear put out by 9/11 that there is a terrorist on every corner has faded with some time."

Acts Vallon is bullish on for HOB Concerts this year include an Alan Jackson package, Blink 182/Green Day, the Warped Tour, the Area Two Moby package, Bonnie Raitt, Krall, Brooks & Dunn, Creed, DMB, Enrique Iglesias, Incubus, Luis Miguel, New Order, Robert Plant and Santana. "Everything looks really positive right now," says Vallon. "We're still plugging away."

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**Merchandise**

Continued from page TQ-2

they have been for the past 30 years, whether it’s Barbra Streisand, Britney Spears, U2 or Harry Connick Jr. And, surprisingly, with the higher ticket prices there is even more need to buy a shirt, if only for bragging rights.

Indeed, an uncertain economy and ongoing debate about the costs of concerts don’t necessarily mean tour merchandise sales will decline. "I think there is a tendency for the media to want to hang on to every aspect of the economy on the past-Sept. 11 story, and if they tell people enough that times are bad, people will start to believe it," says Perry. "But, once people show up [at a concert], they have made the decision that they’re going. And nothing is better for taking that concert home than a great souvenir."

**Double-Digit Per-Caps**

Certain types of acts, particularly hard-rock bands or ultrahot pop acts, are known for double-digit merch per caps, but longevity is always a plus. "If I had a choice of 20 years with [an act such as] James Taylor or five years with somebody else, I’d probably choose James Taylor," observes Perry. "I would certainly say there is money being earned by the merchandiser of someone like Neil Diamond or Neil Young, who have fan bases they continue to connect with. And, when they connect, people go home with more than just the ringing in their ears."

Attention to quality, design and price also enhance sales, Perry points out, and some acts are more tuned in to this aspect of their careers than others. "Bands that focus on quality are Pear Jam, the Stones and AC/DC, do well. It is important for a band..."
that's been around a while to offer quality and diversity and to not over-price."

Felix Sebacious, president of New York City-based Blue Grape Merchandising, sees a trend not only toward higher quality but to more upscale goods in general. "I think the trend is putting a lot more higher-end things on tours, stuff selling for $75 to $100 and up," he says. "A couple of years ago, the trend was T-shirts, caps and stickers. Now that merchandise stands are accepting credit cards, tours can sell more expensive items."

With credit-card acceptance, fans can purchase such upscale merch as embroidered jackets, pullover sweaters and Henley shirts [the collared long-sleeved golf shirts]. Obviously, styles depend on the artist's fan demo. "If the act speaks to a slightly older demographic, they are willing—or even prefer—to spend more money on more fashionable, high-end garments," says Sebacious. "For example, with Rammstein, we offered the zip-up sweaters with an embroidered logo on the sleeve, a much more subtle, mature design concept that wasn't so blatant for $100 or more. Right now, Nickelback, is selling a hockey jersey for $150."

**CUSTOMIZED STONES**

In many ways, the Rolling Stones are a band that wrote the book on the modern-day tourism-merchandise business, both from business and product perspectives. They've also likely made far more money at it than most anybody else. "Year in and year out, I don't think anybody could do what the Stones have done," says Larry Lenke of Lenkes & FAME, who has worked in merchandising on several Stones tours. "The Eagles did very, very good business, but they are not an ongoing thing. I don't go to lunch with Mick or anything like that, but I understand that he and the rest of their organization have a real thing for quality. On their last tour, they offered 128 different items, almost everything imaginable, and they rotate their stock and do event-specific merchandise. They also print stuff on-site."

The desire for quality transcends the consumers' age, Perry notes. "Quality is an issue important to 15-year-olds as well as 35-year-olds," he says, adding that "quality" applies to the entire concert experience. "At the end of the day, most shows are pretty good, the audience comes looking for something, and they get it. But, if you can give people not only what they're looking for, but above and beyond what they expect, that cements it and makes the experience worth every penny—worth driving 600 miles for, worth camping out for tickets, worth staying on hold. That is when the experience becomes great, and the industry can continue when there is greatness."

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**BILLY IDOL**

VH1 Storytellers
PRODUCERS: Keith Forsey, Billy Idol Capital 36919
Post-punk rebel Billy Idol’s snarling, barbed-wire attitude has always been the key to his high-wire act, and on this live CD culled from a VH1 Storytellers episode, he shows that his days of growling and howling are far from over. Dotted with bits of Idol chatter throughout (the makes fun of his No. 2 Billboard Hot 100 hit “Cradle of Love” with some lyrical improb), the bile-infused Alberts-First- 69717 Chief Chieftain Paddy Maloney expressly programmed this celebration of the legendary Irish traditional group’s 40th anniversary—its 39th album overall—told by the band’s history and its typical effects of a 1991 Belfast concert recording of “March of The King of Laos.” The wondrous version of “Cott- 70344 Ed Stansun

**MARK WEIGLE**

Out of the Loop
PRODUCER: Mark Weigle
Pet-A-Luma 3244

On his third collaboration, singer/songwriter Mark Weigle makes his strongest bid for a mainstream breakthrough. Out of the Loop shows him flexing his warm, James Taylor-esque baritone over tunes that range from sweet acoustic-pop (“Code,” “I Remember”) to country-laced rock (“The Difference,” “Bears”)—with the odd but effective pickstop into elec- 70891

THE CHIEFTAINS

The Wide World Over
PRODUCER: Paddy Maloney
RCA Victor 09026-63917

Chief Chieftain Paddy Maloney expressly programmed this celebration of the legendary Irish traditional group’s 40th anniversary—its 39th album overall—to represent both the band’s history and its typical effects of a 1991 Belfast concert recording of “March of The King of Laos.” The wondrous version of “Cott- 70344 Ed Stansun

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NATHALIE IMBRUGLIA

White Lilies Island
PRODUCERS: Gary Clark, Pascal Gabriel, Ian Stanley, Phil Thornalley
RCA 07863 68082

After living in the shadow of her 1998 smash, “Torn,” Aussie Natalie Imbruglia proves she’s no one-hit wonder with the success of her current single, “Wrong Impression.” Fans who pick up her sophomore set will be happy to learn that “Wrong Impression,” with its easy pop hooks, isn’t even the album’s strongest track. Groover “That Day”—the love single outside North America—is cagier, with a harder guitar sound. The darker “Do You Love?” has a sing-along refrain that’s nothing short of infectious. And the potent “Goodbye” builds effortlessly from a melancholy ballad into a rollicking rock track. On poetic numbers like “Hurricane” and “Butterflies,” Imbruglia shines—both as a singer with a breathy but sweet voice and as a songwriter who packs the right blend of individual creativity and uni- 70176

THE TURTLES

Solid Zinc—The Turtles Anthology
Compilation PRODUCERS: Harold Bronson, Andrew Sandoval, Bill Inglot, Gary Grist
GRT ALL PRODUCERS: various
Rhino RZ 78304

Rhino largely established itself by mining the Turtles’ rich catalog; this new double CD, produced by a tasteless group again that reinforces the fact that we’re talking about one of the ultimate 60s rock/pop bands—that thanks to many vaults, including the immortal 1967 chart-topper “Happy Together.” The band’s range, in fact, was such that 1968's The Turtles Present the Battle of the Bands, an unreleased here by four cuts, including “Elenore”—had the band in a different stylistic guise on every cut. The enduring core of the group remains Howard Kaylan and his eternal sidekick Mark Volman. With a tone since the early ’60s as surf-rock band the Crossfires. The renamed Turtles hit with their first single, a folk-rock cut of Dylan’s “It Ain’t Me Babe,” Solid Zinc documents an incredible career, encompassing jangly Byrds/like folk-rock (the 1968 hit “You Showered Me” was actually a Byrds cover), protest anthems (“Evil of Society”), and social commentary (“Earth Anthems”). The set concludes with Ray Davies-produced material

THE ASSOCIATION

Just the Right Sound—The Association Anthology
Compilation PRODUCERS: Bill Inglot, Bob Hyde
ORIG ALL PRODUCERS: various
Warner Bros./Rhino RZ 78303

As noted in this two-disc set’s booklet, three of BMI’s top 100 songs of the century—“Never My Love,” “Cherish,” and “Windy”—belong to the Association, which is surpassed on the list only by the Beatles and Simon and Garfunkel. But these monster hits showed only one dimension of the pre-’60s Los Angeles “sunshine pop” group, which emerged out of the same folk-rock scene that spawned the Byrds and the Mamas & the Papas. After covering Peter, Paul & Mary’s “Babe I’m Gonna Leave You” and Bob Dylan’s “One Too Many Mornings,” the group had a breakthrough hit in 1966 with “Along Comes Mary.” Later hits included the ethereal Eastern-inflected “Pandora’s Golden Hebrew Lamb,” the另外 hit songs included the 1969 movie theme “Goodbye, Columbus.” Indeed, the remaining part of the set shows that while the Association’s dedicated tasteful group vocals and musician- ship epitomizes the mid-60s genre, the songs are full of lasting substance.

Contributors:

Wes Aldridge, Bradley Bambarger, Jim Bessman, Leila Coby, Jay DeFeo, Larry Flick, Steve Grubow, Rashaan Hall, Wayne Hoffman, Jill Peselnick, Chuck Taylor, Christa L. Tilus, Karen Iris Tucker, Phillip van Vleck, Ray Waddell. SPOTLIGHT: Releases denied the artists” exclusive special attention on the basis of intellectual merit and/or Billboard chart potential. NOTeworthy: Release of critical merit. XML: Reissues/Reissues of special artistic, artistic, and commercial interest, and outstanding collection of works by one or more artists. PROGRAM: New releases predicted to list the top album of the chart in the corresponding quarter. CRITICS’ CHOICES: New releases, regardless of chart potential, highly recommended because of their artistic merit. MUSIC TO MY EARS: (2) and (4) new releases deemed (4) Notes that were featured in the Music To My Ears column as being among the most significant records of the year All albums commercially available in the U.S. are eligible. Send review copies to Michael Pauletti (Billboard, 710 Broadway, 6th floor, New York, N.Y. 10003, or to the writer in the appropriate business.

www.billboard.com
www.americanradiohistory.com

BILLBOARD MARCH 9, 2002
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R&B/HIP-HOP

**NAPPY ROOTS**
Watermelon, Chicken & Gritz
PRODUCERS: various

The Nappy Roots offer plenty of Southern-echelon country mixes on their major-label debut, Watermelon, Chicken & Gritz. The Bowlin' Green, Ky.-based sextet—Skinny DeVille, Big V., R. Prophet, B. Stille, Scales, and Ron Clutch—serves up a thoroughly satisfying set of Southern-fried, soul-influenced rap. While some fans may remember Country Fried Cess, the group's 1996 debut, it became familiar with the group via the new kid's single, “Awave.”

The sing-song, organ-drenched track, which features Jazzy Pha, is a fitting introduction to the group. The Nappy Roots also please with the ultra-catchy “Set It Out.” Other highlights include “Pig Rocks,” “Strophe & Antiphone,” and the hilarious “Ballin’ on a Budget.” — RH

**LATIN**

► PATRICIA MANTEROLA
Que el Ritmo No Paré
PRODUCERS: various

On her latest solo offering, Mexican singer/songwriter Patricia Manterola sets broad aims. A mix of mostly upbeat dance tracks in Spanish and English, Que el Ritmo No Paré highlights Manterola's increasing ease in the latter language, as well as a decidedly more youth-oriented, street-wise sound than most Latin pop. Manterola is talented, versatile (her rendition of “Quiero que Quieras” with one of the few ballads on the album, is convincing and quite lovely), and by all accounts a hard worker who has an extensive film and TV dossier. Sadly, though, at various times throughout the recording, Manterola loses herself in the vocal stylings of Paquita la del Barrio and Gloria Estefan. Whether she has a distinguishing sound of her own is difficult to discern in this landscape of feel-good tracks, but there’s no denying the possibilities in tracks like the more urban-sounding “Libre,” which also appears in English as “Tell You, Tell Me.” — LC

► ORIGINAL SOUNDTRACK
Y Tu Mama También
PRODUCER: various

Discos Suave/Volcano 61422321912

For those who haven’t seen the film, Mexico’s most successful since Amores Perros (Love’s a Bitch), the soundtrack to director Alfonso Cuaron’s Y Tu Mama También (And Your Mother Too) provides a miniature road map, both to the movie and to Mexico itself. Every track, from Natalie Imbruglia’s “Cold Air” to Marco Antonio Solis’ “Si No Te Hubieras Ido” has a place in the film. This alone makes for an intriguing, cohesive album, unlike so many soundtrack discs that simply slap on songs never heard in the film. That said, Y Tu Mama También veers from Mexican raprock (Mototov’s kick-ass “Here Comes the Mayans,” a collaboration with Dub Pistols) to Tejano (Placo Jiménez’s “La Tumba Será el Final) to reggae (Bran Van 3000’s “Go Shopping”). Relevance is given to Mexican acts, their significance increasing once the film experiences. But if the influence of various styles on contemporary Mexico gives the soundtrack an extra and sense of reality. This could be the soundtrack to many people’s lives. — LC

**JAZZ**

► STANTON MOORE
Flyin’ the Keep
PRODUCERS: Stanton Moore, Nick Sansano

Blues Band 579888

Just what constitutes “jazz” and “jam” bands and when do the two go their separate ways? Purists would argue that the two have nothing to do with one another, but this release by Galactic drummer Stanton Moore would suggest otherwise. Joined by a jam-band friendly lineup of saxophonist/flutist John Lamonica, guitarist Ryan Skerik, bassist Chris Woods, and guitarist Brian Seeger, Moore plays funky, limber-lined instrumental tunes that feature loads of jazz improvisation. Moore anchors the band with loose, lopsided rhythms that are banged out with the sensibility of a kid in a candy store and the sensibility of a seasoned musician, as the music easily flirts with funk rhythms, Middle Eastern tonalities, bebop explorations, and just about every subgenre ever to influence jazz. Yes, my friends, this is the voice of jazz in 2002, and it sure sounds fine. — SG

**WORLD MUSIC**

► ANTIBALAS AFROBEAT ORCHESTRA
Talkatif
PRODUCERS: Antibalas, Gabriel Roth

Ninja Tune ZEN66

Antibalas Afrobeat Orchestra’s debut last year on Ninja Tune, Liberation Mwutu Vol. 1, was a critic’s darling. The band was not the tightest out there, perhaps, but the energy was a thing of beauty, and its dedication to the Afrobeat groove of Fela Kuti was the real deal. With the release of Talkatif, the Antibalas (which means “bullet-proof/anti-bullets”) collective has dealt with the slightly disorganized vibe of its debut. Talkatif is incredibly tight, the musicianship is powerful, and, most importantly, in the process of honing their chops, the band members have lost none of the musical and edge crucial to their sound. Afrobeat is all about rhythm and groove, and Antibalas has assimilated these lessons completely. Check out “War is a Crime,” a wonderful, sultry dance track in the tradition of Highlife and Afrobeat. It’s powered by fine sax work and a flawless rhythmic sense that matches the feel conveyed by the best Cuban danzón, mambo, or cha-cha-cha groups. Antibalas keeps Afrobeat real with Talkatif. Racked by Caroline. — PTV

**BLUES**

TINSLEY ELLIS
Hell or High Water
PRODUCERS: Eddie Ooffter

Tel: 8351

Atlantic’s Tinsley Ellis has been soldiering in bluesville for nearly 20 years and during that time he has learned his lessons well. His latest release (his 10th career overall) bears witness to the maturity and all-around talent of this blues-rock master. He wrote every song on the record, and there’s a good deal of diversity in these 12 tunes. His vocal work is assured and real, and he can do whatever he wants to on guitar. Ellis’ playing is all about feel and coloration. As a soloist, he’s into completely different ideas on “Real Bad Way,” the title track, and the acoustic number “Love Comes Knockin’.” As a composer, he easily spans the emotional breadth with the gentle tune “Set Love Free” and the muscled-up groove “Ten Year Day.” — PTV

**COUNTRY**

► JOSH CLAYTON-VELT
Spitfire Touch Ground
PRODUCER: Josh Clayton-Felt

DreamWorks 53061

It’s a bit heartwrenching to hear Spitsfire Touch Ground, for this strong singer/songwriter/band rock album is a masterpiece whose maturity and breadth speak to Clayton-Felt’s future as a solo musician. But Clay-Felt is frontman of School of Fish (known for the hit “Three Strange Days”), passed away two years ago at the age of 32 from a rare form of cancer before these songs reached the public (see story, page 14). In a pure labor of love, his family and friends stepped in to ultimately get Spitsfire Touch Ground released. The posthumous project touches on everything from the beauty of love (“Building Atlantica”) to the hardships of life (“Backwards World”) with ease and grace. — JP

► VARIEUS ARTISTS
Evangelina Made
PRODUCER: Ann Savoy

Vanguard 7940

Cajun fiddler/ singer Ann Savoy had, for some time been interested in doing a Cajun music project using musicians from outside the Cajun world of South Louisiana. Evangelina is Savoy’s ambitious recording project realized. Under her tutelage, such singers as Linda Ronstadt, Rodney
ne Crowell, Richard Thompson, John Fogerty, Nick Lowe, David Johansen, and Patti Griffin tackle Cajun songs, as of course — and the results are certainly encouraging. Highlights include the classic waltz tune “My Blinde est Partie” (featuring Maria McKeet), “Pa Janvier, Laisse Moi M’en aller” (featuring Griffin), and the two-step stomp “D’Diable Lo” (featuring The Big Easy). The pairing of Savoy and Ronstadt on the ballad “La Chanson d’une Fille de Quinez’ Ams” and the waltz “O Ma Chere ‘Tit Fille” is nothing short of perfection. Quite the credible Cajun collection. — PTV

**CHRISTIAN**

► JARS OF CLAY
The Eleventh Hour
PRODUCER: Jars of Clay

Essential 0306

Written, produced, and recorded by the Nashville-based act itself, The Eleventh Hour harks back to the roots of Jars of Clay’s self-titled debut album (see story, page 16). On this, the band’s fourth album, fans will surely revel in the seamless merging of intricately woven acoustic guitars and poetic vocal harmonies — elements that have only helped to ensure the band’s place in Christian rock’s high points are aplenty here. The cascading electric guitar riffs and tones of “Disappear” are steeped in U2 references, and “Resolution” is a listener-friendly straight-up rock song. On “Silence,” haunting lyrics, coupled with hip-hop shadings, leave the soul yearning. A blistering track like this is a fine showcase for the band’s production skills. — WA

**REVIEWS & PREVIEWS**

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(Continued from preceding page)

music palette, where Tosun conjures everyone from Ora Haiza, Enya, and Sarah McLachlan to a smoky torch singer-cum-dancefloor diva—and she does many of the songs in their native tongue. No matter how Comes by ways of Con- necticut, where she began performing as a child, eventually studying at Jui-lian, touring with the USO—thus, the interest in the world over—and singing with the highly touted Trans-Siberian Orchestra. But Anthem is all about her personal, ambitious storytelling that is simply fascinating. Sunday brunch will never sound the same. Check out sylviatouson.com. — CT

**RHYTHM & BLUES**

**NOT WORTHY**

JOSH CLAYTON-VELT
Spitfire Touch Ground
PRODUCER: Josh Clayton-Felt

DreamWorks 53061

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REVIEWS & PREVIEWS

SINGLES

SSPTOLIGHTS

Edited by Chuck Taylor

POP


Royalty: Warner Bros. 100809 (CD promo)

All of the songs offering comfort in the wake of the devastation events of Sept. 11 are more effective in their simplicity than Enya's splendid “Only Time.” The surprise hit was such a sensation that it led her A Day Without Rain to U.S. sales of 8 million and made the Irish birdsong the best-selling European artist in 2001. Who knew? With millions of new fans now by her side, it's certainly possible that lightning could strike twice via “Wild Child.” Of course, Enya sound is still, well, Enya songs, so it's not as if this one cuts a innovative new path. But it is definitely more robust in tempo than much of her work and as always, lovely and reptile with dignity. It's gratifying to see a penguin-tailed artist break free from the stereotypes that bind her to find mass appeal. Whether or not this latest effort breaks out of AC and meets with the same success as “Only Time” is actually rather irrelevant. “Wild Child” is glorious, anemic, and another effective elixir for those who enjoy music by their side instead of in their face—CT

COUNTRY

★ SHANNON LAWSON Goodbye on a Bad Day (3:36) PRODUCERS: Mark Wright, Jason Houser, Greg Droman WRITERS: S. Lawson, M. Peters PUBLISHERS: EMI Songs/EMI Music/Easy Music, ASCAP

MCA 02229 (CD promo)

Shannon Lawson is a newcomer with a potent set of pipes and an affecting way with a lyric. He eases into this heartbreaking ballad, letting disappointment drip from the first cry of icy regret before suddenly unleashing the full torrent of his vocal firepower on the chorus. Penned by Lawson and Mark A. Peters, the lyric reverberates with the ache and disillusionment that accompany a relationship as it is unraveling. Mark Wright’s def prod-2duction enhances the sense of drama in the lyric and the emotional intensity in Lawson’s delivery. This Ken-tucky born singer/songwriter has been generating a buzz around Music Row, and it’s easy to see why. He’s an impressive new talent with a voice that has the potential to cut through the clutter.—DEP


Sunbird (CD promo)

During the 90s, Earle Thomas Conley ruled the Billboard country charts with

with 18 No. 1 hits to his credit. Songs such as “Fire & Smoke.” “Holding” Her and Lovin’ You.” “What I’d Say,” and “Once in a Blue Moon” dominated country radio, propelled by Conley’s distinctive vocals and literate, complete


A&M 10707 (CD promo)

A handful of artists are so consistent through the years that you can pretty much count on digging their new material as soon as the first note strikes your ears. Sheryl Crow has been away for too long—her last studio album was in 1998—but given some of the key years that are redefining the 2002 top 40 airwaves, “Soak Up the Sun” is as reassuring as it is top-notch, honest-to- goodness musicianship. This time around, the singer/songwriter harks back to the simplicity of her earliest major-label work, with strippeddown instrumentation and a theme about taking life as it comes: “It’s not having what you want, it’s wanting what you’ve got. I’m gonna soak the sun/I’m gonna tell everyone to lighten up.” Reminds one of her breakthrough “All I Wanna Do.” huh? Crow’s vocal is layered with some interesting effects, but other is as straightforward as it gets. If modern AC and adult top 40 radio should offer open arms, while-Triple-A should also soak up this acoustic rock/popton gem. Look for Crow’s fifth album, C’mon, C’mon, April 9.—CT

NEW & NOTEWORTHY


Def Soul 15513 (CD promo)

During the past few years, Def Soul has steadily worked to build a respectable R&B roster. With solo acts like Michael-C, Kelby Price, and Musiq Soulchild having already scored major successes across the board, the label is now getting into the group thing with Lovelier. The Los Angeles-based quartet of Serenade, Buttah, Kieni, and Chinky offer a

strong introduction with the midtempo flow of “How It’s Gonna Be.” The lead single from their forthcoming eponymous set finds the fine foursome identifying with young women who date hustlers and the consequences. Steeped in honey-thick harmonies and simple production — “How It’s Gonna Be” is an all-around solid effort. In terms of instant credibility, it doesn’t hurt that Sisqo cowrote and mentors the group. Some PDs may even remember that this song served as an album track on Def Jam’s Bush Hour Soundtrack. It looks like R&B fans will may have a new love interest in Lovelier.—RH

PATTI SMITH When Doves Cry (4:59) PRODUCER: lyrics: Prince WRITER: Prince PUBLISHERS: Universal/Atari

Arista 5092 (CD promo)

Patti Smith has accomplished the near-impossible. She has so fully inhabited this Prince classic that you actually see Prince recording for a brief time. But it’s not that one rendition is better than the other—that listener now has two to choose from. So evocative takes on one of the better tunes that Prince has written. Working within a simmering, space rock instrumental setting, Smith oozes with primal sensuality, gradually building to a full-bodied sex-riot. Moving miles away from the ornery funk pace of the original, the overall tone of this track is decidedly dark and languid—allowing Smith to breathe volumes of subtle into simple, toss-off lines like “Maybe I’m just too demanding/maybe I’m just like my father, too bold.” “When Doves Cry” is among the tasty new nuggets on Land, a glorious, two CD collection of Smith fan-favorites and rarities. Besides being one of the more imaginative covers you’re likely to hear anytime soon, it also has the potential to be the legendary artist’s first bona fide pop hit since “Because the Night.”—LF


Jive 42971 (CD promo)

Talk to the Tune, Jive Records, the stable of Britney Spears and ‘N Sync, has added Michael Bolton—the seeming antithesis of that pop movement—to its roster. Adding to the irony, his return, “Only a Woman Like You,” was penned betweenстями, has Martin and Rami, along with Robert “Mutt” Lange and Shania Twain. But this one is for the grown-ups, and it’s quite a notable re-entertainment of the potent chart force, whose image has suffered more than its share of humiliation over the past few years. The melodramatic power ballad is reminiscent of all that made Bolton famous: He squeezes every possible drop of soul out of the song and con-1 pulits it to the moon and back with a punch that no one giving him a fair shot could fault. ACs will be the first to latch on to the pop movement—to its success there seems a given. But whether or not this song breaks further into the mainstream is less important than the credit Bolton deserves for steering clear of inappropriate pop trends (à la recent efforts by Rod Stewart and Lionel Richie) and simply giving all he’s got to his best material in years. Look for his first album of original songs since 1998 on April 23.—CT

Contributors:
Larry Flick, Deborah Evans Price, Rashan Hall, Wes Orshoski, Chuck Taylor

Spotlight. Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PROS & CONS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES: 4= new releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, NY 10003) or the writers in the appropriate bureaus.
PRETTY IS AS ... : Female music fans will no doubt be happy to know that looks-wiser, rapper/singer/songwriter Pretty Willis (aka Willie Moore Jr.) definitely isn’t hard on the eyes. But the Republic/Universal newcomer is quick to point out that his stage moniker has less to do with physical appearances than one might think. “The name has nothing to do with being arrogant,” says the St. Louis native and radio personality (via a weekly mix show on KATZ), who was born in Los Angeles recently to shoot the video for his first single, “Roll Wit Me.”

“I’m about having a pretty life,” he adds, “glorifying the good even though there may be rough things going on around you. I’m not soft, but I don’t have to glorify that other side. My music is clean with live instruments, something for everybody.” “Roll Wit Me,” the artist’s ode to St. Louis, currently stands at 85 on the Hot R&B/Hip-Hop Singles & Tracks chart. The track’s easy-going rhythm—produced by local St. Louis outfit D2 Entertainment—shares disc space with Midwestern bounce cuts and ballads on Pretty Willis’s March 26 debut album, Enter the Life of Suelta.

“Suelta” means ‘suave, usually educated, luckily ladies ask’ or just ‘swell,’” says the 2001 University of Mississippi graduate who majored in psychology with a minor in political science. “It’s about educating yourself so you can take care of business.”

A rap career may sound like a stretch for this guitarist/pianist and ex-track star who attended school on a full scholarship. However, Pretty Willis, who began rapping at age 8, says he made a conscious decision to choose it over track. “I’ve got faith in my career choice. I dibble and dabble in everything—something’s going to work.”

NABOB HONORS: Patti LaBelle is the featured performer at the National Assn. of Black Owned Broadcasters (NABOB) 18th annual Communications Awards dinner. Janet Jackson and the Isley Brothers headline the honoree roster; Jackson is Entertainer of the Year; the Isleys will receive the Pioneer in Music Award. Additional honorees include guitarist Bo Diddley (Pioneer in Entertainment), Radio One chairperson/founder Cathy Hughes (Lifetime Achievement Award), and opera singer Leontyne Price (Lifetime Achievement Award). The dinner is slated for March 8 at Washington, D.C.’s Marriott Wardman Park Hotel.

KEEP AN EAR OUT FOR ... : Ray Charles’ first new CD in six years, That’s Classic Ray Again—featuring a retoolcd version of his 1959 No. 1 “What’d I Say”—is being released May 7 on Charles’ own Crossover Records. The label is distributed by the Walk Music Group. Charles was recently awarded the Soldier of Blues Award by the Los Angeles-based nonprofit the Blues Lab. Promising debut album The Color of Section was released in Canada by Glen Steer Records (glennstep.net). Singer/producer Donnie Hathaway is familiar to the names emerging from Atlanta’s R&B scene. The album isn’t due until summer. Donnie hits the road March 6 on a 42-date national tour opening for Boney James.

WINNING IMAGES: Alicia Keys got off to a winning start in the second American Music Awards derby, taking home three statues at the 33rd annual NAACP Image Awards in Los Angeles. She won for outstanding new artist, outstanding song (“A Woman’s Worth”), and outstanding album (Songs in A Minor). Joining her in the winners’ circle were Luther Vandross (outstanding male artist), Aaliyah (outstanding female artist), Destiny’s Child (outstanding duo or group), Ja Rule (outstanding hip-hop/rap artist), Quincy Jones (outstanding jazz artist), Shirley Caesar (outstanding gospel artist, traditional), and Yolanda Adams (outstanding gospel artist, contemporary). Earnin g kudos for outstanding music video was Michael Jackson’s “You Rock My World.” Rock ‘n’ roll icon Little Richard received the Hall of Fame Award.

Taped four days prior to the Grammy Awards, the Image Awards—which also honor achievements in film, TV, and literature—will be telecast 8-10 p.m. ET/PT March 1 on Fox.

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Glad Lewis Is No ‘Outsider’

Epic Disc Pays Homage To Influences By Stevie Wonder, Others

BY JEFF LOREZ

NEW YORK—Toronto-bred singer/songwriter Glenn Lewis’ first single from his March 19 Epic Records debut World Outside My Window—“Don’t You Forget It”—leaves no doubt as to who his musical influences are: Stevie Wonder, Donny Hathaway, and the Gap Band’s Charlie Wilson. That’s an interesting choice of inspirations when you consider that his homeland is hardly noted for being a soulful breeding ground.

It’s an entirely different atmosphere than in the States,” Lewis says. “There are definitely cultural differences: Canada’s black population is of West Indian descent; the U.S. black community had to redefine itself culturally. At times I also feel like an outsider. I was born in Canada, but my father is Jamaican and my mother is from Trinidad, where I’ve [also] lived.”

Lewis’ musical lineage comes directly from his father, who was lead singer with R&B group Crack of Dawn, which was once signed to Columbia Records in Canada.

“Back then, I didn’t see my dad as a star,” Lewis recalls. “It was just his life of work. It was kind of cool, but I didn’t really make too much of it.”

Though contact with his father, who has since returned to Jamaica, has been minimal for many years, Lewis vividly recalls his vocal style and, in particular, father’s love of Wonder. “My dad played music by a lot of soul acts including Stevie Wonder. I was obviously influenced by that.”

By the age of 16, Lewis—who is published by Warner/Chappell (ASCAP)—had begun cutting demos with friend and local musician Alex Greggs (now a programmer with producer Rodney Jerkins). The result was his first single, “The Thing To Do.” The Beat Factory/RBM release earned him a Juno Award nomination in 1998 for best R&B/soul/R&B recording. The following year, he received another Juno nomination for second single “Bout Your Love.”

Mark Byers of Philadelphia-based production/managmen t company Rock Star Entertainment caught wind of the noise north of the border and the deal with Epic.

“World Outside My Window” follows in retro soul with the influence of the aforementioned Wonder worn like a badge of honor over contemporary beats. Recorded in Toronto and Philadelphia with producers Andre Harris and Vidal Davis, the album possesses a continuity only attained through working closely with one production team.

That move is paying off, according to the radio and retail campaigns. "This is a hot record,” KBRT Los Angeles assistant PD/music director Dorsey Fuller says. “It’s crafted in such a way that he strikes that universal chord. He says just enough for you to fill in the blanks and apply it to your own experiences.”

Musicland urban music buyer Sony Askew notes, “It’s not often that an R&B artist can create a notable buzz on his debut set but after hearing several tracks from his new album, I understand all of the excitement. This artist definitely isn’t a one-hit wonder.”

In addition to Epic’s promotional push, Lewis is currently receiving a massive visibility boost, thanks to opening for R&B golden girl Alicia Keys’ current U.S. tour. It kicked off Jan. 22 and wraps March 10. In light of this, Epic is foregoing the conventional radio promotion tour, focusing instead on regional promotion in conjunction with the live tour. Print ads also will be placed in Vibe, Honey, Hype Hair, and Fader with a multi-week TV ad campaign on MTV, MTV2, and BET. An Internet marketing campaign will incorporate BETcom, MTV.com, Yahoo, and BlackPlanet.com.

“One of the things that makes marketing Glenn so special is his songwriting,” Epic executive VP of A&R and urban music David McPherson says. “He writes songs that talk about his own true experiences. But it’s his delivery that makes the difference.”

Epic president Polly Anthony adds, “Glenn is a triple threat: a brilliant songwriter, a powerful vocalist, and an electrifying live performer. I have every confidence that people across the country—and around the world—will embrace Glenn and his incredible talent.”
### Billboard HOT R&B/HIP-HOP AIRPLAY Weekly Chart

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<th>Title</th>
<th>Artist</th>
<th>Week Ending</th>
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<tr>
<td>1</td>
<td>&quot;This Is The Night of Your Life&quot;</td>
<td>Aaliyah</td>
<td>22</td>
<td>Jive Records</td>
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<td>2</td>
<td>&quot;One Last Time&quot;</td>
<td>Usher</td>
<td>21</td>
<td>Arista</td>
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<td>3</td>
<td>&quot;My Boo&quot;</td>
<td>J. Holiday &amp; Ashanti</td>
<td>21</td>
<td>Def Jam</td>
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<td>4</td>
<td>&quot;Unthinkable&quot;</td>
<td>Ne-Yo</td>
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<td>5</td>
<td>&quot;Diminished&quot;</td>
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### Billboard HOT R&B/HIP-HOP SINGLES WEEKLY CHART

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<th>Week Ending</th>
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<tr>
<td>1</td>
<td>&quot;We In This Together&quot;</td>
<td>Lox, Trick &amp; Tashiki</td>
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<td>Def Jam</td>
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<td>2</td>
<td>&quot;Luv Da Daredevil Part II&quot;</td>
<td>Young Jeezy &amp; Snoop Dogg</td>
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<td>Def Jam</td>
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<td>3</td>
<td>&quot;U Will&quot;</td>
<td>Keri, Keyshia, Lisa &amp; Jeezy</td>
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<td>&quot;Can't We Talk It Out&quot;</td>
<td>50 Cent</td>
<td>21</td>
<td>Def Jam</td>
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<tr>
<td>5</td>
<td>&quot;You Don't Miss Me&quot;</td>
<td>Ludacris</td>
<td>21</td>
<td>Def Jam</td>
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**KEEPIN' BUSY:** Lil' Romeo is a busy young man these days. In addition to preparing for the release of his sophomore album, Game Time—due April 16 on Universal Records—and the April premiere of Pieces to the Puzzle, the Nickelodeon sitcom in which he stars with his dad, Master P, he has also taped an episode of the Disney show The Proud Family. He'll play himself in the latter show—via animation, that is.

The episode, recorded Feb. 20, will air around Halloween and will feature Romeo as the headliner at character Kelly’s Halloween Frattacular.

**The Proud Family** follows the adventures of Penny Proud, a 14-year-old African-American girl, and her family. It features the voices of Kyla Pratt (Penny), Tommy Davidson, Paula Jai Parker, and Jo Marie Payton.

**NEW KID ON THE BLOCK:** Speaking of Lil' Romeo, he guests on the debut release by fellow school-age artist Corey Hodges, the 13-year-old Atlanta-based singer whose single "Hush Lil' Lady" was released by Motown last year. His album, I'm Just Corey, bows March 19. Corey says working with Romeo was fun, "especially doing the video shoot."

The Motown newcomer is making his rounds as well. He appears on "All I Know," a song on Lil' Bow Wow's current Doggy Bag.

Corey says he's not worried about being one of the few young singers to emerge amidst popular rappers like Lil' Bow Wow and Lil' Romeo. "I'm not concerned about it," he emphasizes. "I wish the other singles out there good luck, and I hope they wish the same for me."

**BIG TYME:** Cash Money/Universal’s Big Tymer's return April 23 with the release of Hood Rich, their third album and the follow-up to 2000’s platinum-certified Got That Work. The album’s first single, “Still Fly,” was issued last month. Producer Mannie Fresh says this album will move "forward and backward" by staying true to the Big Tymer’s style while exploring new musical terrain. He says fans should get ready for a new slate of catchphrases (à la “bling bling”).

"I'm not really sure which one will break out," Fresh says. "But one thing he says he is sure of is that, thanks to Hood Rich, ‘my kids can get what they want for Christmas this year.’"

The Cash Money camp is also gearing up for a busy summer and fall with releases by Lil' Wayne, Boo & Gotti, TQ, a solo project by Big Tymer's Cash Money CEO Bryan "Baby" Williams, and the soundtrack to the Wesley Snipes drama Undisputed. Williams says that a Cash Money Millionaires tour is slated for the end of the year.
Simply Jeff Offers ‘Massive’ Variety On Moonshine Project

BY TAMARA PALMER
SAN FRANCISCO—Jeff Adachi was previously known as DJ Spinnaker. These days, he’s known as Simply Jeff, the versatile DJ who has helped fan the fires for breakbeat music. On March 12, Moonshine Music issued his fourth beat-mixed CD, Breakbeat Massive.

“Moonshine president Steve Levy came up with the title, so I really wanted to create something that fit it,” Jeff says. “I didn’t want to stick with one genre of breakbeat. I play electro and house breaks with a little ‘nu-skool’ and some West Coast flavor thrown in. Of course, there’s also some Southeast funky breaks, too.”


Breakbeat Massive is a two-record set that aims to diminish the proliferation of breakbeat classifications, be Jeff jokes: “It’s not gonna be ‘nu-skool’ 10 years from now. What are you gonna do then?” Effortlessly programmed with a variety of rhythmic styles, Breakbeat Massive is poised to draw fragmented audiences who typically focus on one sound.

Jeff began his career in the early ’90s working as a DJ in Bay Area clubs. “I was the kid who provided guitar, samplers, and harmonica—happy people vibe that’s ‘Everybody Sees It on My Face’—with mixes by Malcolm and Yumyum—stays March 18. A cornucopia of sound, Tell ‘Em finds LHB (classically trained pianist) DJ Giles Barton and Lee Wilson-Wolfe, who provides guitar, samplers, and harmonica—deliciously merging elements of house, alternative, electronic, and unadulterated pop. Jagged guitars compete with bottom-heavy basslines, while kaleidoscopic synth patterns twist above sweet piano tinklings and chugging beats. Dead center are rich harmonies, infectious melodies, and smart musical references. Highlights include “No Transmission,” the jubilant “Calm Down,” the tripped-out “Coming Up For Air” (featuring Imogen Heap), the sparkly Daft Funk-meets-Giorgio Moroder-influenced “We Live in Cities” (featuring God Adamson), and the ethereal “Olivia Newton John” (“In the Sun”).

Like Moby’s Play, LHB’s album, which at press time was without a U.S. deal, is rife with licensing potential. Don’t say we didn’t warn you.

• DJ Spina, Raiding the Crates (Shadow album). For this beautifully mixed set, Brooklyn, N.Y.-born DJ Spina raided the vaults of revered label Guiding Architectures. Deep, smooth, and soulful, Spina shines the light on such house jammers as A-Sides “When I Fall in Love,” Kevin Yost’s “Natural High,” and Dubtribe Sound System’s “El Regalo De Amor,” among others.

• Various artists, My House in Manchester (Astralwerks album). With a knowing nod to a certain hip neighborhood in Paris, this funky, disco-splashed compilation is a French house-music lover’s dream come true. All the major players are present, from Stardust (“Music Sounds Better With You”), Cassius (“La Mouche”), and Air (“Modulator Mix”) to Phoenix (“If I Ever Feel Better”), Daft Punk (“High Life”), and Superfunk (“Lucky Star”).

• Ben Watt & Jay Hannan, Lazy Dog, Vol. 2 (Astralwerks album). DJs Watt & Hannan, responsible for the bi-weekly Lazy Dog party in London, have a soft spot in their hearts for the soulful sounds of clubland. This seamlessly mixed two-disc set overflows with a warmth that is all too often missing on contemporary dancefloors. Highlights include Wamdue’s remix of Kim English’s “Been So Long,” Joey Negro’s Revival mix of Yolanda Wynn’s “I Know You, I Live You,” and Liquid People’s Vocal mix of Lucy Pearl’s “Without You.” Also included are Watt’s remixes of Sade’s “By Your Side” and Sunshine Anderson’s “Heard It All Before.”

• Six, “Let’s Do It Together” (Naked Music/Astralwerks single). Fans of Naked Music will not be disappointed with this ultimate-cassette-class of deep house. Culled from the act’s aptly titled album Beautiful Tomorrow, “Let’s Do It Together” features the usual gifted DJ Show.

• Sinema, “In My Eyes” (Black Jack/Sound of Barclay France single). Masterminded by French producer DJ Kiko and singer JD Davis, Sinema’s “In My Eyes” is fused to a West Coast flavor, and New Order—done the Parisian way, of course.

MICHAEL PAOLETTA
Akins Cuts Audium CD With A Little Help From Charlie Daniels

BY DEBORAH EVANS PRICE
NASHVILLE—For many artists, lasting success, then having their record company close its doors, has become an all-too-familiar scenario on Music Row. Left in the lurch, artists sometimes have trouble rekindling the musical passion that brought them to the party to begin with, but Rhett Akins had a little help getting back in the saddle from one of his musical heroes—Charlie Daniels.

After recording three albums for Decca and scoring such hits as "That Ain't My Truck" and "Don't Get Me Started," Akins found himself without a label home when Decca closed in 1999. As Akins began exploring his next career move, he started writing new songs. Little did he know how collaborating with Daniels on a song called "Friday Night in Dixie" would end up leading to an album of the same name that is due March 26 on Audium Records.

For Akins, making this record was a long, enjoyable process. He began cutting songs with Daniels in 1999, took his time, and finished the album last fall. Akins credits Daniels with rekindling his enthusiasm for the recording process.

After their co-writing session, Daniels invited Akins to record at his home studio, and the young Valdosta, Ga., native eagerly accepted.

KICK-BUTT COUNTRY MUSIC

Entering the studio with his hero, Akins had high expectations for revolutionizing his sound. Although proud of his previous albums, he thought they didn't quite capture what he does live onstage.

"It's hard to sit between four walls and get the energy that you do live," Akins admits, "but Charlie can do that. All his records sound kick-butt. Charlie said, 'Don't you get your boys together and come out to the farm, and let's make some music the way I do it!'"

"We sat out there at his studio and made music the way I believe it's supposed to be made, and that is low-pressure, not worrying about time and money, just taking time and letting the song work itself out," Akins continues. "That's not my normal recording experience, the way I've experienced it on Music Row."

One night the session was running late, and Akins just didn't feel like the song was turning out as fast as he wanted. "I said, 'Charlie, I just don't know if this song is going to make it. It's taking too long, and I apologize.' He said, 'Let me tell you something, son,' and he put his arm around me. 'My house is about 50 yards up that hill. When I get tired, I'll go to bed. Until then, you just sit back, and let's make this music.' That was so cool—somebody who didn't have to be dealing with me at all to be sitting out there till almost midnight for three days in a row, teaching me how to relax and let music just flow the way that it should. That's the way he's always done it."

"Friday Night in Dixie" was written for Daniels and others about Audium, Akins met with label president Nick Hunter. "He asked, 'What do you want?'" recalls Akins, who is currently without a manager. "I told him I wanted my record should still be shotting up the charts in Dixie," he adds.

GETTING THE WORD OUT

According to Audium Records director of sales and marketing Bobby Yarbrough, the label plans to mount a thorough campaign to let Akins' fan base know he has a new record.

"The plan will kick in with consumer ads in country magazines," Yarbrough says. "Also a big part of our efforts to support this will be around the Honky Tonk Tailgate Party tour (which features Akins, Audium labelmates Daryle Single\nne, and Wade Hayes). The 2002 version is kind of off full speed around the first of April. We're going to tie into those dates with ticket giveaways in those markets and tie into radio wherever we can.

Yarbrough says there are also plans to utilize the Internet and target Akins' fan club. "We're going to do a fairly substantial e-mail campaign through Rhett's fan club," he says. "We're going to send out an e-mail notifying everybody of the upcoming release and asking them to e-mail it to as many people as they can to pass the word around."

The first single, "Highway Sunrise," will go to country radio April 1. "He's had some pretty good success at radio in the past, and I think this is the kind of record they are looking for from him," Yarbrough says. The label's plan is to get Akins into retail to do in-store appearances wherever possible and to feature his new record in "every major retailer's country program in one form or another."

Yarbrough is optimistic about the album's reception. "It's the first record he's ever done that he had a hand in writing almost all of the stuff on this album. It shows his growth as an artist. He was very hands-on in every aspect, and we think he gave us a great record."

LeAnn settled a lawsuit against her former co-manager, Lyle Walk-er, last spring. And after battling in court for a year to be free of her contract with Curb Records, she surprised the industry by re-signing with that label last December (Bill- board, Dec. 8, 2001). Rimes, meanwhile, married dancer Dean Sheremet Feb. 23 in Dallas.

On THE ROW: Veteran record executive Gerrie McDowell has been named operations manager at Audium Rec-ords. McDowell most recently ran her own Nashville-based company, Ger-ricco Marketing and Consulting. Prior to that, she held lengthy stints in promotion at Capitol, Curb, and Curb/Universal Records.

Former Atlantic Records VP of promotion Rick Baumgartner joins Broken Bow Records in the same capacity. McDowell, the label's executive GM/senior VP of promotion, shifts his duties to secondary radio promotion.

Denise Roberts joins Universal South Records as director of West Coast regional promotion from a similar position at MCA Nashville.

The Americana Music Assn. has scheduled its third annual conference for Sept. 12-14 at the Hilton Suites in downtown Nashville.

ARTIST NEWS: Sons of the Desert have made some changes, shifting majors. Mike Fitzgerald Hawley, the label's from API Management Group. The group also parted ways with bassist Doug Virden at the end of last year. Now a duo, Sons of the Desert consists of brothers Drew and Tim Womack. They are currently recording their second album for MCA Nashville, due later this year.

Curb Records has signed singer/songwriter/bassist Jenai. Her debut album, Cool Me Down, is due May 7 and was produced by Brent Maher. Jenai previously was signed to Atlantic as part of the band Jenai & the Junction.

Former Asylum and Warner Bros. artist Chalee Tennison signs with DreamWorks. Also, Eric Heatherly of Mercury.

Loleta Inns, the Everly Brothers, Tom T. Hall, Grandpa Jones, and Bill Monroe were among those inducted into the new Kentucky Music Hall of Fame and Museum Feb. 28.

TRIBUTE: A Nashville memorial service for Waylon Jennings has been set for 7:30 p.m. March 23 at the Ryman Auditorium.
### HOT COUNTRY SINGLES & TRACKS

**Title** | **Producer (Songwriter)** | **Number** | **Peak Position** | **Last Week Peak** |
--- | --- | --- | --- | --- |
1. **Bring On The Rain** | Jo Dee Messina With Tim McGraw | 1 | 35-33 | 1 |
2. **The Long Goodbye** | Brooks & Dunn | 2 | 34-37 | 2 |
3. **The Cowboy In Me** | Martina McBride | 3 | 33-32 | 3 |
4. **Wrapped Around** | Brad Paisley | 4 | 32-35 | 4 |
5. **Good To Be Me** | Steve Holy | 5 | 31-39 | 1 |
6. **I'm Going To Be ME** | Tim McGraw | 6 | 30-37 | 5 |
7. **Some Days You Gotta Dance** | Dierks Bentley | 7 | 30-40 | 7 |
8. **My List** | Toby Keith | 8 | 29-42 | 8 |
9. **That's When I Love You** | Phil Vassar | 9 | 28-43 | 9 |
10. **Where Were You (When The World Stopped Turning)** | Alan Jackson | 10 | 27-52 | 10 |
11. **Run** | George Strait | 11 | 26-51 | 11 |
12. **Modern Day Bonnie And Clyde** | Travis Tritt | 12 | 25-53 | 12 |
13. **All Over Me** | Blake Shelton | 13 | 24-55 | 13 |
14. **Where The Stars And Stripes And The Eagle Fly** | Aaron Tippin | 14 | 23-58 | 14 |
15. **I Should Be Sleeping** | Emerson Drive | 15 | 22-59 | 15 |
16. **Squeeze Me In** | Garth Brooks Duet With Trisha Yearwood | 16 | 21-62 | 16 |
17. **Drive (For Daddy Gene)** | Alan Jackson | 17 | 20-63 | 17 |
18. **I Don't Have To Be Me (Til Monday)** | Steve Azar | 18 | 19-64 | 18 |
19. **I Always Liked That Best** | Crystal Tomlinson | 19 | 18-65 | 19 |
20. **I Don't Want You To Go** | Hank Williams, Jr. & Trini Slaughter | 20 | 17-66 | 20 |
21. **That's Just Jessie** | Kevinolympic | 21 | 16-67 | 21 |
22. **I Cry** | Tommy Cochran | 22 | 15-68 | 22 |
23. **Jezebel** | Chely Wright | 23 | 14-69 | 23 |
24. **Wrapped Up In You** | Garth Brooks | 24 | 13-70 | 24 |
25. **Does My Ring Burn Your Finger** | Lee Ann Womack | 25 | 12-71 | 25 |

**Title** | **Producer (Songwriter)** | **Number** | **Peak Position** | **Last Week Peak** |
--- | --- | --- | --- | --- |
26. **Just What I Do** | Trick Pony | 26 | 11-72 | 26 |
27. **When You Lie Next To Me** | Kellie Coffey | 27 | 10-73 | 27 |
28. **It's Not A Day Goes By** | Lonestar | 28 | 9-74 | 28 |
29. **I'm Not Gonna Do Anything Without You** | Mark Wills With Jamey O'Neal | 29 | 8-75 | 29 |
30. **She Doesn't Dance** | Mark McGuffin | 30 | 7-76 | 30 |
31. **The One** | Steve Wariner | 31 | 6-77 | 31 |
32. **Tonight I Wanna Be Your Man** | Andy Griggs | 32 | 5-78 | 32 |
33. **LIVING AND LIVING WELL** | George Strait | 33 | 4-79 | 33 |
34. **Sweet Music Man** | Nitty Gritty Dirt Band | 34 | 3-80 | 34 |
35. **Goodbye On A Bad Day** | Sharon Lewis | 35 | 2-81 | 35 |
36. **Heather's Wall** | Ty Herndon | 36 | 1-82 | 36 |
37. **MENDOCINO COUNTY LINE** | Willie Nelson | 37 | 0-83 | 37 |
38. **Before I Knew Better** | Brad Martin | 38 | - | 38 |
39. **Help Me Understand** | Trace Adkins | 39 | - | 39 |
40. **Circles** | Sawyer Brown | 40 | - | 40 |
41. **THREE DAYS** | Pat Green | 41 | - | 41 |
42. **She Was** | Mark Chesnutt | 42 | - | 42 |
43. **I Could Never Love You Enough** | Travis Tritt | 43 | - | 43 |
44. **Karma** | Travis Tritt | 44 | - | 44 |
45. **I'm Gonna Miss Her (The Fishin' Songs)** | Joe Diffie | 45 | - | 45 |
46. **Money Or Love** | Clint Black | 46 | - | 46 |
47. **GET OVER YOURSELF** | Sheryl Crow | 47 | - | 47 |
48. **Maybe, Maybe Not** | Mindy McCready | 48 | - | 48 |
49. **Inside Out** | Travis Tritt With Featuring Don Henley | 49 | - | 49 |
50. **Days Of America** | Blackburn | 50 | - | 50 |
51. **Deserted Designer** | Alias Jackson Duet With George Strait | 51 | - | 51 |
52. **What A Memory** | Troy Lawrence | 52 | - | 52 |
53. **The Light House's Tale** | Nickel Creek | 53 | - | 53 |
54. **Untangle My Heart** | Shannon Brown | 54 | - | 54 |
55. **Travelin' Soldier** | Dean Dyal | 55 | - | 55 |

### HOT COUNTRY SINGLES SALES

**Title** | **Producer (Songwriter)** | **Week** | **Last Week** |
--- | --- | --- | --- |
1. **I Don't Love You/I Love You** | LeAnn Rimes | 1 | 2 |
2. **A Man And A Half** | Ray Stevens | 2 | 3 |
3. **Weren't The Stars And Stripes And The Eagle Fly** | Aaron Tippin | 3 | 4 |
4. **That's Just Jessie** | Kevin O'Connell | 4 | 5 |
5. **God Bless The USA** | Lee Greenwood | 5 | 6 |
6. **Amerika Will Always Stand** | LeAnn Rimes | 6 | 7 |
7. **How Do You Live** | Steve Wariner | 7 | 8 |
8. **Scare Me** | Tim McGraw | 8 | 9 |
9. **The Way You Love Me** | Faith Hill | 9 | 10 |
10. **Night Disappear With You** | Tim McGraw | 10 | 11 |
11. **Un-Broken By You** | Garth Brooks | 11 | 12 |

**Title** | **Producer (Songwriter)** | **Week** | **Last Week** |
--- | --- | --- | --- |
12. **Girl In Love** | LeAnn Rimes | 12 | 13 |
13. **Don't Let The River Run** | LeAnn Rimes | 13 | 14 |
14. **Matthew, Mark, Luke & Earnhardt** | Ray Stevens | 14 | 15 |
15. **Rocky Top '96** | Aaron Tippin | 15 | 16 |
16. **It's December To Me** | LeAnn Rimes | 16 | 17 |
17. **A Rose Is A Rose** | Steve Wariner | 17 | 18 |
18. **On A Night Like This** | Todd Snider | 18 | 19 |
19. **How Do You Like Me Now?** | Toby Keith | 19 | 20 |
20. **Legacy** | Tim McGraw | 20 | 21 |
21. **Dad Don't Love** | Tim McGraw | 21 | 22 |
22. **Meanwhile Back At The Ranch** | Tim McGraw | 22 | 23 |
23. **Come A Little Closer** | LeAnn Rimes | 23 | 24 |

**Title** | **Producer (Songwriter)** | **Week** | **Last Week** |
--- | --- | --- | --- |
24. **Blessed** | Martina McBride | 24 | 25 |
25. **Time Stands Still** | Tim McGraw | 25 | 26 |
26. **Finish Whole Lotta Woman** | Brooks & Dunn | 26 | 27 |
27. **The World Is A Beautiful Place** | Lonestar | 27 | 28 |
28. **Try** | Toby Keith | 28 | 29 |
29. **Tell Me Why** | John Rich & Big Kenny | 29 | 30 |
30. **This Kiss** | LeAnn Rimes | 30 | 31 |
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**TOP COUNTRY CATALOG ALBUMS**

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**HOT SHOT DEBUT**

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BY LEILA COBO
MIAMI—Scour the market any time, and you’re bound to find a handful of Franco De Vita compilations, from various greatest-hits collections to three sold-out concerts. On March 19, expect yet another—with a twist.

Segundas Partes También Son Bonitas (Second Parts Are Also Good), De Vita’s first album on Universal after a long association with Sony, features merely lesser-known songs that have been revamped, rearranged, and recorded, rendering them vastly different from the original. The disc includes two new tracks, including the single “Cómo Decirte No,” a bachata-laced ballad that went to radio this week and signals a more tropical—rather than a purely pop—direction for the Venezuelan artist.

Catchy, seamlessly crafted, and achingly lovely, it’s vintage De Vita, the kind of music that has led the singer/songwriter/pianist to be repeatedly labeled “Latin.” So why didn’t De Vita fire off a full album of new songs?

In the beginning, the decision was made for practical reasons. Newly signed, after wrapping up his Sony tenure with the superb Nada Es Igual, De Vita and his new label wanted to immediately release a disc. But before they could, two compilations were released behind him (Mis 20 Mejores Canciones 30) and one from Universal (Serie Millennium 21).

NO COMPETITION
What was the point in competing with himself? “The idea was to change the music,” De Vita says. “At the beginning, we thought about songs that we thought hadn’t had the opportunity to be heard in their time, like ‘Lo Que Espero De Ti,’ ‘A Vivo,’ and ‘No Hace Falta Decirlo.’”

Then they chose classics like “Louis,” which De Vita did live in an unrecorded format, and “Latin,” with expanded room for improvisations. There was also “Vuelve,” the De Vitapenned track that won Ricky Martin a Grammy Award but which De Vita himself had never recorded.

It was, De Vita says, the toughest album in his career. “With a new song, you simply give it a certain direction, and that’s it,” he says. “But here, I not only had to improve my original version, but in some cases, there were already three or four versions out there.”

De Vita agonized over the remixes, and the quickie project became an 18-month proposition. And the final versions of these “second parts” are consistently beguiling, in the same way that most of De Vita’s material has been. Over the past two decades, while Universal’s own compilations have sold more than 200,000 units.

Segundas Partes También Son Bonitas is so far slated for release in the U.S. and Puerto Rico, as well as most of the Latin region. “He has a solid audience,” Fernandez says. “In fact, he has five sold-out shows scheduled in Puerto Rico this month. That’s what led us to move up the release date.”

De Vita’s perennial popularity rests on his trademark high, raspy voice and, above all, a catalog of hit songs called from only eight studio albums. An accomplished pianist who began his career as a guitarist (he switched to piano because he couldn’t land the lead guitar slot in his band), De Vita seldom writes for others, but when he does—by request only—those songs tend to become hits as well.

“His songs are perfectly measured,” says Raúl Vázquez, a former Sony executive who is now regional director of the Latin American branch of the International Federation of the Photographic Industry. “There’s nothing out of place.”

LATIN FLAVOR
The use of a bachata rhythm on De Vita’s first song under the Universal umbrella, “Cómo Decirte No,” signals a continuation of the direction taken on his previous album. (There is, however, a pop version of the track as well.)

“I always wanted to do more ‘Latin’ things, but I had too much respect for the music,” De Vita says, adding with a laugh, “I played in dance bands for years as a pianist, and I agonized every time I had to play a montuno. Now I put my heart into it, and I improvise within my style, as opposed to imitating what others do.”

“Cómo Decirte No” is also a personal song, one of the few De Vita has written based entirely on personal experience. He says, “I normally don’t write what’s happening to me.”

As he plans promotion for the album—including a made-for-TV special filmed in Spain and Venezuela—De Vita has already started writing for his next album of new material. “My process is always the same,” he says. “I listen to what’s happening, and I try to give people what they want. After I make an album, I’m a normal person. I sit down and listen to the radio, like anyone else, and I think [that] what I like to hear is what many people like to hear. I would never do something I didn’t identify with. It would feel forced. It could never happen. But I also know what people like.”

Martin At Billboard Confab
MIAMI—Puerto Rican superstar Ricky Martin has confirmed his participation at the upcoming Billboard Latin Music Conference, where he’ll take part in a one-on-one Q&A session May 8. Martin’s interview is expected to be one of the highlights of the conference—the annual high-profile gathering of the Latin music industry—scheduled to take place May 7-9 at the Eden Roc Resort in Miami Beach. The conference culminates May 9 with the Billboard Latin Music Awards at the Jackie Gleason Theater.

Martin, who is currently working on his upcoming album, is the third superstar to grant an exclusive interview as part of the conference, following Enrique Iglesias in 2000 and Marc Anthony in 2001.

Martin says, “I am looking forward to speaking before the Latin music industry, which is where my roots are. It’s an honor and a privilege to be invited to participate in such an incredible conference.”

The conference will feature a host of panels on such subjects as radio programming (including programming for the 12-24 listener), regional Mexican music, Latin rock, television, and Franco De Vita. Its keynote speaker, BMI, will sponsor the now-traditional songwriters’ panel, where aspiring writers are invited to bring their work to established songwriters and producers.

The conference, BMI will host its annual Latin Music awards dinner. “We attract a high caliber of Latin entertainment professionals,” BMI assistant VP of Latin music Diane Almadovar says. “It works for everyone.”

Bugging Out: “Because termites do not like light, they build tunnels through which they travel to find food and water. In the desert, they have been known to dig shafts 100 feet deep to reach water.” —From sofain.com

ALEJANDRO MARCOVICH, former lead guitarist for Mexican mega-rock band Caifanes, started his career well-received in the extraordinary commercial success his band eventually achieved. In the 80s, Marovich, along with Saul Hernandez and Alfonzo Andre, now of Jaguares, was a member of alternative band Las Insolitas Imaginarias de Antonia.

“And from a bunch of crazy things—since we were on the fringe and we could be as eccentric as we wished—we planted many seeds,” Marovich says. “One of those seeds was Caifanes.”

Since then, Marovich—who has worked as a producer in Mexico since he left Caifanes—many doors have opened for rock en español. But the underground part of the movement continues to be woefully under-represented—even though quite often, it is the breeding ground for the mainstream’s best bands and sounds.

In an effort to advance the underground cause, Marovich last year created Discos Termita (Termite Records), an alternative label funded and supported by Sony Music Mexico with an aim to promote and develop Mexican rock.

The name, of course, alludes to the tireless termite, an insect that maintains an unparalleled work ethic even in the most adverse situations.

Termita’s first releases will be in April: albums by “happy punk” band Pink Punk and Yucatan a Go Go. An additional four bands have been signed, and there are plans to develop all of them by year’s end.

Although Marovich will have Sony’s marketing clout behind him—as well as Sony’s recording studio to produce the albums—he is well aware that most of his acts will require different marketing strategies, including guerrilla-type marketing aimed at specific audiences. Termita will seek to record affordable, eight-to-nine-track albums by its bands; its more radical groups will initially be launched via compilation discs to feature two or three tracks per group. And like many of Mexico’s most successful rock bands, an integral component of promotion and fan base building will be playing live.

Through a cautious approach, Marovich is seeking, above all, to be profitable. But the key to the label’s success will undoubtedly be the music. Label head Marovich’s skills as a musician, producer, and promoter give Termita a defined focus. “I also want to support Mexican production and talent,” he says. “There’s a whole industry that needs this.”

“The bottom line is an extreme passion and love for this,” Marovich continues. “I’m part of a generation that had many battles and frustrations . . . and when I became part of a group, we inherited an environment of paralysis. So when I say I’m trying to get this project off the ground, it’s with the condition that it has to happen.”

PICTURE PERFECT: After garnering seven Latin Grammy Award nominations, Termita’s audience has more than doubled. “I had planned to release an album . . . to promote our music.” —For more info, visit: www.americanradiohistory.com

“Nothing is ever done until it’s done, but the intentions are there,” Universal Music Latin America marketing VP Mario Meier says, “So I’ve gotten my nomination for best Latin rock/alternative album, newcomer Juanes is currently working on his sophomore album, set for release by Universal in the spring. Tentatively titled Un Día Normal, the disc is produced by Gustavo Santallaol, who helmed Juanes’ solo debut, Fijate Bien. The album will include the single ‘Fotografia,’ which will be released mid-March as a duet with Nelly Furtado.”

In Brief: Mexican band Kabah, forever with Universal, is preparing to release its first album with new label Warner Music. Titled La Vida Que Va, the disc was recorded in Norway under producer Ole Evenrud, who has worked with Ace of Base, among others. . . . Los Tigres del Norte held a benefit concert at the House of Blues in West Hollywood to benefit the Los Tigres del Norte Foundation. The foundation, created to foster and preserve traditional Latin music in the U.S., recently named producer/promoter Wayne Ulloa of ARA Productions as its executive director. For other Tigres news, the group posted a record attendance of 67,002 for its concert during the Rock and Roll Fantasy Camp event at the Houston Astrodome.

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<tr>
<td>3</td>
<td><em>Como Duele</em></td>
<td>Alejandro Fernandez</td>
<td></td>
<td>WARNER</td>
<td>Lupe Fiasco</td>
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<td>4</td>
<td><em>Tantita Pelada</em></td>
<td></td>
<td>Alejandro Fernandez</td>
<td>WARNER</td>
<td>Banda El Recodo</td>
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<tr>
<td>5</td>
<td><em>Usted Se Me Llevo La Vida</em></td>
<td>Alexandre Pires</td>
<td></td>
<td>WARNER</td>
<td>Mano Negra</td>
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### GREATEST GAINER

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td><em>Mexico</em></td>
<td>Como Se Quedo</td>
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<tr>
<td><em>Banda Amanece</em></td>
<td><strong>Juanes</strong></td>
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<tr>
<td><em>La Mejor</em></td>
<td><strong>Juanes</strong></td>
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### LATIN POP AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td><em>Como Duele</em></td>
<td>Gilberto &amp; Manolo</td>
</tr>
<tr>
<td>2</td>
<td><em>CASA DE AMORE</em></td>
<td>Alexander Suarez</td>
</tr>
<tr>
<td>3</td>
<td><em>AY DE DIOS</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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<tr>
<td>4</td>
<td><em>Salvador</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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<tr>
<td>5</td>
<td><em>LA NEGRA TIE</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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<tr>
<td>6</td>
<td><em>LA NEGRA TIE</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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<td><em>LA NEGRA TIE</em></td>
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<td><em>LA NEGRA TIE</em></td>
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<td><em>LA NEGRA TIE</em></td>
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<tr>
<td>10</td>
<td><em>LA NEGRA TIE</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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### TROPICAL/SALSA AIRPLAY

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<tbody>
<tr>
<td>1</td>
<td><em>La Alegria</em></td>
<td><strong>Juanes</strong></td>
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<tr>
<td>2</td>
<td><em>EL QUE NO QUIERE</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
</tr>
<tr>
<td>3</td>
<td><em>TE QUIERO</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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<td>4</td>
<td><em>TE QUIERO</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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<td><em>TE QUIERO</em></td>
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<td><em>TE QUIERO</em></td>
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<td><em>TE QUIERO</em></td>
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<td>8</td>
<td><em>TE QUIERO</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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<tr>
<td>9</td>
<td><em>TE QUIERO</em></td>
<td><strong>Alex &amp; Fuego</strong></td>
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### REGIONAL MEXICAN AIRPLAY

<table>
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<tr>
<th>#</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td><em>SALVAJE</em></td>
<td><strong>Juanes</strong></td>
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<tr>
<td>2</td>
<td><em>EL QUE SIEMPRE</em></td>
<td><strong>Juanes</strong></td>
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<tr>
<td>3</td>
<td><em>EL QUE SIEMPRE</em></td>
<td><strong>Juanes</strong></td>
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<td>4</td>
<td><em>EL QUE SIEMPRE</em></td>
<td><strong>Juanes</strong></td>
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<td><em>EL QUE SIEMPRE</em></td>
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<td><em>EL QUE SIEMPRE</em></td>
<td><strong>Juanes</strong></td>
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<td>9</td>
<td><em>EL QUE SIEMPRE</em></td>
<td><strong>Juanes</strong></td>
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### HOT SHOT DEBUT

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td><em>Mas Alto Que Las Aguilas</em></td>
<td>Pepe Aguilar</td>
</tr>
<tr>
<td><em>Para Estar A Mano</em></td>
<td>El Coyote y Su Banda</td>
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</tbody>
</table>

### AIRPLAY NOTICES

- **CASA DE AMORE** by **Juanes** reaches **#2** on this week's list.
- **LA NEGRA TIE** by **Alex & Fuego** moves **#4** this week.
- **TE QUIERO** by **Alex & Fuego** debuts **#10** on this week's list.

*Note: The list includes a variety of popular Latin Pop, Tropical, Salsa, Regional Mexican, and Spanish-language artists and songs.*

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*Image credit: Billboard*  
*Source: Americanradiohistory.com*
<table>
<thead>
<tr>
<th>Week</th>
<th>Top Latin Albums</th>
<th>Latin Pop Albums</th>
<th>Tropical/Salsa Albums</th>
<th>Regional Mexican Albums</th>
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<tr>
<td>21</td>
<td>Marc Anthony - El Medio de Mi Alma 56</td>
<td>Pilar Montenegro - El Medio de Mi Alma 56</td>
<td><em>No Tropical/Salsa Albums this week.</em></td>
<td><em>No Regional Mexican Albums this week.</em></td>
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<tr>
<td>22</td>
<td>Marc Anthony - Mas De Mi Alma 1</td>
<td>Moskow Montenegro - Mas De Mi Alma 1</td>
<td><em>No Tropical/Salsa Albums this week.</em></td>
<td><em>No Regional Mexican Albums this week.</em></td>
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<tr>
<td>23</td>
<td>Shakira - MTV Unplugged 1</td>
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<td><em>No Regional Mexican Albums this week.</em></td>
<td><em>No Regional Mexican Albums this week.</em></td>
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<tr>
<td>24</td>
<td>IMAN - Ayayando Corazones 49</td>
<td><em>No Tropical/Salsa Albums this week.</em></td>
<td><em>No Regional Mexican Albums this week.</em></td>
<td><em>No Regional Mexican Albums this week.</em></td>
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<tr>
<td>25</td>
<td>El Cowboy y Su Banda Tierra Santa - Pusas Rancheras 54</td>
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<td><em>No Regional Mexican Albums this week.</em></td>
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<td>26</td>
<td>Los Tigres del Norte - Final Del Juego 10</td>
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<td><em>No Regional Mexican Albums this week.</em></td>
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<td>27</td>
<td>Los Rieleros Del Norte - Los Mejores 53</td>
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<td><em>No Regional Mexican Albums this week.</em></td>
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<td>28</td>
<td>Vicente Fernandez - Unidos En Frontera 1</td>
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<td>29</td>
<td>Laura Pausini - Yo Por Ti 3</td>
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<td><em>No Regional Mexican Albums this week.</em></td>
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<tr>
<td>30</td>
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<td><em>No Regional Mexican Albums this week.</em></td>
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<td>31</td>
<td>Various Artists - Sold Out Vol. 2 61</td>
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<td>33</td>
<td>Alejandro Fernandez - Historia De Un Idolo Vol. 1 2</td>
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<td>34</td>
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<td>36</td>
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<td>37</td>
<td>Gipsy Kings - El Chichicuilo 17</td>
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<td>38</td>
<td>Various Artists - Ruido Das Musica 24</td>
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<td>39</td>
<td>Cristiani - Azul 2</td>
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<td>Grupo Brynids - En El Idioma Del Amor 1</td>
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<td>42</td>
<td>Jaci Velasquez - Mi Corazon 7</td>
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<td>Los Angeles De Charly - Te Voy A Enamorar 1</td>
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<td>44</td>
<td>Joe Alfredo Jimenez - Los 100 Clasicos Vol. 1 27</td>
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<td><em>No Regional Mexican Albums this week.</em></td>
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<td>45</td>
<td>Los Bukis - Los Mejores De Las 100 Clasicas 42</td>
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<td>46</td>
<td>Ana Gabriel - Huelo A Soledad 26</td>
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<td><em>No Regional Mexican Albums this week.</em></td>
<td><em>No Regional Mexican Albums this week.</em></td>
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<td>47</td>
<td>Olga Tanon - Ya Por Ti 4</td>
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<td>48</td>
<td>Jimmy Gonzalez Y El Grupo Maz - Siempre-Humilde 44</td>
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<td>49</td>
<td>Tito Rojas - Quiero Llegar A Casa 9</td>
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CLIMBING THE MOUNTAIN: Last year, Branford Marsalis severed his ties with his recording home of more than two decades, Columbia Records, where he concurrently held an executive post as creative consultant to the label's jazz division. Now, the saxophonist is putting his experience as both an artist and an executive into practice with this latest project to date: the launch of Marsalis Music, a record-label venture formed in conjunction with Boston-based Rounder Records.

“The problem with being a creative musician, be it in jazz or any other genre, is that we grow up in a populist world, and we have the same populist ideals as everyone else,” Marsalis says. “You believe that the dream is to sign with a major label, without thinking about the realistic ramifications of it. When I signed with Columbia, I knew I was going to make jazz records and that I was not going to get the same attention that Bruce Springsteen did. I don’t think artists are prepared to deal with the benign indifference shown to anything that is not going to be immediately popular.”

The long-term goal of Marsalis Music will be to “avoid falling into the trap of looking down at something because it does not sell enough records in its first month or year out,” Marsalis says. “I can’t blame the majors, because they have people who have invested financially in the company, so they have to focus on acts that can pay immediate, large dividends. Unfortunately, that is completely at odds with releasing creative music and building long-term careers for creative musicians.”

To date, no artists have been officially signed to Marsalis Music, although the label’s namesake says that he hopes to sign both jazz artists and contemporary musicians whose talents extend beyond jazz.

Marsalis Music will bow this summer with the release of the Branford Marsalis Quartet’s Footsteps of Our Fathers, which features the saxophonist’s creative forebearers: John Coltrane, Sonny Rollins, Ornette Coleman, and the Modern Jazz Quartet.

BY MARCELO FERNANDEZ BIMAR
BUENOS AIRES—After a self-imposed three-year absence from venues in the Argentine capital, Luis Alberto Spinetta—one of the pioneers of Argentine rock—returned in 2001 with a memorable concert. Though the economic and political crises were reaching a dramatic peak, tickets at the 5,000-seat Obra arena sold out easily. The show included songs from Silver Soro (this 2001 release for Universal Music), gems from his glorious past, and even a tribute to George Harrison with Harrison’s song penned for the Beatles, “Don’t Rotten Me.”

Interviews with Spinetta are a rare honor, but he tells Billboard about this impromptu comeback.

Was your absence from Buenos Aires a conscious decision, or was it simply the way events turned out?

I decided that I did not want to find myself in the usual spotlight of presenting new albums in Buenos Aires, so the idea was to tour one of his cities, beginning last August. The only live shows (I performed) in Buenos Aires were a showcase after a press conference at the Hard Rock Café where the last album was released and [another] after the exhibition of two video clips at Tower Records.

How did the tour turn out?

The shows were great. The audience not only included the usual die-hard fans that shout out titles from the ’70s, but also a great number of young people who are into the latest albums and may not even know the old classics.

At the press conference, you explained that the title of Silver Soro was a reference to a far-fetched currency based on Argentina’s agriculture exports. [The album’s cover featured the new “currency,” with a picture of a turbaned Spinetta in the middle.] Six months later, the economic crisis makes the idea of bonds a real possibility.

The concept behind the “sorgo” bills was something like a South American euro. An impossibility. There are incredible series of coincidences surrounding the art of this album, including the design based on “sorgo” bills and the photo of myself with a Muslim turban, I thought it was a symbol of dissonance, but I never imagined the terrible events of Sept. 11.

Your videoclips of “El Enemigo” and “Tonta Luz” were filmed in Los Angeles and Baja, Mexico. Is there any chance you will go back there for concerts, as you once did years ago at the University of California at Los Angeles?

There are regular efforts to reach other countries, but it is a complex issue. This last album, for example, is sold in nearby Chile but as an import.

Many critics hailed Silver Soro as a roundup of your truly original and innovative songwriting. Do you agree?

I permanently try to find new angles for my music. During a large part of the ’90s, I had a power trio called Los Seros del Desierto. There was also an unplugged album for MTV, and then came Los Ojos y Silvete Soro, with other musicians and instruments. Over the years, I seem to have experienced cycles of acoustic and electric formats that are best summed up at my live concerts. I cannot leave the distortion aside.

Were you surprised that the first single, “Mundo Disperso,” was at No. 1 for seven weeks at such alternative radio stations as FM Supernova?

I was not aware of that. It is really great to have airplay. Maybe the songs from the album are worthwhile.

In Brazil: Independent label Indie Records has renewed its distribution deal with Universal Music Brazil for the entire Brazilian territory. The Indie Records roster—which includes Jorge Aragão, Vinny Wando, Tribu de Jha, Luiza Medida, Marion e Mai, and Jerry Adriani—will continue to reach Brazilian stores via Universal Music’s sales department, led by Jorge Lopes.

In the Dominican Republic: Luis Miguel played a sold-out show Feb. 20 at the 47,000-seat Quisqueya Stadium in Santo Domingo. When all the tickets had been sold, financial institution Baninter Bank offered to sponsor a live broadcast of the concert, and it aired live via Dominican channel Canal 13. The bank also placed giant screens in 30 public squares so that those without a TV could watch the concert. Miguel has not played in the Dominican Republic since 1990.

In Mexico: Flavio Cianciarulo, bass player for Los Fabulosos Cadillacs, will produce the sophomore album by Mexican rock/ska/punk band Panteón Rococó. The 10-member group is currently recording in Monterrey, Nuevo León. Through its label, Real Independencia, the band has also signed a co-production deal with BMG, thanks in part to its impressive sales on the underground circuit.

In Argentina: The great tango singer Celia Cruz has also released an album of tanguillos, which has been very well received by audiences throughout the country and abroad. She will be touring in the U.S. in April.
Brill Building's Ross Turns Her Hand To Theater Writing

BY DEBORAH EVANS PRICE

NASHVILLE—She churned out classic Brill Building pop hits, then took a detour into the country market before plunging into musical theater. Clearly, Beverly Ross has become one of the industry's most versatile songwriters.

Dividing her time between homes in Nashville and New York, Ross is currently preparing for a staged reading of City of Light—a musical she wrote with Robert Vigas and Thom Spahn about Paris during World War II. But the play is only the latest chapter in a career that includes penning such classics as Roy Orbison's "Candy Man," and Leslie Gore's "Judy's Turn to Cry," to mention "Lollipops," the 1958 No. 2 hit by the Chordettes—a cover of Ross' own lesser-hit version as half of the duo Ronald and Ruby—that transcended pop radio by reappearing in such settings as Life Saver candy commercials and The Simpsons.

"Lollipops" has been used to sell toys for The Salvation Army. Ross says, "Kids today think it was always a commercial and not a song. But it's been a real lucky copyright in my life. It came out of a very young, teen-age, silly girl. I'm a much different writer now."

THIRD TIME'S THE CHARM

Ross' credits also include cuts by a variety of artists, including Elvis Presley, Engelbert Humperdinck, Bonnie Raitt, Shelby Lynne, Mickey Gilley, and Brian Ferry. But for the past five years, the play has been the thing.

She says the inspiration for City of Light came when she attended a series of lectures at Vanderbilt University on the Holocaust and got "a feeling that I hadn't really fulfilled some kind of destiny I was supposed to fulfill. I felt guilty that I hadn't done something with my art to express how I felt about those days and those times, [and] that was the seed that made me want to write something about World War II.

City of Light is Ross' third musical. (The first two were never produced.) "I realize now that they were just study pieces to prepare me for this one," she says, acknowledging that "it takes a lot of writing to convert a rock 'n roll' writer into a theater writer."

She credits BMI's Lehman Engel Musical Theatre Workshop in New York with helping her make the transition—and teaching her many valuable lessons. "What you learn in the workshop is that you can do the words and music or the libretto, but you can't do all three. If you try to do all three, you are fighting with yourself. You need an opposing force to say, 'No, let's do this, or let's do that,' or 'Oh, that's great!' It's a collective art."

Vigas—who attended BMI's New York workshop for librettists—is the author of such books about musicals as On the Line—The Story of the Making of Chorus Line and The Fantasticks—How It Happened. Spahn is a noted composer/orchestrator/studio owner. The trio have two publishing companies competing for rights to City of Light and three Broadway producers eager to see the staged reading.

A BMI hit that arose through her own Endangered Songs company, Ross has pitched her work in different arenas and notes that each stage of her writing career has presented its own challenges. "I think it's more comfortable for me going from rock to theater than [it was going from rock to country]," she says. "That was a different kind of adjustment."

When Ross first came to Nashville, she signed with veteran producer/publisher Tom Collins. "He called me his 'Brill Building baby,'" she says with a laugh. "He is the sweetest person, and [he] just made my career as a songwriter [Archie] Jordan. We wrote some gorgeous stuff together, but those things never got cut, [because] the A&R community is basically like an army of terrorists that's always going away. They basically—with a big smile on their face and a dagger in their hands—keep you away from the producers and the artists, [while] every time I have been in the room with an artist, I've gotten a cut. I'm not blaming [the A&R people]—it's just the way the system works. Every system works differently."

But Ross says her friends in the Nashville music community have been very supportive of her efforts to launch City of Light and have been helpful in arranging the auditions for her to participate in the staged reading. She notes, too, that she's had country cuts—and admits that her New York bashiness may have kept her from being heard during the two pivotal scenes, "That's this good-old-boy network that I had to learn about. They have a different attitude, [and] unless you get your train on the right track with them when you first move into town you're going to be derailed. I'm an opportunistic New Yorker, and my arrogance probably went very much against me, and I think I did offend a few people when I first moved downtown and I made a wonderful living out of the stream of income from my songs."

Indeed, Ross is now able to look back at a creative journey that started with her time at BMI and Columbia Records and included working with such music industry legends as producer Phil Spector and publisher Freddy Bienstock.

"I'm such a merveck," she concludes. "Anyone who is an artist and has a creative bug living in them, you don't really want to be in shackles. You don't want to be strangled, because you never know what idea is going to fly out of your head."

Gifting Hicks. Bay Area music legend Dan Hicks recently celebrated his 60th birthday with a performance at San Francisco's Warfield Theater that featured many of his musical collaborators during the past four decades. Marking the occasion, ASCAP presented Hicks with a special citation that noted his achievements as a songwriter and performer. Pictured onstage, from left, are Hicks and ASCAP's Jim Steinhardt.
Design FX, Delicate Engineer

Musicares Show For Good Cause

BY CHRISTOPHER WALSH

NEW YORK—The tireless efforts of the mixing and recording engineers at the Musicares person of the year awards dinner were especially rewarding this year.

Proceeds from the event, held Feb. 25 at the Century Plaza Hotel in Los Angeles, will be directed to construction of Encore Hall Los Angeles, an assisted-living, 40-unit housing facility for senior members of the music community, to be located in Hollywood.

“It’s very exciting for us,” says Leslie Lewis, director of the Recording Academy’s production and engineering wing. “We’ve been working on this for a long time. Eric Carcetti, that district’s councilman, made that announcement at the dinner.”

As it has in the past, the 2002 awards dinner—honoring Billy Joel—was recorded by Design FX, an L.A.-based remote recording, equipment rental, format transfer, and repair company. The dinner featured performances of Joel’s music by Don Henley, Richard Joo, Diana Krall, Garth Brooks, Tony Bennett, Natalie Cole, Nelly Furtado, Stevie Wonder, Jon Bon Jovi and Richie Sambora, Melissa Etheridge, and Bob Thomas.

“It was a blast,” Design FX remote recording manager Scott Peets says. “Those one-day big shows are pretty much commando-style. We loaded in at about 7 in the morning and bailed out at about 1 in the morning.”

“That’s the main thing, it’s tough,” adds front-of-house engineer Peter Lewis, who manned a Yamaha PM4000 console inside the venue. The sound system was provided by Camarillo, Calif.-based Delicate Productions.

“This whole system loads in at mid-night the night of the show. I’m in first thing in the morning, and we start getting things rolling. Then we run through a quick rehearsal with the house band, then the different acts come on throughout the afternoon. We get a couple of run-throughs, and that’s—it’s there’s not a lot of rehearsal time. Professionals have to be on their game for this particular show.” Lewis was accompanied at the front-of-house position by Phil Ramone, Design FX remote recording manager Scott Peets, and front-of-house engineer Peter Lewis. (Photo: David Coggins)

Pictured during rehearsals for the 2002 Musicares Person of the Year Awards show, the Tonight Show’s model for the 2002 Musicares Person of the Year Awards show, from left, executive producer Phil Ramone, Design FX remote recording manager Scott Peets, and front-of-house engineer Peter Lewis. (Photo: David Coggins)

Two-room facility—which has hosted such acts as Keith Richards, Tom Petty, Placido Domingo, Billy Joel, Carly Simon, and R.E.M.—will soon feature a mastering suite and two MIDI studios, as well as a modernization of its equipment roster.

A national historic landmark and grand contributor to the nation’s history, Kaufman Astoria Studios was home to productions by the Marx Brothers, Valentino, and W.C. Fields. It later served as the Signal Corps’ Army Pictorial Center during World War II. Today, it is the site of numerous TV and movie productions, housing the Lifetime Network, Suzanne Street, and, currently, HBO’s upcoming Angels in America.

Master Sound Productions, owned by Maxine Chrein and the late Ben Rizzi, moved from its location at Franklin Square in Long Island, N.Y., to the Kaufman Astoria complex in 1985, becoming Master Sound Astoria. With a sizable built-in clientele—the myriad productions simultaneously under way at the complex—the facility was an important and thriving facet of Kaufman Astoria Studios.

More recently, however, a freak occurrence nearly put the studio out of business. In 1999, the construction of a city water tunnel passed through the neighborhood. Though 700 feet underground, the drilling disrupted and eventually forced the cancellation of several projects.

The studio survived, but with Rizzi’s retirement and his untimely death in 2001, Chrein left the studio business. Longtime business partner and veteran producer/arranger Joe Castellon assumed operation of the studios, and he now holds the title of executive creative director at KAS Music & Sound.

In keeping with the comprehensive nature of the Kaufman Astoria Studios complex, KAS Music & Sound is incorporating a broad array of production services. “KAS has opened a whole music division with a record company, publishing company, management—the whole thing,” Castellon says. “We’re using that to also bring in artists we find [and]
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Germany’s Edel Music Shakes Off Debt Burden

BY WOLFGANG SPAHR
HAMBURG—A combination of selling off and closing down subsidiaries, drastic cost-cutting, and successfully negotiating the waiver of bank debt has seen Germany’s Edel Music AG free itself from a crippling debt burden, according to chairman/CEO Michael Haentjes.

“We’re now debt-free,” Haentjes claims. In its last annual statement—for the year ending Dec. 31, 2000—Edel Music AG owed 152 million euros ($132.4 million). The turnaround has been achieved largely through the sale of three publishing units, plus “extensive” bank negotiations and a bank waiver.

“We’ve found a very cooperative potential partner to take over the banks,” Haentjes says. Within the Edel Music Group, Haentjes says liabilities of $132 million euros ($127.9 million) remain, primarily in the form of bank loans for plant and buildings at its Optimal duplication operation. The Edel Music Group includes some 50 companies directly or indirectly owned by Edel Music AG.

“We are selling off our subsidiaries,” Haentjes explains, “but we are not planning any mass layoffs. However, we have made adjustments and cut our head count by 10%. As painful as this is, there is no alternative to the company.”

Over the past months, Edel has disposed of its stake in Pan-European label group Play It Again Sam. U.K. firm Eagle Rock Entertainment, U.S. distributor RED, and German music specialist channel VH1 TV. Among the further sacrifices that Haentjes reports to be making is the sale of the company’s Hamburg headquarters, which he personally owns. Located in the city’s port district, the glass building accommodates 180 of Edel’s 1,000-plus employees.

Haentjes tells Billboard, “We want to go back to doing what we do well, which is building up artists and developing products and marketing and selling them as well as we can. This is where Edel’s success is not related to our core business. Reducing our debt—which is not least of all due to the constructive assistance of our banks—is the decisive step, allowing the company back on a firm foundation.”

The Edel publishing units that were sold are Dizzy Heights Music Publishing, Gisssando Music, and Megasonic Publishing. All three have been acquired by Warner/Chappell Music. Financial details of the transaction were not disclosed.

Other parts of the group’s restructuring will see the scaling down in the coming weeks of Edel’s subsidiaries in France and Spain. They will become label management offices, resulting in 37 layoffs, including Edel Spain managing director Nicola Zingarelli and Edel France GM Stephane Giraud. Edel Portugal managing director Peter Cooper will take responsibility for Edel’s operations on the Iberian peninsula.

Haentjes says, “All subsidiaries had been reviewed from an economic perspective, as well as with regard to the group’s new strategy of focusing on A&R and product development. As a consequence, in the territories where Edel has not achieved market positions strong enough to maintain fully funded sales and marketing operations, units are being cut down in favor of new partnerships that will allow for a better development, representation, and exploitation of Edel’s artists and repertoire.”

The restructuring also sees Jörg Hellwig, formerly PolyGram Germany managing director, appointed to head Edel’s domestic German record operations. Effective April 1, he takes the position of managing director of the Edel Records label, specializing in marketing the arm Edel Media & Entertainment, and Edel Deutschland, which takes care of back-office functions. He will report directly to Haentjes.

Hellwig will succeed Edel Records managing director Jens Geisemeyer and Edel Media & Entertainment managing director Chris Georgi, who have both left the company. They jointly oversaw Edel Deutschland. Edel’s decision to recruit such an experienced executive as Hellwig, Haentjes says, indicates the company’s fundamental strength in its home market, as well as its commitment to successfully developing and marketing artists there. He describes his new appointee as “by far the most capable and experienced manager in the German music business.”

U.K. Distributor For Sale

BY SAM ANDREWS
LONDON—U.K. music and video label Video Collection International (VCI) has put its physical-distribution duties to a new group, amid industry rumors that the Woolworths-owned VCI itself is also for sale.

From its 80,000-square-foot location in North London, Disc handles distribution for VCI’s Demon Music Group (DMG) imprints, the VCI video labels, and some 60 third-party music and music video labels. It currently employs 120 staff. Sources suggest the U.K. arm of Canadian music and video distributor Cinram is interested in acquiring the business, as is VCI’s existing video duplicator, London-based VDC.

A spokesman for retailer Woolworths confirms that VCI is “talking to a number of interested parties” about a possible sale but refused to put a valuation on the business. The spokesman declines to comment on rumors that VCI—which pioneered the creation of the retail video market in the U.K.—was itself on the block. Industry sources suggest, though, that it is potentially the target of a management buyout that also involves the company’s label division. VCI left after it was sold to Woolworths’ then-parent company, Kingfisher, for $47 million ($57 million) in 1998.

VCI has been for sale before. Prior to its demerger, Kingfisher tried to offload the company in 2001, but it could not find any takers at between £40 million and $50 million ($57 million–$71 million). DMG contains Music Collection International, which has a budget collections label—Music Club—that also has a U.K. arm; mid-price world and folk music imprint Nascente; and the provocative compilation specialist Harmless. DMG also operates Cinema, a specially created budget label for major retail chains, including Woolworths and MCV and such supermarkets as Tesco and Safeway.

Other imprints include Demon Records and Westside. DMG’s catalog includes material from the Yardbirds, Ian Dury, Nick Lowe, and Engelbert Humperdinck.

IPA Calls For Increase In Malaysian Anti-Piracy Action

BY STEVEN PATRICK
KUALA LUMPUR, Malaysia—The Malaysian music industry is on the brink of collapse, according to the latest International Intellectual Property Alliance (IIPA) report. The report states that the level of music piracy in the territory has increased from 65% to 70% in the past year as a result of a lack of sustained enforcement.

The Washington, D.C.-based IIPA represents the U.S. copyright community. In addition to labels body the Recording Industry Assn. of America, members include the National Music Publishers Assn., the Motion Picture Assn. of America, the American Film Marketing Assn., and book publishing and computer software trade groups.

While the IIPA commends Malaysia’s Optical Disc Act (ODA)—which became law in September 2000—it also states that Malaysia’s piracy problem will not be solved until April, when the law will be closed and legislating are supplemented by thorough investigation, aggressive prosecuting, and deterrent sentencing. The report recommends that Malaysia remain on the U.S. government’s Special 301 Watch List.

EMI Malaysia managing director Darren Choy says he agrees with the IIPAs grim assessment. “In a couple of years, we might be just distributing product and having no local repertoire,” Choy says. “There’s nothing wrong with the act as a piece of legislation. But if you don’t enforce it, it’s as bad as having a law.”

Recording Industry Assn. of Malaysia GM T.S. Lam adds, What the IIPA has pointed out is and asking is for reasonable, as it is a critical time for the industry. The IIPA report states that implementation of the ODA (which came into effect in January 2001) has been hampered by a lack of transparency, mixed signals about compliance deadlines, and problems with initial inspections under the provisions of the act. According to the IIPA, at least two plants that had been raided and found to be producing pirate product were granted licenses.

The Ministry of Domestic Trade and Consumer Affairs (MDTCA) announced in late January that it would station enforcement officers within the plants for an indefinite period. But one industry source notes that this move could result in bribery: “A plant could just pay off whoever is stationed there.”

The IIPA report, published Feb. 14, claims raids have seldom been followed up by active prosecutions. Prosecutions have been initiated in only four of 25 cases launched by the MDTCA since the 1987 Copyright Act became law. There have not been any prosecutions under the ODA yet.

Sources say that the courts still do not regard piracy as a high priority, and the IIPA report suggests there should be a dedicated piracy section in the MDTCA. There are currently 72 MDTCA enforcement officers nationwide, but anti-piracy is only one of their responsibilities.

Last September, a Cabinet order banned all sales of optical media products from open stalls. But the IIPA notes that relief proved to be temporary, as many pirate stalls are now back in operation. Its report also points out that Malaysia’s optical disc production far exceeds legitimate demand. Officially, there are 45 optical disc plants in the country, but many unlicensed underground facilities are believed to be operating. Industry sources agree that two plants would be adequate to supply legitimate needs.
Canada's Manx Gets 'Wise And Otherwise' Multi-Instrumentalist Adds Indian Accent To Canada's NorthernBlues

BY LARRY LEBLANC
TORONTO—Multi-instrumentalist Harry Maxx, a master of the lap-slide guitar and skilled practitioner of the Indian-based mohan veena, is assuredly Canada's most versatile and expressive blues player. That claim is supported by the 47-year-old's remarkable sophomore album, Wise And Otherwise, which—while rooted in American blues—encompasses the structure and flavoring micro-tonal characteristics of Indian classical music. The solo performance album is due April 2 in North America from Toronto-based NorthernBlues Music. Distributed in Canada by Decca Music, NorthernBlues is handled in the U.S. by Kenilworth, N.J.-based Big Daddy Music Distribution.

In 1999, a 90's rock musician, Harry Maxx (real name, Mohammed Bhatt), who invented Manx, was introduced to the Manx (a small English minority that lives on the Isle of Man) by the music president Fred Litwin came across Manx—who also sings and plays banjo and harmonica—performing at a folk alliance showcase last year in Vancouver. "I was shakin' when he finished," he recalls. "I just couldn't believe his performance.

Having spent decades abroad, Maxx returned to Canada eight months prior to the recording session. Seeking bookings, he had privately issued a 13-track blues album, Dog My Cat, recorded with producer Jordy Sharp. Litwin says that the album, rereleased by the 2-year-old NorthernBlues in June, has sold 9,000 units to date.

Wise And Otherwise, also recorded by Sharp at the Barn studio on Salt Spring Island, British Columbia, is an extension of Maxx's debut, thus the 12-song album—which includes renditions of B.B. King's "The Thrill Is Gone," Van Morrison's "Crazy Love," and Jimi Hendrix's "Foxy Lady," is more focused and expressive. Maxx says that one reason for the album's intense feel is that he took a week of recording kicked off Sept. 11 of last year. "It was a strange time to be in the studio," he says. "I focused on the music, but those events made me want to play a little deeper and say a little more."

INDIAN INFLUENCE

While living in Japan in the early '90s, Maxx became infatuated with the music of Indian guitar virtuoso Vishwa Mohan Bhatt, who invented the mohan veena. Maxx moved to India and began a five-year tutelage under Bhatt, who won a Grammy Award in 1993 with Ry Cooder for their world-music collaboration, The Meeting of the Waters. "I learned a master/disciple tradition in India that goes back a long way," Maxx says. "I'm glad to have had a taste of it. When I met Vishwa, I said, 'What way can you lead me? I'm going there.'"

From Jaipur, North India, Bhatt studied sitar under his father, Manmohan Bhatt, and Ravi Shankar. Bhatt became interested in instruments at a young age and developed a special liking for the Hawaiian guitar, which he modified into a mohan veena by adding 14 strings to the six existing ones.

Born on the Isle of Man in the U.K., Maxx's family immigrated to Canada while he was a child. Leaning home at 15, he worked as a sound man for Canadian acts Tribe and Crowbar, moving to Europe in the late '70s. For many of the 11 years he spent there, he played festivals and clubs with his brother, William. Maxx moved to Japan in 1989 after marrying a Japanese woman. He lived in Tokyo for the next 10 years, playing local clubs and busking on the street. "In the '80s, a good day on the street might bring you $1,000," he says. "For the last years there, I didn't support myself but I wasn't with my first wife anymore, I began spending half each year in India."

Booked by Live Tour Artists of Oakland, California, self-managed Maxx (who toured Australia twice in '94) is booked by NorthernBlues in Canada in support of his new album. He's also intent on ending his wandering days. He says, "I've bought land on Salt Spring Island, and I'm going to build a house."

U.K. Indie Label Sonic360 Breaks Sound Barriers

BY CHRIS BARRETT
LONDON—It's an implausible scenario: The head of a tiny U.K. indie label travels to Mexico to sign a new act—and then licenses that act's work back to one of the country's major labels. But that's the story of record producer Chris Allison's company, Sonic360.

From its small west London office, Sonic360 is a major player. Since its founding in 1998, it has signed some of the most prominent artists in Mexico, including Kinky, a band whose recent album, "Foxy Lady," is being marketed internationally by BMG. Sonic360 is currently seeking a major label distributor for the album in the U.K. for summer release; in North America, it will be released May 15 if vibed Netwerk. Recorded in Mexico, Kinky's album features a mix of Mexican and Latin American styles, and was produced by Allison and licensed for Latin America by BMG Mexico. It has sold over 100,000 copies there since its October 2001 release.

Sonic360 is currently seeking a major label distributor for its new album, "Kinky," in the U.K. for summer release; in North America, it will be released March 26 via Netwerk. Recorded in Mexico, Kinky's album features a mix of Mexican and Latin American styles, and was produced by Allison and licensed for Latin America by BMG Mexico. It has sold over 100,000 copies there since its October 2001 release.

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Executive Turntable

RECORD COMPANIES: Adrian Berkman has been promoted to president/CEO of BMG Ricordi in Milan. He was managing director.

Mark Bond is named VP of marketing, European repertoire for Sony Music Entertainment Europe. He was GM of licensed repertoire at V2 in the U.K.

Jacky Schroer is named A&R executive producer for crossover music at Decca Music Group in London. She was GM of U.K. indie label Soul 2 Soul Recordings.

Miranda Paterson is promoted to director of creative marketing at Decca Music Group in London. She was marketing manager.

Glenn Cooper is named new media coordinator for Universal Island Records in London. He was U.K. marketing manager at Vivendi Universal's EMI International.

Tom Land is named international product manager of DreamWorks for Universal Music International in London. He was product manager at EMI International.

MUSIC TELEVISION: Scarlett Li is named GM of Channel V China, based in Hong Kong. She was director of government relations/business development for Star China in 2000.

BROADCAST/MULTIMEDIA: London-based dance brand Ministry of Sound named Rebecca Midkin CEO of the Ministry of Sound Media division. She was Ex-U.K. managing director.
Italy Has High Hopes For Sanremo Festival

BY MARK WORDEN

ITALIAN music—With Italian music shipments in 2001 down by 9% in unit terms and many companies going through the pain of "restructuring," executives here are hoping that this year’s Sanremo Festival will give a beleaguered record industry a much-needed shot in the arm.

In particular, the local music industry is hoping that the annual event—which runs from March 5 to 9, with an average TV audience expected to be at least 10 million each night—will bring the public’s attention to Italian music and some perennial problems as piracy. Universal Music Italy president/managing director Piero La Falce says piracy is "killing the industry—a state of emergency needs to be declared."

The Sanremo Festival of the Italian Song, inaugurated in 1951 at the Ligurian seaside resort, traditionally attracts a TV audience of 10 million. La Falce describes it as "staggering—greater than that of a major sports event." In the past, the festival—which features performances by national and international acts outside the competition itself—has also provided the high-light of the year for many artists, but it has failed to live up to commercial expectations for at least a decade.

Enzo Mazza, director general of industry body FIMI, estimates, "Sanremo is a must for a mere 3% of overall sales." Alfredo Conti, director of Messaggeri Musicale—a flagship record store in Milan—concedes, "The sales generated by Sanremo are 25% down on what they were 10 years ago. Sure, a Sanremo performer can occasionally enjoy a boom—like last year's winner, Elisa—but such cases are all too rare."

Poor sales have created a sense of frustration in the industry. As Virgin Music Italy GM Marco Alboni says, "Sanremo is a massive event, but the general feeling is that the last people to benefit from it are the music industry and its artists."

"[National broadcaster] Rai television enjoys a huge audience and enormous advertising revenue, in spite of being state-owned. The city of Sanremo receives a lot of funding for its efforts; and [local] inhabitants, from hotel owners to flower sellers, do a roaring trade. Record labels on the other hand, don’t, and the cost of sending artists to Sanremo is prohibitive."

Last October, EMI and Universal announced that their acts would not participate in the competition’s "Gio- van," or younger sections. La Falce says that both RAI and the festival organizers immediately showed a more accommodating attitude toward the industry. Three Universal acts subsequently "accepted invitations" for the main competition, while the EMI labels have three independently produced acts in the younger sections.

That RAI is eager to please the industry is evident from the on-screen behavior of the festival’s presenter/artist director, veteran TV personality Pippo Baudo. During recent TV appearances, he has called on viewers to buy "real CDs and not pirate copies." Baudo has also proposed that all the Sanremo competition singles and accompanying albums be sold at a 20% discount. So far Warn- er, BMG, and Universal have expressed their support for that initiative.

Baudo was appointed artistic director after last year’s festiv al, which was generally considered a TV disaster. "I have a good feeling about the musical quality of the music," he says. He was seen as a safe pair of hands, having first presented the show in the 1960s. Massimo Bonelli, managing director of EMI, says that RAI’s move is a good one. "Sanremo has always been a breeding ground for talent," Wright says. "The majors are now publicly listed companies and are answerable to their shareholders. Therefore, investments that take years to recoup are harder than ever to justify. In any case, given the typical major-label infrastructure, it’s cheaper for them to pay compa- nies like EMI to bring on acts and work with them to use their own system.”

Wright’s latest recruit, ex-Warner Chappell U.K. executive Annette Barret, is in charge of Rereww Music Group. "The most important thing with songwriters is that they keep working,” Barret says. (Rereww has 20 full-time writers). "As a company, we are building a future on strong foundations, an attitude involved," Wright says. "It’s a big boost for the company, for the artists, and for the industry.”

In terms of pure synchronization income, one of the biggest copyright owners in Europe belongs to Dutch company Strenght. "Doop" by Doop, the track that briefly brought the chart back to the charts in the early 90s, is among the many copyright owners that Strenght has been able to bring to the public. Wright adds, "It’s a big boost for the company, for the artists, and for the industry.”

Music Copyright Solutions Goes Public, Buys Nashville’s CMI

BY ANDREW SAMO

LONDON—Music Copyright Solu- tions (MCS), the U.K. independent music publisher developing a spread- er royalty payments system (Bill- board, Nov. 3, 2001)—bowed Feb. 18 on the London Stock Exchange’s unregulated junior market, Oex, at £0.44 ($0.63) a share, raising £1.87 million ($2.7 million) and giving it a market valuation of £4.95 million ($7.1 million).

MCS simultaneously announced that it has bought Nashville-based music publishing administration company Copyright Management Inc. (CMI), a Nashville-based music publishing administration company, for $1.25 million. CMI had sales last year of $5 million.

Previously, MCS had announced its intention to list on Oex with an offer closing Nov. 2. But the move was delayed after the exchange asked for a further audit of Leosong, a music copyright owner controlled by MCS’s chief executive Brian Schol- field. MCS bought Leosong, now MCS Music, last month for $490,000 ($1.34 million). Leosong has a catalog of around 60,000 copyrights in musical works and lyrics, including music from Courtney Pine, Paul Young, and film and TV scores. MCS another 500 clients, including com- ponent Paul Overstreet, whose catalog includes "When You Say Nothing at All" from the film Notting Hill. Scholfield says that the deal forms a relationship with CMI dating back more than a decade to "when Leosong represented CMI in the U.K. Not only are our accounting software systems almost identical, but the management have many years of experience working together.”

MCS will continue to be based in Nashville, but exploitation of its catalogs will be handled out of MCS’ Los Angeles office, headed by former Warner/Chappell managing director Robin Godfrey-Cass. MCS represents a catalog of around 120,000 copyrights. Other MCS-like companies include interests in current or recent British hits by Shaggy, OPP, the Avalanches, Emma Bunton, and Martine McCutcheon. MCS also offers online Royalti es Service, which aims to collect royalties and pay them to composers within 60 days. Cur- rently, composers must wait up to 18 months for royalties (Billboard, Nov. 3, 2001).
### HITS OF THE WORLD

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### HITS OF THE WORLD

- Hits of the World is compiled at Billboard/London.
- **NEW** = New Entry
- **RE** = Re-Entry
ALIVE AND SHEL: January saw the return of Shel Shapiro when, after a long hiatus, he released "She (Fari- ta/Sony). The album combines new material with reworkings of classics by his old band The Roles—a band that drove Italian teenage girls crazy.
Sweden ‘Re-Evaluates’ Grammis Awards

BY KAI R. LOFTUS
STOCKHOLM—Disappointing viewing figures for this year’s annual Swedish Grammis music awards show have fueled debate here about how successful the event actually was—and raised questions concerning its public stature in Scandinavia’s largest record market.

Organized by the local affiliate of the International Federation of the Phonographic Industry (IFPI), the Grammis gala took place Feb. 14 at Stockholm’s Globen arena. But summing up the prevailing mood of the record industry, the managing director of a Swedish major tells Billboard: “We can’t seem to agree whether it was a successful event.”

The show was attended by the largest audience of its 33-year history: 9,800 people, ranging from paying members of the public to high-ranking industry executives. But its live telecast, on national commercial channel TV4 between 8 p.m. and 10 p.m., clashed with coverage from Salt Lake City of the Olympic Winter Games. That had a severe impact on the ratings: Only 655,000 Swedes watched the Grammis gala, while more than 2 million took the Olympic option. Last year, the awards show drew a TV audience of 1.1 million.

Since the show, IFPI Sweden has held a series of meetings evaluating the event—although, according to label body chairman Dag Häggqvist, “Grammis is subject to re-evaluation every year.” This year’s event, Häggqvist says, “was of greater dimensions than ever before, both in audience and production terms. There is quite a lot of criticism within the industry that the jury did not recognize the commercial achievements of [novelty rapper] Markoolio, [Euro-pop artist] E-Type, and [local-language pop veteran] Tomas Ledin. But it’s sad if a Grammis should be equal to a gold or platinum certification.” The awards are voted for by juries of broadcast and media representatives.

TV4 project manager for the Grammis gala, Anton Glanzelius, admits, “The ratings were disappointing, but they were still higher than we had estimated. The Olympic Games attract many viewers—that 1.2 million Swedes follow the curling contests is proof.”

“It’s always complicated to create enough energy among the public in such a big venue as Globen,” Glanzelius adds. “Especially since this year, we had [comedian] Henrik Schyffert as presenter and used humor as an integral part of the show—it’s particularly difficult to pick up all of the reactions among the public.”

Häggqvist remains confident about the importance of Grammis. “When we launched Grammis in 1969, it was supposed to be a PR activity, financed by the record industry. Today, it lives its own life and is a trademark in its own right, although it’s still organized by IFPI. The whole event is very positive for both the industry and local record productions.”

Although he says it is too early to decide on potential changes for next year, Häggqvist insists, “There’s absolutely no way we can carry out an optimal award show. I believed for a while that it would be possible, but I no longer do so. Grammis has been in constant evolution for as long as it has existed.”
DUBLIN—The musical lifetime of the Chieftains defies nature by only getting stronger as it endures. Even the dawning of the "official" 40th anniversary of these quintessential minstrels of traditional Irish music doesn't do justice to the full story of a group whose origins date back well into the 1950s and whose influences go back many decades further.

The Chieftains were among the donors who came forward with a transfusion of lifeblood for a gloriously rich musical tradition which was, for many years, secreted away, unheard by many, behind the closed doors of Ireland's clubs and private houses. They helped bring that tradition of singing, dancing, fiddling and whistling into the mainstream to become part of a globally recognized musical dialect.

The man steering the ship for the group's entire musical voyage has been Paddy Moloney, who has navigated the Chieftains' journey from an adolescent hobby, via years as a semiprofessional combo, to their current status as acclaimed Irish ambassadors of the 21st century. The group now has to its credit an extraordinary 18 Grammy nominations, including six victories, an Oscar, an Emmy and countless other honors. But beyond all the bouquets, it's hard to think of many groups that have done more to break down the barriers between musical genres.

Moloney, 63, an instinctive musicologist, takes his greatest pleasure in joining the sometimes invisible dots that connect folk with jazz, classical, Eastern and other musical styles. And he has taken an unparalleled lineup of fellow musicians, from superstars to new discoveries, along for the ride.

Before the Chieftains embarked on the latest tour of their beloved U.S., and with BMG releasing the 40th-anniversary set, *Wide World Over*, Moloney's own compilation of some of their greatest recorded landmarks, the Chieftains leader took the unusual step of sitting still long enough, over tea in a Dublin hotel, for a detailed conversation about the Chieftains' remarkable career.

*Continued on page 50*
Paddy Moloney

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Paddy, are you treating the whole of 2002 as a 40th anniversary?
I think that’s what we’re going to do. As a band, we were coming together much earlier than 40 years ago, like in ’56, ’57. I had different combinations of quartets. I’m doing it with the idea in mind of when we started to rehearse as the group that became the Chieftains.

There were a lot of us together in different combinations. But when I eventually struck on the idea of, sound-wise, what I wanted to hear, rehearsals went on in Milltown for about a year, and that’s when [we gathered] all the material for the first Chieftains. The likes of Barney McKenna—who was on the last album by the way, Waters From the Well, our last traditional album—Barney was one of the original Chieftains. But then he grew the beard and went off with the Dubliners—which I had an invitation to do as well, but I got married.

Anyway, we used to get together, and it was any excuse for rehearsals and then having a pint afterwards. [My wife] Rita’s grandfather used to flash a lamp on the clock when it came to 15 minutes to closing time, and out the door we’d go, grab the last pint. Great days to remember.

How did you come to make the first album, Chieftains 1, in 1964?
Gareth Brown of Claddagh Records gave us the first opportunity to make [a record] and was very helpful in getting that together. The first 10 albums are on Claddagh. He’s a neighbour of mine in Wicklow now, so we often meet up.

The album was, you might say, a one-off, because there was a very limited market for this kind of music at that time, although it went on to become a kind of collector’s piece. Word of mouth got around. We had the [Rolling] Stones playing it or dancing to it and turning up at concerts. Mick Jagger and Marianne Faithfull, when they were together, came to a concert in Dublin in ’66.

So, by then, you must have known there was enough momentum to keep going.
It was building up, all these little things—doing it my way, as Frank used to sing, not rushing into nice lucrative offers coming [from] other record companies to put drums and guitar on this. Then you had the likes of “Jig a Jig,” which became No. 1 in Europe [for the U.K. group East of Eden, in 1971], which was one of the tunes on the Chieftains’ album but with electronics on it. Fair enough. But I still held out. I took up [an offer to work for] Claddagh Records as managing director. I ran that company for eight years, [releasing] poetry, traditional and classical. Eventually, it got to the stage where it was decision time, and I decided to ask the lads to pull up the stakes and go full-time.

You were playing music from a young age, weren’t you?
Oh yeah, I started playing whistle when I was 6, pipes when I was 8 or 9. And I had various groups. I had a skiffle group called Three Squares—Lonnie Donegan’s “Freight Train” and all those songs. My grandfather was a flute player, all traditional, and [played] some lovely old songs. “The Coast of Malabar,” which my grandfather used to sing, I got Ry Cooder to sing on The Long Black Veil.

You had a job as an accountant, didn’t you?
Well, I was never qualified, but I did accountancy in this job I did for 12 years. I did the books and wrote threatening letters to people if they didn’t pay up! Terrible, most unlike me. It was an English firm, the second-largest builder’s providers in Dublin, called Baxendale’s. I was there from ’56, ’57, and left in ’68. Then Gareth asked me to take over Claddagh, which was a rich man’s hobby, you might say; he is a Guinness heir.

Continued on page 57

Profile of a Band
By Nigel Williamson

The members of the Chieftains, past and present, include an array of multitalented musicians who have gained individual acclaim along with their activities with the group. Former members Darryn Fallon, Martin Fay, Peadar Mercier, Sean Potts and Michael Tubridy are fondly recalled from the group’s earlier years. Here’s a brief look at the current lineup.

DEREK BELL
Due to his scholarly demeanor and classical training, fellow Chieftain Matt Molloy has always called Derek Bell “the professor”—a status he actually achieved back in 1970 at Belfast’s Academy of Music and Dramatic Art. Bell has also played professionally in several symphony orchestras. But it is his harp-playing with the Chieftains for which he is best known, after he began appearing with the group as a special guest in 1972. Bell has also released a string of solo albums, including Carolan’s Receipt (Claddagh 1975), Carolan’s Favorite (Claddagh 1980), Derek Bell Plays Weel Hisel (Claddagh 1981), Ancient Music for the Irish Harp (Claddagh 1992) and The Mystic Harp Vols. 1 & 2 (Claddagh 1996 and 1999).

KEVIN CONNEFF
Although Kevin Conneff did not join the Chieftains until 1970, his connections with the group go back much earlier. This bodhran player and singer ran the Traditions Club in Dublin in the late 1960s and early 1970s. In 1976, Moloney called Conneff and asked him to come to London, where the Chieftains were recording Bonaparte’s Retreat. He released his first solo album, The Week Before Easter, in 1989.

SEÁN KEANE
Not to be confused with the Irish traditional singer of the same name, Séan Keane is a fiddler of international status who has been a member of the Chieftains since...
The Chieftains

40 years of glorious music!

Congratulations to The Chieftains from BMG, David Weyner and the RCA Victor Group!
NEW YORK—When the Chieftains emerged from Ireland four decades ago, it would have been hard to imagine the scope of the audience that these traditional Irish folk musicians would reach.

Through a combination of skill, charm and savvy, the band has drawn praise from rock and pop fans, world-music aficionados and filmmakers whose work they have scored, all the while remaining keenly in touch with their Irish roots.

For the past 14 years, RCA Victor has been the Chieftains’ recording home, an association that began with the 1989 release of *A Chieftains Celebration*. Subsequent projects, such as *The Long Black Veil* in 1995 and *Tears of Stone* in 1999, dramatically expanded the Chieftains’ audience by including collaborations with various artists from beyond the realm of traditional Irish music, such as the Rolling Stones, Sting and Bonnie Raitt. However, rather than mold their sound to fit that of their collaborators, the Chieftains maintained the integrity of their traditional Irish folk music, pleasing both their longtime fans and fans of the artists with whom they collaborate.

A BAND FOR ALL PEOPLE

“As the band’s celebrity grew and their collaborations became broader, their audience evolved fairly radically,” says David Weyner, RCA Victor Group executive VP and GM. “Originally, their audience in the United States were sort of a hippy folk audience who were enamored with the band because they were the beginning of what is now termed ‘world music’—at least as it was perceived at the time in the West. “Today,” says Weyner, “you can find the broadest audience imaginable at a Chieftains concert, and everyone is a fanatic. When you go to a Chieftains show, you hear babies squealing, and you see grandparents sitting with their children and with their grandchildren. As a record label, the challenge is to reach out to this incredible array of people.”

Much of the credit for the Chieftains’ universal appeal can be traced to founding member Paddy Moloney, who Weyner refers to as “an entertainer, a musicologist and a scholar. He speaks to an incredibly broad audience—from an academic audience to an audience that just wants to have a good time on St. Patrick’s Day. He is an unusual combination of a self-aware, savvy brilliance and someone who can create rollicking, knee-slapping good times.”

To capitalize on the multigenerational audience that attends the Chieftains’ live shows—the band generally tours the United States twice a year—RCA Victor maximizes exposure in each tour market through extensive advertising of the band’s recorded catalog in both pop-culture magazines and daily newspapers. The label also sets up a handful of in-store appearances in major-market retail outlets.

“They are an acoustic band,” says Weyner, “so they can play anywhere, making them the ultimate portable act.”

Radio also plays a key role in promoting the Chieftains. In the past, tracks that featured such prominent collaborators as Who vocalist Roger Daltrey and pop artists the Corrs were often worked by RCA’s radio staff to formats that support those artists, including triple-A, adult-contemporary and heritage-rock radio.

“As a competitor, I was always impressed by the band’s ability to take traditional Irish music, mix it with contemporary elements, and bring it to a totally different audience,” says Weyner, who had held executive positions at both PolyGram and Sony prior to joining BMG. “The

Continued on page 56

ICM Artists salutes
The Chieftains, makers of some of the best music in the world for the past 40 years.
"Dance as if no one were watching,
Sing as if no one were listening,
And live every day as if it were your last."

(An Irish toast)

Cheers to the Chieftains!
The Chieftains Discography

Throughout the years, the Chieftains have collaborated with a remarkable number of major artists in bringing traditional Irish music to a broader global audience. *The Long Black Veil* album in 1995 featured Van Morrison, Sting, Mick Jagger, Sinéad O'Connor, Marianne Faithfull, Tom Jones, Mark Knopfler, Ry Cooder and the Rolling Stones.

The group linked the Celtic cultures of Ireland and Spain in 1996 with Santiago, featuring Galician piper Carlos Núñez. "They taught me secrets that not every master passes down," says Núñez. "They taught me to rediscover my own culture, to break stereotypes and find in Galicia the bridge between Celtic and Latin music. The Chieftains are a miracle of music—so fragile, so beautiful, that they can hardly be true and alive in our time."

In 1999, the *Tears of Stone* album offered vocals by Sinéad O'Connor once more, as well as contributions from Bonnie Raitt, Joni Mitchell, Loreena McKennitt, Joan Osborne, Mary Chapin Carpenter, the Corrs and Natalie Merchant.

"The first Irish folk-music album I ever bought was by the Chieftains," recalls Merchant. "I remember their ruddy faces, woolly jumpers, pipes and pennywhistles on the cover; they were the picture of Ireland. The music they made was my introduction to the ballads, jigs and reels of that beautiful and tragic island. When I sang on *Tears of Stone* several years ago, I knew that I was in the presence of musical history makers."

Here's an overview of the Chieftains key album releases:

- The Chieftains (Claddagh/Shanachie, 1963)
- The Chieftains 2 (Claddagh/Shanachie, 1969)
- The Chieftains 3 (Claddagh/Shanachie, 1973)
- The Chieftains 4 (Claddagh/Shanachie, 1973)
- The Chieftains (CBS, 1973)
- The Chieftains 5 (Claddagh/Shanachie, 1975)
- Barry Lyndon (Warner Bros. soundtrack, 1975)
- Bonaparte's Retreat (Claddagh/Shanachie, 1976)
- The Chieftains Live! (Claddagh/Shanachie, 1977)
- The Chieftains 7 (Claddagh/Columbia, 1977)
- The Chieftains 8 (Claddagh/Columbia, 1978)
- The Chieftains 9: Ball the Breakfast Early (Claddagh/Columbia, 1979)
- The Year of the French (Claddagh/Shanachie, 1982)
- The Grey Fox (RCA/Columbia soundtrack, 1984)
- The Chieftains in China (Claddagh/Shanachie, 1985)
- The Ballad of the Irish Horse (Claddagh/Shanachie, 1986)
- Celtic Wedding (RCA Red Seal, 1987)
- The Chieftains in Ireland With James Galway (RCA, 1987)
- Tailor of Gloucester (Rabbit Ears Productions, 1988)
- Irish Heartbeat With Van Morrison (Polydor, 1988)
- A Chieftains Celebration (RCA, 1989)
- James Galway & the Chieftains: Over the Sea to Skye—The Celtic Connection (RCA Victor, 1990)
- The Bells of Dublin (RCA, 1991)
- Reel Music: The Film Scores (RCA, 1991)
- The Best of the Chieftains (Columbia Legacy, 1992)
- The Chieftains: An Irish Evening (RCA, 1992)
- Another Country (RCA Victor, 1992)
- The Magic of the Chieftains (Music Collection International, 1992)
- The Celtic Harp: A Tribute to Edward Bunting (RCA, 1993)
- The Long Black Veil (RCA, 1995)
- Film Cuts (RCA, 1996)
- Gael Wind (Sony Legacy, 1996)
- Santiago (RCA Victor, 1996)
- Fire in the Kitchen (Unisphere Records/BMG, 1998)
- Long Journey Home (Unisphere Records/BMG, 1998)
- Christmas in Rome (BMG/Catalyst/Wicklow, 1998)
- Tears of Stone (RCA Victor, 1999)
- From the Beginning: The Chieftains 1 to 4 (Atlantic, boxed set, 1999)
- The Very Best of the Claddagh Years (Claddagh/Atlantic, 1999)
- The Very Best of the Claddagh Years Vol. 2 (Claddagh/Atlantic, 2000)
- Water From the Well (RCA Victor, 2000)
- The Wide World Over (RCA Victor, 2002)

(Van Morrison is delighted to take this opportunity to congratulate THE CHIEFTAINS on their 40 years in the music industry and to thank them for spreading their unique brand of Irish music throughout the world. (and keeping the craic going for the ex. pats)
Dear Chiefs...

Congratulations on 40 successful years the wide world over.

Steve and Sam
1968. After a spell in Sean Ó Riada's group Ceoltoiri Chualann, he made his live debut with the Chieftains in 1968, at the Edinburgh Festival, where the group had a week-long engagement. His first appearance on record came on Chieftains 2 (Claddagh 1969). Despite his commitments to the Chieftains, Keane has appeared on an impressive number of other records. His solo albums include Gusty Frolics (Claddagh 1978) and Jag It in Style (Claddagh 1989), which is perhaps the best showcase of his daring devil style. He also has played on his brother James Keane's album Sweeter as the Years Go By (Claddagh 1999) and made Contention Is Wealth (Claddagh 1985) with fellow Chieftain Matt Molloy. Two years later, he and Molloy teamed up again with piper Liam Flynn on The Fire Aflame.

MATT MOLLOY
Flautist Matt Molloy co-founded the Bothy Band and played briefly in Planxty before joining the Chieftains. Already established as the best young flute player in Ireland, Molloy had known Paddy Moloney since the early 1960s from sessions around Dublin. So it was no surprise when he was asked to appear as a guest artist on a Chieftains tour of Ireland in 1979 in place of the departing Michael Tubridy. He has also sustained a successful solo career, releasing Matt Molloy (Mulligan 1976), The Healthy Breeze (Polydor 1982), Stormy Steps (Claddagh 1987), Music at Matt Molloy's (Real World 1992) and Shadows on Stone (Virgin 1997).

IN THE U.S.A.
Continued from page 52

nobody play that the band has enjoyed at radio has been incredible. The band brings an incredible recognition factor to the table, and with that incredible celebrity comes opportunity."

These strategies will come into play with the upcoming release this year of two Chieftains projects. The first disc, The Wide World Over, is a best-of anthology planned to coincide with the group's current 40th-anniversary tour of the U.S. The anthology was personally compiled by Moloney and consists of material from the band's BMG recordings, encompassing what Weyner describes as "an all-country project, featuring innovators in both the traditional country-music field, as well as artists with a foot planted firmly in the world of rock singers/songwriters."

A second release, due later this year, continues in the vein of the Chieftains' celebrated collaborations, in what Weyner describes as "an all-country project, featuring innovators in both the traditional country-music field, as well as artists with a foot planted firmly in the world of rock singers/songwriters."

RCA Victor will aggressively promote both new Chieftains releases, as well as the band's back catalog. "We expect to use television, both public and commercial, to get the message out to the broadest array of people possible that this is a band to know about," says Weyner. "Because the band has a celebrity that allows them to be presented in places that transcend their roots, we can put them on television or advertise them in places where you would not necessarily expect to see traditional Irish music promoted. When you contact The Tonight Show, it is not a matter of asking if the Chieftains can play. It is just a matter of figuring out when they can play."
INTERVIEW
Continued from page 30

So I took it over. There were two or three records on the label at that time. One of them was the Chieftains, and it was doing very well. I was pushing little buttons and getting feedback. Peter Sellers and people like that played this thing. Then the likes of [the BBC’s] John Peel, who was, you might say, the No. 1 disco jockey, he had his own show Night Ride, and to be played on this program was something.

Gareth and John Montague, being co-directors, were more or less the literary side of Claddagh. John is Irish poet laureate at the moment. So the likes of John and Seamus Heaney, this is what I got myself involved with, and I learned quite a lot. And the music was going on at the same time. There was a whole buzz of things happening.

But you resisted the temptation to do anything “crossover” at that time?

Oh yes, but I was never evangelical about it. I had a barbershop quartet and a group called the Happy Wanderers. I did all sorts of funny things, and I loved jazz.

My first album, when I was 16, I think—my girlfriend at the time, the first album she bought me was the Cladagh Valley Stompers, a jazz record, and I loved it.

Did you like rock ‘n’ roll?

You know, I wasn’t a great Elvis fan, and maybe I should have been, but some of the Beatles’ music I liked, and the Stones. When you think about Freddie Mercury and the musical genius that was there… To me, when you talk about rock crossovers, the best one ever was the one I did with Montserrat at Cadiz—"Barcelona." That’s terrific. Especially since I’ve worked with Montserrat.

I always had an interest in all kinds of music. As a child, listening to the old “steam” radio, [the national Irish station] RTÉ, there were a lot of the pop songs—very little Irish music at that time, maybe once a week. Listening to a lot of classical music, my ear was picking up on this.

I grew up in a house in the mountains of County Laois. For the album, we took photographs down there of the seat of the old high king of Ireland, 9th century, a place called the Rock of Dunamase. [See photo, page 2.] My son, who’s an archaeologist, says it’s one of the most important archaeological sites in the world but people haven’t recognized it yet. I used to go down there in the summer, for three months of the year, to a place called Ballyfin. No electricity, no running water, just a little farmhouse, and it’d be crammed at the weekends—dancing, music and song.

All of that was transported back to Dublin during the winters. I still have that going on; I have my wind-up gramophone playing all the 78 rpm albums. That was the kingdom down there; that’s where it all grew.

Did you feel, as you grew up, that there was an under-appreciation of traditional music in Ireland?

It was awful. It was in the houses—in the schools—one day, we used to have songs, then there was a school band that started—but if you were seen walking in Dublin with a fiddle under your arm, you’d get an awful slagging from your mates. “That’s hick music. You should be singing the popular songs.” It was rather sad.

I was very lucky. My mother was very conscious of the kind of music I liked and was playing. There were music clubs—not in pubs, never pubs—but in houses. You visited one another; people came to tea, and then you’d have sessions of music. So I was getting a fair bit of it. But you wouldn’t earn a living from it. It was alive and well in the houses, and in pubs of Dublin, and it shone through eventually.

By the end of the 1960s, the Chieftains were playing to bigger and bigger crowds.

We sold out a week at the Edinburgh Festival in 1966 with the Corries. Then we went to the Cambridge Folk Festival in 1966 with Pentangle and people like that, and 25,000 people turned up—enough after encore, just four of us on stage, no singing or dancing, just playing music. And going to the Pink Pop Festival and getting a three-quarter of an hour encore. “What’s going on here?”

Something was happening on the ground. So it was time for a second album—and, after that, one or two a year.

So even by then, it had escalated beyond what you imagined.

I was saying to myself when we started, “I don’t want to play in pubs.” I’m not saying we never visited pubs—we certainly did, and had a few times—but we never promoted ourselves in that line. I wanted to be sure that everybody heard every note of what I played. In those days, if people made noise, I didn’t bother to play.

What’s the point?

What are your memories of your early trips to America?

The first concert we played in New York was in 1972.

John Lennon and Yoko Ono came. I didn’t get to meet them at that time, but at least they were there. That was at a little theater, the Irish Arts Theater.

The music for [the film] Barry Lyndon was a big thing for the band. Stanley Kubrick called me at the Claddagh office. I was launching Chieftains 4 at the time, and I said, “I’ll get back to you on Monday.” Tony Wilson, an important English journalist, said to me, “Do you know who you were talking to?” I said, “Some Mr. Kubrick,” because I wasn’t into films at the time. Anyway, right enough, he phoned me back and we got talking. He just wanted to use five minutes of music. In the end, I sold him 25 minutes of music.

Continued on page 58
Coming up to date, but still in a retrospective mood,
what's the thinking behind your own new Wide World
Over collection?
I don't call this "the best of" or "greatest hits." I'm not
going to put in anything like that. What I've done is care-
fully select some pieces that we were always known for
playing and still continue to play. In fact, one of the bonus
tracks is an updated version of "The Fog Horn" with the
Cincinnati Symphony Orchestra, because we play a lot of
orchestra concerts now. So it's a long way from 1969,
when we first recorded it. Now we have the strings
and French horns and lots of excitement. So it's not a celebrity
album, [but] we'd be mad not to put in some of the high-
lights that we've done with Sinéad [O'Connor], Van [Mor-
riso] [laughs]. I might go on contradicting myself now.
When I did Long Journey Home, I did a song called "The
Bard of Armagh," which is the same melody as "The
Streets of Laredo," so Vince Gill sang that song. Then
Van sang "Shenandoah" from that same album. Joni
[Mitchell] on it, of course, and we'd be mad not to put in
some of the things people love to hear. So it's a mixture,
I'd say half and half Chieftains and friends.

The other bonus track is for the millennium. The band
was invited to play on a cruise to the Antarctic, and Art
Garfunkel, Diana Krall, Dan Aykroyd and a lot of people
were on that. My little job was to finish the night with an
hour's music bringing it up to 60 seconds [to midnight].
The captain and the crew were all Greeks, so we had
Greek music that I'd done for some film. Dan Aykroyd
insisted on getting up and doing a funny dance and playing
the harmonica.

The whole family went; [including] my little grandson,
who was 4 at the time. It was crazy. We ended up at a
dormant volcano—Deception Island, it's called—going
on and seeing the hot springs. Robert Kennedy Jr. got in
and swam, and we shook hands with penguins and sea
lions, which was fabulous.

But I had this dream of going on top when the morn-
ing of the new millennium [dawned] and playing "Morn-
ing has Broken." I knew Cat Stevens had done it, but it's
a very old hymn, 1879 or something. I just liked the feel
of that. So I got up—it was freezing cold. I did it at 3 or 4
in the afternoon, but it was on the day [of the new mil-
leennium]. Art and Diana came and played, and it's one of
the bonus tracks.

We touch [on the compilation] on times in China,
when we went there in '85. We were the first band ever
to play on the Great Wall, these mad Irishmen on a
scorching hot day. We played and recorded and filmed
the whole thing. I have the funniest introduction in Chi-
inese, introducing the members of the band [laughs]. Oh,
Jaysus! And we played a tune called "Fall of Joy," so I
popped that onto Wide World Over.

How are you approaching the current tour?
Apart from the new "40 years" album, [by] touching on
some of the old stuff. I've got two great guests: Geoff
White, who plays with Vince Gill all the time, a great
mandolin/guitar bluegrass player and singer, and Allison
Moorer, who's doing the whole tour, six weeks. I also have
what I consider my discovery; a group of dancers called
the Ottawa Valley Dancers. We went to a "do" in a pub
when we played with the Toronto Symphony Orchestra
last October, and these two fellows got up and started to
do this clog dancing, fiddling at the same time, in the
same style as our own—all Irish music, but with a differ-
ent wildness, a touch of what you see in New Orleans.

They've never been heard or seen before, so I grabbed
them. So I'll be the first in again, as I was with Michael
Flaherty 17 years ago—he toured with us for seven years—and
Jean Butler, who was 17 when she joined us.

Apart from bringing all these supposedly disparate
styles of music together, you've also introduced lots of
young talent to a wide audience.
That's right. [With] Stevie Ray Vaughan, our publicist
Charlie Coner, he was like a father to him, and through
him, Stevie Ray became known. "My Chieftains," Charlie
used to say; he was so wonderful. We played at his funeral.
I jumped up and said, "This fella had us in stitches all his
life." In China, he used to sing this song, "She'll be wearing
Shanghai silk knickers when she comes," and the Chinese
were saying, "What does he mean, what does he mean?"

What's next on your ever-hectic schedule?
I'm halfway through three albums. I could almost bring
out a "classical" album—orchestra and Chieftains—of live
concerts from Toronto, Palermo, the Boston Pops, Cincin-
nati, the Atlanta Symphony... I've got such a huge collec-
tion of stuff recorded. There's just not the time. And I've got
other ideas in between. We'll be recording crazily in May.

The appetite doesn't appear to be diminishing.
It's the demand. The things we've turned down [recently],
because you couldn't keep up the pace we were
going. So we do take a month off here and there.■
In this groundbreaking sense, THE CHIEFTAINS have not just survived forty years, they have redefined Irish Music in general. Maybe more so than any other Irish act past, passing or to come.

To which one can only say... Here's to the next forty years!

THANK YOU TO ALL THAT HAVE TRAVELLED ALONG THIS MUSICAL JOURNEY WITH US!

the CHIEFTAINS
March 15-17, Million Dollar Black College Radio and Music Conference, Radisson Atlanta South, Atlanta. 877-569-3057.
March 19, 41st Songwriter Showcase, presented by the Songwriters Hall of Fame, N.York, N.Y. 212-667-0230.
March 20-21, 32nd Annual Recording Media Forum, presented by the International Recording Media Assn., the Westin La Paloma, Tucson, Ariz. 699-279-1700.
March 23-27, Winter Music Conference, Miami Beach Convention Center, Miami Beach. 561-583-4444.
March 25, 16th Annual Soul Train Music Awards taping, Los Angeles Sports Arena, Los Angeles. 310-201-8997.
March 29-April 2, International Pop Overthrow Festival, various venues, Chicago. 818-386-8100.

APRIL
April 12-14, Beyond 2002 Super Festival Featuring Outkast, Snoop Dogg, and The Deck at The Centennial Park, Miami. 731-522-7171.
April 14, 2002 Juno Awards, Mile One Stadium, St. John’s, Newfoundland. 416-485-3135.
April 15, Heroes Awards, presented by the Florida chapter of the National Academy of Recording Arts and Sciences, Bimbo’s Real Ale and Quieton, Miami. 305-672-4060.
April 22, Heroes Awards, presented by the Philadelphia chapter of the National Academy of Recording Arts and Sciences, Loews Philadelphia Hotel, Philadelphia. 310-392-3777.
April 25, Dove Awards, presented by the Gospel Music Assn., Nashville. 615-242-0830.

MAY
May 7-9, Billboard Latin Music Confer- ence & Awards, Eden Roc Resort, Miami Beach. 646-654-4660.
May 9-11, 9th Annual National Distributors Convention, various venues, Nashville. 866-326-3247.
June 19, How to Choose an Enter- tainment Attorney, presented by California Lawyers for the Arts, Los Angeles. 310-998-5590.
June 19, Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass, presented by the UFAC Federation, Pierre, New York. 212-836-1126.
June 24-26, M3 REPlacTech Europe, Amsterdam RAI, Amsterdam. 880-800-5474.

UPDATE

LIFE LINES

DEATHS
Willis F. “Jim” Myers, 85, after a long illness, Jan. 17 in Paramus, N.J. Myers joined music rights organization SESAC in 1947 and remained with the company until he retired in 1991. While at SESAC, he worked as director of radio and television-station relations; director of international relations; and as a member of SESAC’s licensing and sales committee. He was also one of the founders of the Gospel Music Assn. and was the group’s first elected president. Myers was elected into the Gospel Music Hall of Fame in 1989. He is sur- vived by his sister.

Walter Heebner, 84, of cancer, Feb. 10 in Burbank, Calif. Heebner is known for his recent work on the Welte Lega- cies of Piano Treasures for his indepen- dent company, Recorded Treas- ures. He helped preserve original performances from such 20th-cen- tury composers as Debussy, Pader- efski, and Horowitz. Heebner, a clarinet and saxophone player, joined RCA Victor in the 1940s. He served as A&R director, producing record- ing projects for such prominent musicians including Roy Rogers, Frank Sinatra, the Count Basie Orchestra, and Stravinsky. When he later joined Capitol Records, he worked with Patti Page, Nelson Riddle, and Vic Damone. Heebner also served as a Billboard contributor and created the Q-Music Library of sounds for TV and radio at Abbey Road Studios. He is survived by his wife, four daughters, and four grandchildren.

Kevin Ferr, 44, of kidney failure, Feb. 11 in Newark, N.J. Ferr was a produc- er/producer for the Newark-based music video show Freer Play. He is survived by his mother and three brothers.

Bob Schwaid, age not disclosed, of complications from cancer, Feb. 15 in New York, New York. Schwaid was a music industry veteran who is known for his work as a producer/artist manager. He was instrumental in the development of Van Morrison’s albums Astral Weeks (1968) and Moondance (1970) and managed Morrison in the mid-1970s. Schwaid also managed such artists as Al Green, Evelyn “Champagne” King, and the S.O.S. Band. He recently formed the Latin jazz-oriented World Beat label. Schwaid is survived by a sister, a brother, a daughter, a son, two grandchildren, and his life partner.

Albert Melnick, 78, of a heart attack, Feb. 18 in Pompano Beach, Fla., the founder of A&L Distributing in Philadelphia, was a prominent fig- ure in the early years of the business. From 1960 to 1980, A&L distrib- uted product such from labels as Bell, Fantasy, and Riverside. Melnick was particularly influential in the careers of the Stylistics and the Delfonics. He is survived by his wife, Bernice; a son, Saul (who is VP of worldwide home entertainment at MTV); a daughter, Sara; and four grandchildren.

Terence “Spice” Milligan, 83, of liver failure, Feb. 27 in Sussex, England. Milligan was the last surviving mem- ber of the Goons, the British comedy troupe that influenced the Beatles and many other entertainers of its generation. The Goons, which also included Peter Sellers, Harry Sec- ombe, and Michael Bentine, were remembered for their BBC radio comedy series broadcast throughout the 1950s and 1960s. The group also scored numerous hit albums, such as 1965’s Milligan Francesco. "I Am the Tong Song" was a U.K. top 10 hit in 1956 and in 1973, when it was reis- sued. Milligan received an honorary knighthood last year.
New Virgin Megastore Aims To Be Boston’s Cup Of Tea

With 40,000 Square Feet Of Product And Several Local Tie-Ins, VEG Anticipates Satiating The Market’s Tastes

BY MATTHEW S. ROBINSON

BOSTON—Virgin Entertainment Group (VEG), never one for understatement in debuting a new store, recently held its own version of the Boston Tea Party to mark the February opening of the first Virgin Megastore here.

VEG chairman Richard Branson—decked out in a Mad Hatter’s outfit and flanked by a pair of employees wearing lobster costumes with Revolutionary War-era three-cornered hats—paraded down Newbury Street on the back of a flatbed truck like a twisted Paul Revere and sprayed onlookers with champagne. The stunt was one of several promotions and special events to herald the new 40,000-square-foot location on the corner of Newbury and Massachusetts Avenue in the landmark Frank Gehry Building.

Inside the store, Branson arranged for uniformed flight attendants from his Virgin Atlantic Airways to offer free massages to early shoppers, while visitors were given opportunities to win airline tickets, Xbox consoles, and other prizes. There was also a “take two” for one-on-one deals offered on more than 700 titles; special performances from Alien Ant Farm and Boston’s own Howie Day; and TV coverage by MTV2, which was on hand to host “an afternoon tea” for the first official consumer guests.

The night before, at a gala press preview, such acts as Heather Nova and Si*Se entertained local Boston celebrities, sports stars, and power brokers.

VEG North America CEO Glen Ward says, “We want to give the Boston public an idea of what they can expect from Virgin in the future.” The vision that the Virgin execs expect is “the ultimate music and entertainment destination.”

“We are thrilled to open doors to the Boston community,” he says. “Plans for the store have been in the works for two years, and we are confident that we can offer Boston entertainment enthusiasts something they’ve never had access to in the city.”

THE BIGGEST IN BOSTON

With a collection of more than 250,000 CDs, 20,000 DVDs, and 500 entertainment software titles spread out over three floors, Boston consumers have the largest music outlet in the city. What’s more, the 22nd Megastore outlet represents one of VEG’s largest locations in North America.

Of course, Bostonians aren’t strangers to hopping in the Gehry Building, which for the past 18 years was home to fabled music retail giant Tower Records. (Tower, having lost its lease, has since relocated to Kenmore Square, near famed Fenway Park and next door to CBS Radio’s WBCN.)

Virgin has substantially revamped the location to put its own stamp on the space. CD shelves were lowered three inches to allow for better sight lines; a Virgin Cafe, complete with Internet-enabled kiosks permanently set to virginmegaco.com, was installed; listening stations holding nearly 1,000 albums were added; state-of-the-art Megaplay kiosks—which allow digital access to a database of more than 2.4 million streaming CD-track samples and 10,000 DVD-video trailers—have been hooked up; and more than 20 Philips plasma monitors, broadcasting the latest music videos and DVD titles, have been positioned throughout the store. What’s more, both music and non-music items are arranged by genre in an effort to make shopping more convenient.

“VEG senior VP of product and marketing Dave Adler says, ‘We’ve spent a great deal of time researching Boston, and we are confident that we will offer music aficionados in the Boston community what they think is the most personally relevant.

The store is making a big push for local and emerging artists through programs like Virgin Recommends, as well as through deals with such local institutions as the Boston Symphony Orchestra, which will sell its self-produced Symphony Hall Centennial boxed set exclusively at Virgin Megastores across the country.

“We are very committed to the local music scene,” Branson says. “There are actually a few Boston bands we are hoping to sign to [the label] V2, so it’s great to have a presence here.”

Ward maintains that Virgin “has a social responsibility to support new bands.” As part of that show of support, the store had local DJs spinning in its Dance and Electronics room alongside club DJ Juan Atkins.

“It’s vindication for a major chain to realize the thriving electronic music scene,” local spinner Craig Kapilow says. “It’s great that they brought in a legend and that they are also letting local artists show their wares.”

Virgin is also sponsoring a new scholarship at the nearby Berklee College of Music. “We’re thrilled that Virgin Entertainment Group has seen fit to start a scholarship here at Berklee,” college president Lee Berk says. “The future of music is the future of music, and Virgin is demonstrating that.”

Though a great deal of attention is being paid to the Boston market, Ward proposes that the store is just one of 15-20 new Megastores to appear in North America during the next several years. The first North American Virgin Megastore opened in 1992 in Los Angeles. Since then, about 19 others have opened, from New York’s Times Square location to one in Las Vegas.

“This is the beginning of phase two of our expansion,” Ward says. “Despite talk of recession, we’re expanding. We feel very confident about the future of the music industry and record retail in general.

“We are picking off all the good markets,” VEG worldwide CEO Simon Wright says. He predicts that around 35 of the more than 175 Virgin stores will be open in North America by 2007.

Meanwhile, sales at the new Virgin location have been brisk thus far, even before the official grand-opening ceremony held Feb. 15.

“It’s a great market and one worthy of a Virgin store,” Ward says. “We hope to do justice to it.”

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BY BRIAN GARRITY

New York—U.S. music shipments in 2001 fell 10.3% from the previous year to 968.5 million units, according to new figures from the Recording Industry Assn. of America (RIAA). The value of shipments fell 4.1% to $13.7 billion.

The RIAA's figures track the number, as well as the list-price value, of all units shipped to retail outlets and other music sellers, while SoundScan reports final sales to consumers. SoundScan reported earlier this year that total unit sales in the U.S. declined 5.25% to 784.1 million from 838.2 million in 2000 (Billboard, Jan. 26).

According to the RIAA, total album shipments in 2001 were 929.2 million, down 9%. SoundScan reported that album shipments declined 12% to 762.7 million units—down from 875.1 million units in 2000.

Part of the discrepancy between album shipments and SoundScan sales figures can be attributed to record clubs, whose sales are not counted by SoundScan, and direct-TV marketing of music, some of which is not counted by SoundScan.

Singles continued their steady decline, with the RIAA reporting 93.5 million single units sold, down 20% to 2000's 116 million. This is a drop of 47%. Sound Scan figures show 31 million units shipped (down 41%)—more than apparently were sold. The discrepancy between shipments and sales may be explained by the fact that the RIAA's definition of a single includes 45s that are sold at retail but not necessarily counted in shipment figures—as well as some outstanding product shipped in the previous year but sold in 2001.

Looking at album statistics by configuration, the RIAA reports CD album shipments fell 6.4% to 881.9 million units, with value down 2.3% to $129.9 million; cassette album shipments fell 41% to 45 million units, with value down 41.9% to $363 million. Among other categories, vinyl album shipments showed a slight gain, up 3.7% to 2.3 million; value was down slightly to $27.3 million. The RIAA also reports a 25% jump in DVD music video shipments, which rose 139% to 7.9 million units, with value up 138% to $191 million.

The trade group attributes the overall rise in shipment numbers to online piracy, CD burning, the economy, and the impact of the Sept. 11, 2001, terrorist attacks.

Additional reporting by Ed Christman in New York.

AFIM ANXIOUS: There won't be any shortage of interesting gab at the Assn. for Independent Music (AFIM) Convention, which runs concurrently with the National Assn. of Recording Merchandisers confab March 8-12 at the San Francisco Marriott.

As usual, AFIM kicks off with a day of "crash course" panels for entry-level attendees March 8. The sessions—which require separate registration—will focus on legalities and technicalities of the business; production and manufacturing; distribution; sales, marketing, and promotion; and retail. The tireless Susan Piver Browne is once again serving as moderator, with Alexis Kelley of LiveWire Entertainment Sales & Marketing in Atlanta acting as assistant moderator.

Declarations of Independents will participate in the distribution course.

Other indie-oriented highlights include the genre-specific focus workshops (formerly known as specialty-interest groups) March 9; label-distributor one-on-ones March 11; AFIM's annual Indies Awards banquet, hosted this year by the always hilarious London Wainwright III, also on March 11; and the "Indies Sound Off" panel, co-facilitated by Billboard senior editor Ed Christman and director of shops Geoff Mayfield, March 12.

We also highly recommend attending the March 12 seminar "Meet the Mythical Consumer." For the third year in a row, a group of average record shoppers, this time from the Bay Area, will be grilled about the units, likes, and dislikes. Sessions in Cleveland and Los Angeles the past two years proved revelatory, and you can probably expect nothing less this year.

MORE ON BOARD AT NAVARRE: Navarre Entertainment Media in New Hope, Minn., which has been on something of a label-acquisition binge during the past year, has signed new North American distribution deals with seven indie labels, some of which were formerly handled by now-defunct DNA.

Among the companies is Valley Entertainment, operated by Barney Cohen, founder and ex-chairman of DNA's one-time parent Valley Media, which was recently liquidated in bankruptcy proceedings. The deal includes several Valley sub-labels, including DTS, Hearts of Space, AudioQuest, and NYNO Records.

Position is important, with the San Francisco-based label's bevy of releases in the electronic, ambient, and New Age categories. A couple of new releases, Atlantic and Fourth Wall, are also part of the deal.

Navarre also signed a distribution agreement with New York-based Laughing Elephant Records. The label's roster includes artists as diverse as Steve Roach, Michael Brook, and the Spiritualized, as well as a few Christmas songs. The company's website is www.laughingelephant.com.

FLAG WAVING: From the lonesome midnight sound of the Sid Hillman Quartet's Innerstate Records album Volume Two, you'd think that vocalist/ principal songwriter Sid Hillman scratched out his tunes in the dead hours before dawn. Wrong!

"Actually, I write mostly during the day, for more practical reasons," Hillman says. "I have a soundproof studio in my house. It's really dark and quiet, and I go in there with coffee and a cigarette."

Hillman's Los Angeles-based four-piece has been pigeonholed in the alt-country genre, but he notes, "We play usually with other alternative acts. My personal taste for clothing and stuff is country. Among his influences, Hillman cites such decidedly non-county-oriented performers as Vic Chesnutt, Frank Black, and Tom Waits.

The country-rock label also may have something to do with the fact that Hillman is the nephew of Chris Hillman, former member of such key-stone acts in the genre as the Byrds, the Flying Burrito Brothers, and the Desert Rose Band with Nokie Edwards.

While Sid Hillman is justly proud of the lineage, he is also uncomfortable when too much is made of the familial association. "I get along with [Chris] great, and the heritage is obviously important," he says. "But I made the decision I wasn't going to attach myself publicly. Of course, with the name, people will definitely make the connection. There really is no connection there, and I want to be taken seriously for the work that I do."

The lightest brush strokes of country invade the sound of Volume Two, most of them courtesy of guest starring pedal-steel player and L.A. country star Jerry Dale Maness, but the muted melancholia of Sid Hillman's singing and playing transcends any narrow stylistic boundaries.

Sid Hillman will be undertaking a solo tour in April with Nokie Edwards and Alvin Barnwell on vocals and guitar. Mark Watson on bass, and Mike Doolin on drums.
EASING ENCRYPTION IN: With the 3% decrease in album sales last year being followed by an 8.5% decline so far this year, a cold sweat is breaking out across the foreheads of executives industrywide. Many reasons are attributed to the sales decline, but the one most often cited by industry executives is CD burning. Reluct, though, may be on the horizon. On March 26, Universal Music Video Distribution (UMVD) will release its second copy-protected album, Pretty Willie’s *The Life of Swella*, on Universal Records.

_Swella_ is the second encrypted album to be released by a major in the U.S. The first was also from UMVD: _More Fast and Furious: Music From and Inspired by the Motion Picture_ _The Fast & the Furious_, from the Island Def Jam Group, which hit the stores Dec. 18. Since then, that title has scanned 95,000 units.

Before that album was issued, Universal and label and distribution executives feared the encryption technology that they were using—Midbar Tech’s Cactus Data Shield—would prevent 10%-15% of CD player models from playing the album. But those fears proved unfounded. Between the company’s 500 line and its “customer care” line, only about 100 consumers (one-in-10% of) contacted UMVD—and not all of them were complaining about not being able to play the album on their players, UMVD executive VP Jim Weatherson reports.

According to Weatherson and other Universal executives, among the reasons consumers contacted UMVD was the complaint that the encryption prevents them from burning unlimited copies of the album, that some stores wouldn’t back the album, and, in one case, a consumer who bought three copies in an apparent attempt to hack the encryption reported that the store wouldn’t take back all three copies. (It’s unclear if UMVD aided that particular consumer.)

“Overall, the complaint level was extraordinarily low,” Weatherson says regarding consumers having problems with actual playback.

Initially, Universal Music Group labels were reluctant to use encryption, particularly on big-name albums: Initial projections made them fear that a million-seller could have 100,000 to 150,000 albums burned, though the anticipated failure ratio applied to makes of CD players, not the percentage of overall CD players in the U.S. But now that fear hasn’t been realized, why doesn’t UMVD bring out more encrypted titles from bigger artists? After all, retailers are clamoring for copy-protected CDs.

“I think you need to walk [encrypted] albums in carefully and really evaluate how the distribution chain can handle this,” Weatherson says. “We don’t want to do it with a huge release, right off the bat. As much as we tried, some retailers weren’t fully informed [about the issue]—which shows from the complaints about some stores refusing to take back returns, even though UMVD waived its return penalty on More Fast and Furious.

While UMVD is taking it slow with introducing encryption to the marketplace, you can be sure it will be a hot topic at the upcoming National Association of Recording Merchandisers annual convention March 8-12 in San Francisco, and that it will have merchants pressuring the other four majors.

**RIGHT PRICE:** Pulling the circles from my Sunday Daily News, I saw that two of the area’s merchants, Best Buy and Trans World, were advertising _The X-ECutioners_ Build From Scratch at $9.99. I was surprised, until I checked to see if this was an exclusive that was released at a developing artist price point, and it turns out it was—kind of.

Loud, Columbia, and Sony Music Distribution are using a unique twist on the developing artist price point. The album carries a $17.98 list and came with a 50% buy-in discount on initial orders. But the album also carried a $3.50 rebate in the form of credits toward more purchases of the title, for every unit sold during the first three weeks of availability. In order to qualify for the rebate, accounts had to sign off in allowing Sony to access their SoundScan data on the title.

The rebate strategy is said to have been initiated by Columbia, which previously used it with its Orange County Soundtrack. It is similar to the Flex Pricing program used by UMVD, but that strategy focuses on giving rebates on front-line catalog to bring 40 titles at a pop-down to midline pricing. For its developing artist pricing, UMVD has two price points—$12.98 and $14.98—which it terms its “combustion point” for artists that have a bit more of a “resounding” niche artist than the usual uphill struggle that most developing artists face.

**MAKING TRACKS:** Mike Green, UMVD senior VP of field marketing, takes over responsibilities for all the regions of the company. Previously, Green oversaw the Western division of UMVD, with responsibilities for five field offices, but he now has all 12 reporting to him.

**Handleman Profits Drop In Third Qtr.**

**BY MATTHEW BENZ**

NEW YORK—Handleman Co. showed strong sales in the quarter ending Jan. 31, but profits fell 56% amid further difficulties in its proprietary entertainment arm.

The Troy, Mich.-based company warned of lower profits Feb. 12. It reported a net income of $7.2 million, or 27 cents per share, compared with net income of $16.3 million, or 60 cents per share, in the same period one year ago. It cited operating losses of $3.8 million from its U.K. operations and $2.6 million from its online unit, as well as an $11.9 million loss in North Coast Entertainment (NCE), its proprietary entertainment arm.

Revenue increased to $380.9 million from $334 million. Boosting results were the U.K. operations, which added ASDA, a 240-store discount retailer owned by Wal-Mart Stores, as a client Feb. 1, 2001. In all, the company’s distribution business—Handleman Entertainment Resources—had sales of $365.4 million, a 16% increase from one year ago. NCE sales fell 21% to $29.7 million.

Handleman says start-up costs for implementing its distribution system were behind the U.K. losses, which it said should decline over time.

Handleman also says its Handleman Online unit, which provides fulfillment and manages the music and movies stores for JCPenney.com and Kmart’s BlueLight.com, should have a new customer within four months. Yet it expects the unit to show a loss again in the coming year, perhaps yielding a profit the following year.

In addition, Handleman is closing and liquidating its preschool entertainment house, the Itsy Bitsy Entertainment Co., which had a $7.4 million loss. It expects to complete the process in six months. Overall, NCE’s operating loss was $11.9 million, exacerbated by higher product returns by customers of Macady Entertainment and Anchor Bay. Though some investors wonder whether NCE might make more sense as a separate unit—leaving Handleman executives to concentrate on its distribution business—Handleman says it will keep the group in-house. Chairman/CEO Stephen Strome notes that the company considered spinning off NCE but found it wasn’t large enough to stand on its own.

On the distribution side, despite the recent Chapter 11 bankruptcy filing of its second-biggest client—the 2,100-store Kmart—Handleman re-affirmed its commitment to serving mass merchants. It also confirmed it has been providing fulfillment to Best Buy for direct catalog and new-store openings. Strome describes it as "an evolving relationship," adding that "it’s too early to tell" what might come of it.

In a conference call to discuss the quarterly results, Handleman executives sought to assure investors and analysts that any problems stemming from Kmart’s bankruptcy have been contained. CFO Tom Braun noted that Handleman collected its $49 million accounts receivable balance from Kmart Feb. 1, one day after the close of its fiscal third quarter.

Handleman also says it would expect $55 million-$60 million in lost revenue from 300 Kmart store closings, or a little less than 3% of its projected sales for its current fiscal year. Kmart says that by March 11, it will give the court overseeing its bankruptcy reorganization a list of the stores it plans to close and liquidate.

Handleman’s stock is down about 30% this year, mostly on concerns about its relationship with Kmart, and 44% off its 52-week high of $17.89.
Listen Adds Warner Tracks

BY BRIAN GARRITY

NEW YORK—Listen.com has taken the lead in the content-acquisition race among subscription service developers, following a recently announced deal to add tracks from Warner Music Group (WMG) to its Rhapsody offering.

San Francisco-based Listen—which has financial backing from all five majors—now ranks as the only company to have subscription pacts with four of the five major labels, vaulting ahead of MusicNet and Pressplay. Besides WMG, similar agreements are already in place with BMG Entertainment, EMI Recorded Music, and Sony Music Entertainment. It also has deals with 46 independents, including Bar/None, Koch, Malator, Naxos of America, and Razor & Tie.

In contrast, Pressplay has deals with Universal Music Group, Sony, EMI, and a host of independent labels, including Zomba. MusicNet counts WMG, EMI, BMG, and Zomba as its partners.

AN INDEPENDENT PLAYER

“The big issue has been, can an independent player score rights at reasonable rates that are fair?” Listen CEO Sean Ryan says. “And what I think we’re showing so far is we can. And in some ways, we even have benefits from being an independent player.”

Supplied with roughly 100,000 tracks and an offer of unlimited on-demand access to available content for $9.95 per month, Rhapsody ranks as one of the more compelling commercial services on the Web, as long as downloading isn’t a consumer requirement.

And while all-you-can-eat download models have been rejected by the labels, WMG executive VP of strategic planning and business development Paul Vidich says there is not the same resistance to unlimited streaming-only offerings like Rhapsody.

“From our point of view, we think a service like this creates a whole new way in which consumers are going to be able to access music and support the existing models of CDs and radio,” Vidich says. “These services like Listen allow you to experience on-demand a whole variety of music. But ultimately, if you want to have the full music experience, you still have to buy the CD.”

The question now is whether Listen has the right business model that can compete with the other commercial services on the market and, in the longer term, lure consumers away from pirate peer-to-peer networks like Morpheus.

Ryan says the next step for Listen during the next quarter is adding burning of select tracks to a Pressplay and offering a subscription radio feature that allows personalized and ad-free programming.

Ryan says that while the primary service will remain streaming-based, users will have the option to download and burn certain tracks to allow for portability.

“When you talk to people about increased portability, for us, it’s burning. That fits the marketplace as we know it,” he says. “I find [any downloads with a DRM] to be real scary from a consumer experience—especially to make a DRM be portable. So the goal is to get as many tracks [as possible] cleared for burning.”

At the same time, Listen is also looking to build up distribution for Rhapsody, which thus far has been flying under the radar, accessible only via Listen.com.

Ryan says: “For us, I wouldn’t have wanted MusicNet deal. It’s not because the product wasn’t ready. It was a good product, but it didn’t have enough content in it. We consider March to be the start of our push toward that, so we’ve got enough credibility on the product side and content side.”

Traffic Ticker

Top Overall Sites

Traffic In January

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AVERAGE MINUTES PER VISITOR FOR MOST

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| 2. live365.com | 35:14 |
| 3. msn.com | 30:12 |
| 4. half.com | 25:92 |
| 5. musicmatch.com | 23:02 |
| 6. cedonom.com | 20:45 |
| 7. bmgmusicservice.com | 19:01 |
| 8. amazon.com | 17:44 |
| 9. kaza.com | 16:34 |
| 10. mp3.com | 15:12 |
| 11. youtube.com | 15:01 |
| 12. cedonom.com | 10:45 |
| 13. barnesandnoble.com | 09:27 |
| 14. live365.com | 09:23 |
| 15. allmusic.com | 09:20 |

Nielsen/NetRatings

Source: Nielsen/NetRatings, January 2002. Sites categorized by Billboard. Data is based on audience measurements of more than 62,000 U.S. panelists who have home Internet access.

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Yoga, Pilates Rule Video Chart

BY ANNE SHERBER

NEW YORK—As the needs of aging baby-boomers change, along with the exercise philosophies of the general population, the home-fitness industry has also experienced a sea change. While aerobics, step, and boxing workouts have traditionally dominated the fitness market, sales of alternative yoga and Pilates titles are steadily overtaking the industry. In January—traditionally the most active month in video fitness sales—15 of the top 20 health and fitness titles on the Billboard Health and Fitness Video chart had either the word “yoga” or “Pilates” in the title. Even encountering more than a dozen hits, including ten from Dina Rawlinson’s best-selling tapes are Power Yoga, Plus and Mat Workout, a Pilates exercise video. Repeating the most rewards are such companies as alternative fitness specialist GaiaLiving Arts. VideoScan reports that the label now accounts for almost one-quarter of all fitness videos sold domestically. According to Gaia International president June Pemberton, the move from high-impact exercise is logical, "People truly believe that the decisions they make every day can impact their life," she says. "I’m not sure that people made those decisions 10 or 20 years ago.

Gaia produces an entire line of exercise peripherals that includes yoga mats, blocks, and belts. The company has three feet of real estate in one, 4,052 individual Target locations.

The company with the second-largest piece of the fitness market—Anchor Bay—has struck fitness gold by extending the popular Power Pilates instructional brand. Basic Yoga Workout for Dummies has spent 44 weeks on the video sales charts since its release last year and has sold “well over 200,000” units, according to Anchor Bay senior brand manager Michelle Riggel. Pilates for Dummies has also been on the charts since its release last December. And this April, the company will release Breakthrough Pilates Plus, a hybrid workout that combines Pilates, yoga and ballet.

A number of fitness suppliers are also adapting low-impact workouts designed to tone and lose weight. Goldhill Home Media has released videos featuring fitness instructor T’ai Chi expert Scott Cole, including Discover T’ai Chi: A.M. and P.M. Workout and Discover T’ai Chi: Weight Loss. Goldhill president Gary Goldman says T’ai Chi may also bridge the gender gap, although women primarily use these products, T’ai Chi attracts both genders.
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ISSUE DATE: MARCH 30TH - AD CLOSE MARCH 15TH

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STARTING FROM SCRATCH: Hip-hop DJs are finally getting their proper due on the big screen, in the documentary Scratch.

The Palm Pictures film includes such notable hip-hop artists as the Original Jazzy Jay, Afrika Bambaataa, Grand Wizard Theodore, DJ Qbert, the X-Ecutioners, the Beat Junkies, and DJ Premier, to name a few.

Scratch—which opens in select U.S. cities during the next several weeks—has been nominated for best documentary for this year’s Independent Spirit Awards. The film’s title is taken from the DJ practice of scratching vinyl records to make new music.

The Original Jazzy Jay tells Billboard, “I’m not too keen on documentaries, but when I was told about the lineup of people they had for this movie, I was impressed. [Scratch] is the best documentary I’ve seen about the [hip-hop DJ] culture.”

Part of that DJ culture includes “digging”—looking for vinyl records at music stores. Because so many retailers have discontinued vinyl, the Original Jazzy Jay says that digging has become even more of a labor of love for DJs.

He elaborates, “Back in the day, we would buy outdated records that no one else played. Now, it seems like a lot of DJs stick to scripts. A lot of rappers these days are studio-born, and they don’t have DJs. The people who’ll be DJs whether they make money or not are the ones that are the most respected.”

Scratch director Doug Pray adds, “If you’re an outsider, it looks like [scratching] is really easy. But it’s not as easy as it looks; it’s a real art-form.”

In conjunction with the film’s arrival in theaters, DJed Peoples will headline a Scratch U.S. tour, which kicks off May 3 in San Francisco. Other performers on the tour will be Grand Wizard Theodore, the Original Jazzy Jay, and Z-Trip.

IN BRIEF: The U.K.’s Pop Idol talent contest series is coming to America. Sources say that the Fox network has purchased U.S. rights to the series—which will be renamed American Idol or American Icon—and will air 15 episodes at a cost of $1 million per episode... Mariah Carey has landed a starring role in the Leading Pictures film Sweet Science. Carey will play the manager of a female boxer... Ric Ocasek, former leader of the Cars, is shopping around a Cars documentary that will include previously unreleased music videos... MTV Networks has promoted producer Alex Coleto to the new position of MT2 executive in charge of programming. He will continue to produce such shows as Unplugged and the MTV Video Music Awards.

Clear Channel offered record labels the opportunity to showcase their new acts for $35,000 during Clear Channel’s corporate meeting in Nashville the week of Feb. 25, with a guarantee of mandatory attendance by Clear Channel radio station PDs (Billboard Bulletin, Feb. 27)... Pard Suleman has exited as Infinity president/CEO to join investment firm Forstmann Little & Co. ... Satellite radio companies XM and Sirius have inked licensing deals with ASCAP. ... Emmis Communications is selling modern AC KALC Denver to Entercom Communications for $88 million and modern rock KXPK Denver to Entercom Communications for $47.5 million. Compiled by Carla Hay, Matthew Benz, and Angela King.
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**OVER THE COUNTER**

**BLESSING HIS NEW HOME:** After tasting success in two previous distribution channels, gospel singer Kirk Franklin conjures a joyful inauguration of the Gospo Centric label's move to the Zomba Music Group and BMG Distribution, soaring to No. 1 on Top R&B/Hip-Hop Albums while entering *The Billboard 200* at No. 4 with *A Shade Above*. All-club charts and the Street-date violations forced a premature R&B chart appearance, at No. 92, for *The Rebirth of Kirk Franklin*. While he falls shy of some previous successes, this does mark the first time it has placed a solo album atop the R&B list. His only other No. 1 chart came in 1997 as a featured performer with God's Property on B-Rite through Interscope and Universal Music & Video Distribution. (Prior to Franklin's alignment with Interscope, Gospel Centric was distributed by EMI Music Distribution.) This is Franklin's fourth top 10 on R&B/ Hip-Hop Albums and his second on the big chart. In 1997, he made *Billboard* 200 history when God's Property bowed at No. 3, instantly becoming the highest-charted gospel album to ever grace that chart. That album's first-week splash of 119,500 was also the biggest SoundScan week of his career.

**TRADING PLACES:** Album volume falls from that of last issue's charts, as music stores transition from the high-traffic Valentine's Day/Presidents' Day frame to a routine week. But chart action in this non-holiday format is almost as intriguing as we saw during the holiday frame. Central characters in this drama are actress/singer Jennifer Lopez and country champ Alan Jackson, who literally traded ranks with each other from last week's standings. With a 248 drop—which looks minor compared to the 62-43 flight and 48% spike that *The Velvet Rope* enjoyed after her last chart special—this is the biggest gain HBO has seen for a charting title since "N Sync's *No Strings Attached* realized a 12,000-unit tickle in the issue dated Aug. 19, 2000.

**GRAB BAG:** Excluding Kirk Franklin's Hot Shot Debut, each of the first 26 titles on *The Billboard 200* sells fewer units than it did the week before. Of those, Al Green's *Popeye*—following the theatrical debut of her Crossroads film and a visit to *Live With Regis and Kelly*—has the smallest divot, down 7%, and thus re-enters the top 10 for the first time in nine weeks (14-9) . Next week's sales charts will reveal the influence of the Feb. 27 Grammy Awards telecast on CBS. In the meantime, *India.Arie* continues to be the artist who most consistently benefits from her nominations. With a mere 1.3% dip, her debut album ticks ahead 41-32 on the big chart. Rock's resurrection continues: witness *Hoobastank* (42-27, up 13%), *Adema* (105-74, up 31%), *Train* (131-97), *Unwritten Law* (144-101, up 10%), and *John Mayer* (145-113), while the late *Joey Ramone* bows at No. 109.

**SINGLES MINED**

**FUNNY STUFF:** Less than six months after hitting No. 1 on *The Billboard Hot 100* with "I'm Real," Jennifer Lopez and Ja Rule replicate the feat, climbing 3-1 with "Ain't It Funny." Without the aid of sales points from a retail single, "Funny" rises to No. 1 on an audience gain of 11 million to 122 million listeners, which is good enough to earn the Greatest Gainer/Airplay award. It is the fourth time in the past seven weeks that "Funny" has earned this distinction.

"Funny" knocks Ja Rule's "Always on Time" featuring Ashanti to No. 3 on the Hot 100, making him the first artist in more than four years to have the top two songs on the Hot 100 (see Chart Beat, page 8). Ja Rule has the same distinction on Hot 100 Airplay, as "Funny" and "Always" have identical rankings on that chart, the first to own the radio chart's top two since 1995. For the four weeks covering the Nov. 25 to Dec. 16, 1995, issues, Mariah Carey's "One Sweet Day" (with Boyz II Men) and "Fantasy" were the most-listened-to songs in the country, each spending two weeks at No. 1 during that span. We mentioned a few weeks ago that "Funny" was the last of the multi-version tracks that would have its airplay merged when the mixes were disparate in both music and lyrics. Farther down the chart at No. 71, we have the first track to abide by the new policy, as Busta Rhymes' "Pass the Courvoisier Part 2" featuring P. Diddy and Pharell differs greatly from the version of "Courvoisier" on Busta's album *Genesis*.

**TOP FLIGHT:** Jo Dee Messina grabs her fifth No. 1 on *Hot Country Singles & Tracks*, as "Bring on the Rain" gains 381 detections and climbs 3-1. The power ballad duet with label mate Tim McGraw reaches the summit in its 26th week on the chart. As "Rain" situates itself atop the list with the biggest increase in the top five, it competes valiantly with McGraw's solo single, "The Cowboy in Me," which increases 248 plays and hops 5-3.

Each of Messina's prior chart-toppers spent more than one week in the lead. Her longest reign to date is "That's the Way," which dominated the chart in the warm months of 2000. For her duet partner, the shared spotlight marks McGraw's 15th No. 1 country hit.

**MY OH MY:** Tweet's "Oops (Oh My)" steps 2-1 on Hot R&B/Hip-Hop Singles & Tracks, overtaking Timothy "L'LLaYÉE" Cheeks' "Lights, Camera, Action!"—which only rode the top slot for one week. A mere 6.2 points separate the two titles as Tweet edges out Cheeks, thanks to an increase in radio audience. Cheeks, who benefited last issue by the retail launch of a CD single, actually sees an increase in sales as he moves 2-1 on Hot R&B/Hip-Hop Singles Sales, but he loses ground on the Singles & Tracks chart with a decrease of 3 million radio listeners.

Despite a 65% drop in 12-inch sales, "Oops" gains an audience of 4.8 million to move 2-1 on the Hot R&B/Hip-Hop Airplay chart. Had "Lights, Camera, Action!" sold only 19 more pieces at core stores, or had "Oops" drawn 62,000 fewer listeners, Cheeks would have held the Singles & Tracks summit. This is the closest margin between No. 1 and No. 2 that R&B/Hip-Hop Singles & Tracks has seen since the Aug. 26, 1995, issue, when Shaggy's "Boomastic/In the Summertime" surpassed Mekenstef's "He's Mine" by four points.

**NOW ON VIDEO:** India.Arie's "Video" re-enters the Hot 100 No. 5 on the heels of renewed interest at mainstream top 40 radio and its continued play at various R&B formats. "Video" first entered the Hot 100 in March 2001, peaking at No. 47 in the May 5 issue and spending its 17th and final week on the chart in July. Since the track has been off the chart for more than six months, it is now eligible to rechart at any position. (Songs that are off the Hot 100 for less than six months can only re-enter at No. 50 or above.) Ari's seven Grammy Award nominations spurred Motown and Universal to give the track another push at radio. Audience for "Video" is up 20 million, with an 8 million gain at mainstream top 40 and an 11 million spurt at R&B radio.
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<th>WEEK</th>
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<th>SPRING 2002</th>
<th>TOP 100 SONGS</th>
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<th>COUNTRY 200</th>
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<td>GARTH BROOKS</td>
<td><strong>Scarecrow</strong></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**HOT SHOT DEBUT**

- **KIRK FRANKLIN**
  - *The Rebirth Of Kirk Franklin*

**NUMBER 1 **

- **LUCA DALLAS**
  - *Word Of God*

**NUMBER 4 **

- **NICKELBACK**
  - *Silver Side Up*

**NUMBER 6 **

- **PINK**
  - *Missundaztood*

**NUMBER 8 **

- **BRITNEY SPEARS**
  - *Come Clean*

**NUMBER 10 **

- **ADOBE**
  - *Escape*

**NUMBER 16 **

- **ENRIQUE IGLESIAS**
  - *No More Drama*

**NUMBER 18 **

- **NASCAR**
  - *A Day Without Rain*

**NUMBER 20 **

- **KID ROCK**
  - *I Am Sam*

**NUMBER 22 **

- **SOUNDTRACK**
  - *Outcast*

**NUMBER 24 **

- **VARIOUS ARTISTS**
  - *Peep Show Sensations*

**NUMBER 26 **

- **VARIOUS ARTISTS**
  - *One Day At A Time*

**NUMBER 34 **

- **INDIA AIRE**
  - *Acoustic Soul*

**NUMBER 43 **

- **KEKE WYATT**
  - *Soul Sista*

**NUMBER 56 **

- **JAGUAR WRIGHT**
  - *Rush Hour Sensations*

**NUMBER 60 **

- **VARIOUS ARTISTS**
  - *Queen Of The Damned*

**NUMBER 64 **

- **VARIOUS ARTISTS**
  - *Totally Country: 17 New Country Topping Hits*

**NUMBER 66 **

- **CRAIG DAVID**
  - *Barelle Do It*

**NUMBER 74 **

- **BRITTANY SPEARS**
  - *Escape*

**NUMBER 87 **

- **FAITH EVANS**
  - *Faithfully*

**NUMBER 96 **

- **R&B-HIP HOP 200**
  - *Soundtrack*

**NUMBER 104 **

- **LIL BOW WOW**
  - *Doggystyle*

**NUMBER 107 **

- **MCCUMBER**
  - *Morning View*

**NUMBER 111 **

- **CHRIS ISAAC**
  - *Always Going Tonight*

**NUMBER 112 **

- **VARIOUS ARTISTS**
  - *Moods And Movements*

**NUMBER 117 **

- **VARIOUS ARTISTS**
  - *Tomi*

**NUMBER 118 **

- **SOUNDTRACK**
  - *A Walk To Remember*

**NUMBER 125 **

- **VARIOUS ARTISTS**
  - *J.O.S.E.: Jeezy's Own Side View*

**NUMBER 134 **

- **MCCUMBER**
  - *Morning View*

**NUMBER 148 **

- **VARIOUS ARTISTS**
  - *Moods And Movements*

**NUMBER 154 **

- **VARIOUS ARTISTS**
  - *Tomi*

**NUMBER 159 **

- **SOUNDTRACK**
  - *A Walk To Remember*

**NUMBER 168 **

- **VARIOUS ARTISTS**
  - *J.O.S.E.: Jeezy's Own Side View*

**NUMBER 174 **

- **MCCUMBER**
  - *Morning View*

**NUMBER 184 **

- **VARIOUS ARTISTS**
  - *Moods And Movements*

**NUMBER 187 **

- **VARIOUS ARTISTS**
  - *Tomi*

**NUMBER 190 **

- **SOUNDTRACK**
  - *A Walk To Remember*
### Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>1</td>
<td>Bob Marley and the Wailers</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Shaggy</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>UB40</td>
</tr>
<tr>
<td>15</td>
<td>6</td>
<td>Tanto Metro &amp; Devonte</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>Damian Jr. Gong Marley</td>
</tr>
<tr>
<td>12</td>
<td>8</td>
<td>Elephant Man</td>
</tr>
<tr>
<td>1</td>
<td>9</td>
<td>Various artists</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>T.O.K.</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>Various artists</td>
</tr>
<tr>
<td>14</td>
<td>12</td>
<td>Various artists</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>Sanchez</td>
</tr>
<tr>
<td>10</td>
<td>14</td>
<td>Rob Marley and the Wailers</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>Beenie Man</td>
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### Billboard Top Gospel Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>21</td>
<td>1</td>
<td>Kirk Franklin</td>
</tr>
<tr>
<td>22</td>
<td>2</td>
<td>Yolanda Adams</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Donnie McClurkin</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>Kurt Carr &amp; The Kurt Carr Singers</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>Mary Mary</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>Fernando Ortega</td>
</tr>
<tr>
<td>21</td>
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<td>9</td>
<td>FFH</td>
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<tr>
<td>15</td>
<td>10</td>
<td>Mary Mary</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>CeCe Winans</td>
</tr>
<tr>
<td>21</td>
<td>12</td>
<td>Joe Pace &amp; The Colorado Mass Choir</td>
</tr>
<tr>
<td>8</td>
<td>13</td>
<td>Shirley Caesar</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>Helen Baylor</td>
</tr>
<tr>
<td>9</td>
<td>15</td>
<td>Krios One and the Temple of Hiphop</td>
</tr>
<tr>
<td>10</td>
<td>16</td>
<td>Bishop T.D. Jakes &amp; The Potter's House Mass Choir</td>
</tr>
<tr>
<td>30</td>
<td>17</td>
<td>Fred Hammond &amp; Radical For Christ</td>
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<tr>
<td>13</td>
<td>18</td>
<td>Various artists</td>
</tr>
<tr>
<td>15</td>
<td>19</td>
<td>Doug &amp; Melvin Williams</td>
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<tr>
<td>22</td>
<td>21</td>
<td>Carlton Pearson &amp; The Azusa Mass Choir</td>
</tr>
<tr>
<td>24</td>
<td>22</td>
<td>Mosses Tyson Jr.</td>
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<tr>
<td>18</td>
<td>23</td>
<td>Various artists</td>
</tr>
<tr>
<td>19</td>
<td>24</td>
<td>Yolanda Adams</td>
</tr>
<tr>
<td>19</td>
<td>25</td>
<td>The New Life Community Choir Featuring John P. Kee</td>
</tr>
<tr>
<td>19</td>
<td>26</td>
<td>Lee Williams And The Spiritual QC's</td>
</tr>
<tr>
<td>23</td>
<td>27</td>
<td>Rev. Clay Evans And The AAC Mass Choir</td>
</tr>
<tr>
<td>19</td>
<td>28</td>
<td>James Greaer &amp; Company</td>
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<td>19</td>
<td>29</td>
<td>V.I.P. Music &amp; Arts Seminar Mass Choir Featuring John P. Kee</td>
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<tr>
<td>19</td>
<td>30</td>
<td>The Bright Star Male Chorus</td>
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<td>22</td>
<td>31</td>
<td>Derrick Stamps &amp; Today's Generation</td>
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<tr>
<td>19</td>
<td>32</td>
<td>Various artists</td>
</tr>
<tr>
<td>39</td>
<td>33</td>
<td>LaShun Pace</td>
</tr>
<tr>
<td>16</td>
<td>34</td>
<td>Greg O'quin 'n Joyful Notez</td>
</tr>
<tr>
<td>16</td>
<td>35</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>33</td>
<td>36</td>
<td>Eastern Michigan Gospel Choir</td>
</tr>
<tr>
<td>33</td>
<td>37</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>33</td>
<td>38</td>
<td>Elder Jimmy Hicks &amp; The Voices Of Integrity</td>
</tr>
<tr>
<td>36</td>
<td>39</td>
<td>New Creation Of God</td>
</tr>
</tbody>
</table>

*Note: Numbers in parentheses indicate Heatseeker title.*
The Heatseekers chart lists the best selling titles this week as reported by Billboard. The Heatseekers chart is designed to highlight albums, singles and tracks that are performed and heard on the radio and in clubs. The Heatseekers chart is based on a combination of airplay, sales, and streaming data. The chart is updated weekly and reflects the performance of albums and tracks in the United States. The chart is divided into categories such as Top Heatseekers Albums, Top Heatseekers Singles, and Top Heatseekers Tracks. The chart is used by music industry professionals to track the performance of new releases and to determine which songs are gaining the most airplay and sales.

The Hot Shot Debut chart lists the new titles that have entered the Heatseekers chart for the first time. The chart is updated weekly and reflects the performance of new releases. The chart is divided into categories such as Top Hot Shot Debut Albums, Top Hot Shot Debut Singles, and Top Hot Shot Debut Tracks. The chart is used by music industry professionals to track the performance of new releases and to determine which songs are gaining the most airplay and sales.

The Greatest Gainers chart lists the titles that have gained the most positions on the Heatseekers chart this week. The chart is updated weekly and reflects the performance of albums and tracks that are gaining in popularity. The chart is divided into categories such as Top Greatest Gainers Albums, Top Greatest Gainers Singles, and Top Greatest Gainers Tracks. The chart is used by music industry professionals to track the performance of new releases and to determine which songs are gaining the most airplay and sales.

The Heatseekers chart is updated weekly and reflects the performance of albums and tracks in the United States. The chart is used by music industry professionals to track the performance of new releases and to determine which songs are gaining the most airplay and sales.
### Billboard Modern Rock Tracks

<table>
<thead>
<tr>
<th>Week</th>
<th>Title / Artist</th>
<th>Number</th>
<th>Format</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>&quot;Blurred Lines&quot; / Robin Thicke</td>
<td>1</td>
<td>Adult Cont.</td>
<td>1</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Can't Hold Us&quot; / Macklemore &amp; Ryan Lewis</td>
<td>2</td>
<td>Adult Cont.</td>
<td>2</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Feel This Moment&quot; / Justin Bieber</td>
<td>3</td>
<td>Adult Cont.</td>
<td>3</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;I'll Take What I Want&quot; / Katy Perry</td>
<td>4</td>
<td>Adult Cont.</td>
<td>4</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;All Of The Stars&quot; / Black Sabbath</td>
<td>5</td>
<td>Adult Cont.</td>
<td>5</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Get Lucky&quot; / Daft Punk</td>
<td>6</td>
<td>Adult Cont.</td>
<td>6</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Happy&quot; / Pharrell Williams</td>
<td>7</td>
<td>Adult Cont.</td>
<td>7</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;All Of The Stars&quot; / Black Sabbath</td>
<td>8</td>
<td>Adult Cont.</td>
<td>8</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Give Me All Your Luvin'&quot; / Madonna</td>
<td>9</td>
<td>Adult Cont.</td>
<td>9</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Lose Yourself&quot; / Eminem</td>
<td>10</td>
<td>Adult Cont.</td>
<td>10</td>
</tr>
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</table>

### Billboard Adult Contemporary

<table>
<thead>
<tr>
<th>Week</th>
<th>Title / Artist</th>
<th>Number</th>
<th>Format</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>&quot;Blurred Lines&quot; / Robin Thicke</td>
<td>1</td>
<td>Adult Cont.</td>
<td>1</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Eyes Without A Face&quot; / The Cure</td>
<td>2</td>
<td>Adult Cont.</td>
<td>2</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;I Love Your Style&quot; / Mariah Carey</td>
<td>3</td>
<td>Adult Cont.</td>
<td>3</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;All Of The Stars&quot; / Black Sabbath</td>
<td>4</td>
<td>Adult Cont.</td>
<td>4</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;We Are Young&quot; / Fun.</td>
<td>5</td>
<td>Adult Cont.</td>
<td>5</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Picture&quot; / The Script</td>
<td>6</td>
<td>Adult Cont.</td>
<td>6</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;The Way You Look Tonight&quot; / Blake Shelton</td>
<td>7</td>
<td>Adult Cont.</td>
<td>7</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;As Long As You Love Me&quot; / Demi Lovato</td>
<td>8</td>
<td>Adult Cont.</td>
<td>8</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;All Of The Stars&quot; / Black Sabbath</td>
<td>9</td>
<td>Adult Cont.</td>
<td>9</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Bones&quot; / Jason Aldean</td>
<td>10</td>
<td>Adult Cont.</td>
<td>10</td>
</tr>
</tbody>
</table>

### Billboard Adult Top 40 Tracks

<table>
<thead>
<tr>
<th>Week</th>
<th>Title / Artist</th>
<th>Number</th>
<th>Format</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>2002</td>
<td>&quot;Blurred Lines&quot; / Robin Thicke</td>
<td>1</td>
<td>Adult Cont.</td>
<td>1</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;Eyes Without A Face&quot; / The Cure</td>
<td>2</td>
<td>Adult Cont.</td>
<td>2</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;I Love Your Style&quot; / Mariah Carey</td>
<td>3</td>
<td>Adult Cont.</td>
<td>3</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;All Of The Stars&quot; / Black Sabbath</td>
<td>4</td>
<td>Adult Cont.</td>
<td>4</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;We Are Young&quot; / Fun.</td>
<td>5</td>
<td>Adult Cont.</td>
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</tr>
<tr>
<td>2002</td>
<td>&quot;I Love Your Style&quot; / Mariah Carey</td>
<td>6</td>
<td>Adult Cont.</td>
<td>6</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;All Of The Stars&quot; / Black Sabbath</td>
<td>7</td>
<td>Adult Cont.</td>
<td>7</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;We Are Young&quot; / Fun.</td>
<td>8</td>
<td>Adult Cont.</td>
<td>8</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;I Love Your Style&quot; / Mariah Carey</td>
<td>9</td>
<td>Adult Cont.</td>
<td>9</td>
</tr>
<tr>
<td>2002</td>
<td>&quot;All Of The Stars&quot; / Black Sabbath</td>
<td>10</td>
<td>Adult Cont.</td>
<td>10</td>
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</tbody>
</table>
Our semi-annual Music & Money Spotlights deliver up-to-the-minute news on the financial aspects of the music industry. We report on the latest in music-royalty securitization, the business of financing and insuring tours, and the profitability of niche and imprint labels. In addition, we’ll also look into the recent financial woes of big name retailers and how the music industry has been affected.

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Ad Close: March 26

DON'T MISS
Billboard's Music & Money Symposium
November 2002
New York City

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646-854-4799x • jmaimone@billboard.com

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A Grammy Backstage Pass

Billboard Bears More From This Year’s Winners

BEST POP INSTRUMENTAL album winner Steve Lukather knew that it must be fate when he stepped into the limo that would take him to the Grammy Awards Feb. 27. The former singer/guitarist for Toto says that remarkably, “the limo driver was the same guy who took us [to the Grammys] in [1982], when we won best album for Toto IV and record of the year [for “Rosanna”].” Notwithstanding that stroke of luck, he considers the guitar instrumental album for which he received a Grammy with collaborator Larry Carlton—“No Substitutions: Live in Osaka (Favored Nations)—an afterthought. “We met up in Japan and just jammed. We thought we should record it just for fun,” Lukather says. “When we got nominated, I fell to the floor.”

TRAVIN GRABBED A TROPHY for best R&B vocal album with a tune that almost didn’t make its way onto the group’s current album, according to guitarist Rob Hotchkiss. The band had turned in its album to Columbia when Hotchkiss got the inspiration for “Drops of Jupiter.” “It takes months for a record to get on the shelves, but we’re never idle,” Hotchkiss says. “We weren’t just sitting around; we were writing for the next album.” When the song came up, it was obvious that it shouldn’t be wasted or that it shouldn’t wait two years for the next album.

THE GRAMMYS TOOK place the night after the Recording Artists Coalition (RAC)—an artists’ advocacy organization—founded by Don Henley—held four fund-raising concerts in venues across Southern California. A number of artists at the awards expressed their support for the new association. Jimmy Jam—who, along with Terry Lewis won producer of the best dance recording for Janet Jackson’s “All for You”—says, “I’m all for artists’ rights. I started out as an artist in the time. I’m for fairness. I’m behind what the RAC is trying to do, but I don’t think it should be adversarial. Hopefully they and the labels can come of one accord.”

Grammy winner Eve says the hip-hop community needs to come to the RAC party. “We have not come together as much as the rock community, and we need to change.” The contracts are horrible. I’m blessed, but the record companies get everything.

MUSICARES’ PERSON OF THE YEAR and 1994 Billboard Century Award honoree Billy Joel—who was honored at a dinner Feb. 25—recalls his thoughts upon hearing that he would be recognized this year. “I thought, ‘Why?’ I know that [Musici- Cares] does a lot of good work and they needed a name to sell tables, and I’m more of a traditionalist. Then I’m the name this year,” Joel says. “When I think ‘humanitarian,’ I think Mother Teresa, Mahatma Ghandi, Jesus Christ. These are humanitarians. So if I was really a humanitarian, I wouldn’t have any money. I would have given all my money away. Then, in a nod to his experiences involving a past manager, Joel joked, “I’m a humanitarian in that a lot of money was taken away from me, so maybe that’s what it is.”

GRAMMY NOMINEE/PRESENTER Don Henley tells Billboard that the Eagles could tour again in the U.S. as early as this summer. “We may, we may not, I think we are. It’s definitely moving in that direction, but you know how it is with the Eagles.”

When asked to choose which Grammy meant the most to her double-winner (best pop collaboration with vocals and best rap solo performance) Missy “Mised- meanor” Elliot says both awards were “unbelievable” because “they symbolize that people appreciate what we’ve done.”

She adds that God inspires her musically and that as far as what’s next is concerned, “nobody knows, not even me. It’s the way I feel when I get in the studio.” Accompanied by her Gold Mind/ Elektra protégé Tweet, Elliot says she’s not sure how projects named after her album with Eve that is currently in the discussion stages. “Having two females do an album is historic to me, because you know how girls can be,” Elliot says with a laugh. Also in the wings is a possible proj- ect with Nelly Furtado who, Elliot says, “has a unique voice and is a far-left person like myself.”

GUITARIST STEVE VAL, whose Fav- ored Nations label picked up a best pop instrumental album award, feels like a winner twice over. Though he did not go home with his own Grammy for best rock instrumental performance, he says it was a thrill for him to see his artists Larry Car- ton and Steve Lukather take the awards. “I was extremely amazed that his performance with Nelly Furtado was received so well. His electric guitar accompaniment to Furtado’s “I’m Like” was nominated for only three days before the show. “I was so nervous that it was just going to be me and her,” he says. “But once I started, that was it. It was amazing to see everyone in the audience.”

In a Miral label debut—received five statuettes, including best new artist and song of the year. Keys is now tied with Lauryn Hill—who won five Grammys in 1999—for the most awards won by a female in a single night. She also took off fel- low R&B newcomer India.Arie, who had received seven nominations.

The night’s other major story was U2. The group, which started the evening with eight nominations, car- ried off four Grammys, including record of the year for “Walk On.” The lead single from All That You Can’t Leave Behind, “Beautiful Day,” net- ted honors last year as both record of the year and song of the year.

All told, four songs from U2’s al- bum have won six Grammys during the past two years. Lead singer Bono says the project’s fifth was “a big product of striving to make an album that would touch listeners. He tells Billboard, “There was a really strong desire to see if rock’n’roll music could really connect with people. It’s a very, very sweet success.”

Complementing the business at hand was an unprecedented lineup of 17 live performances, which prompted the station to add another 20 minutes to the three-hour telecast. U2 opened the show with a moving rendition of “Walk On,” backed by contemporary gospel icon Kirk Franklin and his choir. The diverse performance lineup ranged from the jazz “New York State of Mind” pair- ing of Tony Bennett and Billy Joel to Mary J. Blige’s gut-wrenching perform- ance of “No More Drama.”

In addition to Keys’ victories, the Grammys represented a night of firsts for several other acts, in- cluding LKJ with a hard rock performance (for “Crawl- ing”) and Train’s, for best rock song (“Drops of Jupiter”).

Linkin Park’s name was called during the show’s pre-telecast awards presentation, but the group wasn’t even in the building to enjoy it. “We were on the red carpet talking to John Norris from MTV,” the band’s bassist, Phoenix, tells Billboard, “we thought they were presenting our award later. John told us we’d won, and I thought he was lying.”

Train guitarist Rob Hotchkiss was similarly surprised by his band’s vic- tory in a category that had the group’s “Drops of Jupiter” pitted against two U2 songs. “It was mind-blowing [to hear our name called],” Phoenix says it is great to be nominated,” Hotchkiss says. “The fact is, everybody would like to put a Grammy on their shelf. When you’re up against U2, you can’t expect it.”

On the rap side, Missy “Mised- meanor” Elliot earned her first Grammy for best rap solo perform- ance for “Get Ur Freak On.” Her win marked only the second time a female has taken home the prize in that category. (Queen Latifah won the honor in 1994.)

The longest wait for a Grammy went to the Blind Boys of Alabama (best traditional soul gospel album for their Spirit of the Century)—that group’s first Grammy in its 58- year existence (see story, this page).

Some viewers clearly went straight from their TV screens to their computer screens to purchase music from the winners. According to Amazon. com, by mid-morning the day after the Grammys, Keys’ Songs in a Mirror leapt from No. 14 to No. 5, O Broth- er Where Art Thou? moved to the top spot from No. 3, U2’s All That You Can’t Leave Behind from No. 2 to No. 3, and Train’s Drops of Jupiter soared from No. 43 to No. 7.

Hosted for the second time by comedian Jon Stewart, this year’s Grammy Awards were given a national rating of 11.9 and a 19 audience share. That translates into 18.9 million viewers, according to CBS-TV.

In a multi-tiered nominating pro- cess, the final Grammy winners are voted upon by more than 14,000 members of the National Academy of Recording Arts and Sciences. For a complete list of the 44th annual Grammy Awards winners, see page 84.

Additional reporting by Jill Pessel- nick in Los Angeles.
44th Annual Grammys: Complete List Of Winners

BILLY BOYD GOES TO THE GRAMMYS

Following is the complete list of winners of the 44th Annual Grammy Awards, held by the National Academy of Recording Arts and Sciences.


R&B


RAP


COUNTRY


Best bluegrass album: Near Future, Alison Krauss + Union Station (Rounder Records).

NEW AGE

Best new age album: A Day Without Rain, Enya (Hphones Records).

JAZZ


GOSPEL

Best gospel rock album: So Big (Sing), Delbert McClinton (Mercury Records). Best contemporary gospel album: CeCe Winans, Sisters In Christ Praise (Sister Bio). Best southern, classic, or bluegrass gospel album: Bill & Gloria Gaither Present a Billy Graham Music Homecoming, Bill & Gloria Gaither & the Heave. Best contemporary gospel album: Spirit of the Century, the Boys of Alabama (Reel World).

REGGAE

Best reggae album: Highway Thing, Damian Marley (Motown Records).

WORLD MUSIC


POLKA

Best polka album: Conny Pohla, Jimmy Sturr (Rounder).

CHILDREN

Best musical album for children: Elmo and the Orchestra, Sesame Street Characters (Sony Wonder). Best spoken-word album for children: Love Is
BILLY GOES TO THE GRAMMYS

Winners Celebrate At Staples Center And At Parties

(All photos copyright Alberto Rodriguez/Berliner Studio, unless otherwise indicated)

Luminaries from the bluegrass, folk, country, and blues worlds joined to celebrate their album of the year triumph with the O Brother, Where Art Thou? soundtrack.

Sony Music artists and executives celebrated the company's winners and nominees at its post-Grammy party held at Morton's in Los Angeles. Pictured enjoying the evening, from left, are Sony Music Entertainment chairman/CEO Thomas D. Mottola, Columbia recording artist and Grammy nominee Tony Bennett, Columbia Records Group chairman Don Iden, and Columbia artist Bob Dylan, who won the Grammy Award for best contemporary folk album for Love and Theft. (Photo: Sony Music Entertainment)

EMI Recorded Music North America chairman/CEO and EMI Recorded Music vice chairman David Munns, left, greets Virgin Records artist Niki Costa and Capitol Records artist Art Alexakis from the group Everclear at EMI's post-Grammy celebration at the Park Plaza Hotel in Los Angeles. (Photo: Eric Charbonneau/Berliner Studio)

No man of constant sorrow, T-Bone Burnett was feted as non-classical producer of the year and as the man at the helm of album of the year, O Brother, Where Art Thou?

Brain in a Box, the crazy cube designed by art directors Hugh Brown, left, and Steve Vance, won best boxed recording package.

Taking a cue from the title of the band's best Latin rock/alternative album winner, Los Angeles' Ozomatli "embraced the chaos" backstage.

Track driver/songwriter Robert Lee Contractor left his big rig behind to pick up the Grammy for his aptly named best country song, "The Lucky One."

Producers Jimmy Jam, left, and Terry Lewis shared the best dance recording award for "All for You" with artist and co-producer Janet Jackson.

Bluegrass patriarch Ralph Stanley credited his first Grammy for his chilling O Brother, Where Art Thou? showpiece "O Death," which took best male country vocal performance.

Texas guitar strangler Jimmie Vaughan captured the best traditional blues album trophy for Do You Get the Blues?

Elektra Entertainment artist Missy Elliott, center, celebrates at the Warner Music Group (WMG) party at Mondrian's Sky Bar in Los Angeles after sharing two Grammys. Surrounding her are the Gold Mind/Elektro artist Tweet, AOL Time Warner co-CEO Richard Parsons, WMG chairman/CEO Roger Ames, and Elektra president Sylvia Rhone. (Photo: Warner Music Group)

Recording Academy president/CEO Michael Greene, left, and Tony Bennett, right, present the person of the year award to 1994 Billboard Century Award winner Billy Joel at the 12th Annual MusiCares Tribute at the Century Plaza Hotel in Los Angeles. Held Feb. 25 by the National Academy of Recording Arts and Sciences, the dinner included performances of Joel's songs by Bennett, Garth Brooks, Don Henley, and Stevie Wonder. (Photo: Frank Micelotta/ImageDirect)

No doubt's Gwen Stefani. (Photo: Universal Music Group)

DC Talk collected its fourth Grammy for Solo, named best rock gospel album.

U2's Bono is congratulated on the group's four Grammy wins. Pictured at Universal Music Group's post-Grammy bash at Cicada in Los Angeles, from left, are Universal Music Group chairman/CEO Doug Morris, Interscope Geffen A&M chairman Jimmy Iovine, A&M artist Sheryl Crow, Bono, and No Doubt's Gwen Stefani. (Photo: Universal Music Group)

Blind Boys of Alabama leader Clarence Fountain, holding the Grammy, said the group's award for best traditional soul gospel album—the first for the 58-year-old group—made him "feel like a morning glory."

Era's Gold, soul

RCA artist Christina Aguilera, center—who was among those performing "Lady Marmalade" at the Grammy ceremony—is flanked by BMG execs at the company's post-Grammy soiree at the Argyle Hotel in Los Angeles. Pictured, from left, are BMG COO Michael Smellie, Bertelsmann chairman/CEO Thomas Middelhoff, Aguilera, BMG North America president/CEO Bob Jamieson, and BMG president/CEO Rolf Schmidt-Holte. (Photo: Larry Busacca)

Genre-straddling fiddler Alison Krauss and her group, Union Station, won two awards, in the bluegrass and country categories.
Angélique Kidjo

Continued from page 1

clan in the 1970s, Kidjo aimed to fulfill these aspirations. She began her career by exploring what it means to be African, a role that has impacted the music of the modern world. She also envisioned a trilogy of albums that would touch on the African Diaspora and the specific African/Brazilian connection, as well as the African link to Cuba, Haiti, and New Orleans. Her 1998 Island project Orenji, a mix of traditional Benin music and American-based styles (she collaborated with Casandra Wilson and Kelly Price, as well as John Coughlan’s “Eminem” and “Voodoo Chile” [“Slight Return”]), was part one of the trilogy, Black Ivory Soul is part two.

“Even though the project came very early in my brain, I knew I was not mature enough to do it,” she says. “I needed still to deal with the anger I had in me. There is one thing that I don’t want my music to do, which is to bring hate. I had to be in the mind-set to be able to enrich myself and not to improve the pain but to heal.”

Kidjo, who now resides in New York after spending years writing in Paris, began crafting the Bill Laswell-produced Black Ivory Soul after a 1999 trip to Bahia, Brazil. As soon as she stepped off the plane, she says, “it smelled like my country. I was almost at my knees thanking my ancestors for keeping this music alive. From that moment on, I knew that this project was going to be open.

In Bahia, Kidjo began the process of Brazillian/African collaboration after she met singer Daniela Mercury. The pair ended up writing “Dara” (meaning “beautiful girl”), a song that appeared on Mercury’s 2001 album, Sol Da Liberdade, on BMG U.S. Latin.

Kidjo soon teamed with Bahian percussionist Carlinhos Brown, founder of the band Timbalada. One night on a Brazilian beach, they wrote six songs together, three of which—“Tumba,” “Iemanja,” and “Okanbale”—ultimately made it to Black Ivory Soul.

“Tumba,” a rousing dance number named after the word for “conga,” is a song that Kidjo dedicates to the public. “I was visualizing how I was going to bring this magic to them, how I’m going to thank them for taking the time to listen to me,” she explains. “People work hard every day, and the only thing that can still bring all of us together is entertainment. That is how I started the song. Even if you don’t want to dance, I don’t want you to know about it. But you are invited to dance. This song is yours. Grab it and make it yours.”

The string-laden “Okanbale,” perhaps the most personal cut on the album, explores Kidjo’s relationship with her family. Sung in the African language of Yoruba, the lyrical song meaning “peace of heart” is Kidjo’s way of thanking her parents for their everlasting support.

“It is absolutely, completely forbidden [to be] a singer or entertainer in Africa if you are a woman,” Kidjo explains. “I had parents who stood by my side against the whole society, telling me, ‘You can sing if you want to, girl.’ My father produced my first show, and my mom taught me how to sing.”

When Kidjo, whose songs are published by Aye Publishing/ASCAP, returned to New York from Bahia, she wrote tracks with Brazilian guitarist Vinicius Cantuaria (“Olóofó,” “Ominira”) and with her husband, Jean Hebrail, and songwriter Tommy Faragher (“Black Ivory Soul”).

While Kidjo’s ongoing goal is to bring diverse people together through listening to music, on this project she also wanted her cast of musicians to reflect a range of ethnic backgrounds. Among the players were guitarist Joao Mota from Guinea Bissau, percussionist Abdou M’boup from Senegal, and drummer Amhir “Juestlove” Thompson from the R&B group the Roots, and bassist Michel Alibo from the West Indies.

Though many of the musicians were unable to communicate in English, the language of music guided the recording process. The recording session—Kidjo’s first live studio experience—thus proved to be an eye-opening one for all involved.

“Do you know Alice In Wonderland? That is how I felt watching everybody with my big eyes open,” Kidjo says. “At one point, one of the musicians comes to me and says, ‘This is a hell of a responsibility that you put on our shoulders, because the music is beautiful. We cannot stay indifferent to what we are doing here. It brings us to ask questions ourselves. Even the Brazilians are saying that we never, ever thought “Iwoya,” based on a Yoruba proverb that says, ‘You don’t have to be old to be wise; a bird doesn’t wait till he dies to fly, is an uplifting look at taking the time to pursue your dreams.”

Kidjo has taken these words to heart, for she recalls that when she was 10 years old, she told her mother that she expected to be married with four kids by the time she was 20. However, through her family’s encouragement, she started performing as a solo artist when her father was told she was too small to be seen on stage. By the time she was in her late teens, during the tail end of the 1970s, she had become a full-fledged professional singer. She soon moved to Paris to escape a deteriorating political environment.

Her debut album, 1980’s Pretty (which is self-produced in France), linked African traditional sounds with American soul music, intrigued the international press, and served to establish Kidjo on the world-music scene. Her first internationally distributed album, Parakou on Open/Island, followed in 1990.

From there, she went on to release the Mango/Island projects Logoz and 

‘If God had a voice, it would sound like Angélique.’

DAVE MATTHEWS

About the popular single “Batonga” and the top ten hit “Congas” (both from Brianfors Marsalis). Ape (1994); the video for the cut “Agallo” received a Grammy Award nomination. Fia (1996). Kidjo’s first album with English lyrics that also featured Benin-based musicians, and the aforementioned Orenji.

When Kidjo’s contract with Island expired, she signed with Columbia, which released Keep On Moving—The Best of Angélique Kidjo in 2001. The project reached No. 10 on the Billboard World Top Albums chart. (Orenji peaked at No. 5 on the Top World Albums chart.)

Columbia Jazz and Legacy Recordings senior VP Jeff Jones knew that Kidjo would be the first new signing for Columbia’s jazz department after it came under its purview in 2000. “The mandate was to have a diversified roster of traditional and contemporary jazz, world, blues, and interesting electric music if possible. And Angélique is certainly one of the most important artists in the world-music community,” he says. “Talking with her and meeting with her was really exciting. She has a remarkable energy and a commitment to working hard, being a great entertainer, and being socially relevant.”

Kidjo is similarly excited about bringing her new music to international audiences. “I want to tour the whole world. I don’t like the cold air, but if I have to go to the Eskimos, I’m going to,” she says with a laugh. She will tour major U.S. cities surrounding the release date and will stop in various European locations throughout April and May. (The album which is to be released worldwide the second week of April.)

“One of the best parts of Angélique is her ability as a live performer,” Jones says of Kidjo, who is booked by Brad Goodman of Los Angeles’ Williams & Fetz Agency and managed by Peter Himberger and Ed Ger- rad of New York’s Impact Artist Management. “She wants to invite people in and make them feel good about themselves.”

Jones is currently working on Kidjo’s third album, which will include the album to mainly college and triple-A stations, where Kidjo has been a mainstay for years. At Detroit’s triple-A WDET, Kidjo is one of its top artists, because she transmits any type of niche as a world-music artist, WDET music director Martin Bandyske says. “She has that rare ability to write great lyrics that appeal to the fact that we are all one, that there is one world, and we need to live in it together,” he says. “We will definitely be into this new album.”

Kidjo is additionally a favorite on the Public Radio International show The World, a daily news program featuring a music segment that airs on public radio stations nationwide. The show’s senior producer out of Boston, Marco Werman, says that when Kidjo releases an album, “it’s an event of sorts, because she’s incredible. For me, she’s a spotted owl in world music, because she’s a known name and she’s a veteran, but she can bushwhack through uncharted waters. It is also intriguing to watch her, because she is an African musician, but at the same time you can take her to New York,” he continues. “The whole African [music] infrastructure is based in Paris. She decided to chal- lenge herself in a non-African music center.”

Columbia is also putting together a CD package of a still component with a focus on price and positioning. The Ann Arbor, Mich.-based Borders Books & Music chain, for example, is working on a listening-station program for the album. “She is definitely a Border type artist,” assistant buyer Julie Senechal says. “I think her new album will do quite well for us. Her previous titles still sell steadily.”

At Tower Records’ downtown New York location, a CD dinner starring Kidjo and her first album place, according to the store’s world-music buyer, John Conquihlan. “I’m very excited. Every album she has done is interesting and a little bit different,” he says. “People who don’t necessarily like what she does will pick this up. She’s definitely not one who will stick herself in a pigeonhole.”

Other marketing strategies will include the creation of a Kidjo Web site, posters to potential new buyers, and flyers advertising mixes of the tracks “Bahia” and “Tumba.”

The company has hired New York-based marketing company Giant Step to work the album at the club and radio levels. Though Black Ivory Soul largely conveys its message in languages foreign to most Americans, Jones and Kidjo are not concerned about reaching a U.S. audience.

“I think we have proved in recent years that it isn’t a matter of language—it’s what they feel,” Kidjo concludes. “I think that I achieved that goal and can bring them to realize that, ‘Hey, we have one life.’ After what happened on Sept. 11, we have all learned that we do not believe that, then he is in danger. We have to learn to live with each other. We have to learn to heal.”
United Musicians
Continued from page 1

says, “You know, I’ve been through a lot of different ways of doing it. I want to do it myself. I have the confidence that I can do it myself. I don’t need anybody else to make my records. I want to own my music. I can tour, and I don’t necessarily need to go to somebody for tour support. The press is interested in me. I have a history of making great records, so people are going to talk about this record.”

“Those are the sort of artists I was looking at,” Hausman continues, “and Bob’s perfect for that.”

Mould’s latest project—the first of three he will release through Granary this year—had a long gestation process. He began writing the songs for Modulate in early 1999, after finishing a tour for The Last Dog and Pony Show, the 1998 album that was his final collection for Rydolc.

But the former frontman for ’80s punk standard-bearer Hüsker Dü and ’90s alternative-rock act Sugar took a side track in the months that followed. From the fall of 1999 through early 2000, Mould—an avid pro wrestling fan—worked as a creative consultant for Turner Broadcasting’s World Championship Wrestling (WCW).

“All I helped steer the product and the storylines and the characters,” Mould says of his stint with the WCW.

After a few months of down time in 2000, Mould went back to work on his album. “I bought some new software packages to work with for sequencing and programming and picked up the guitar again, and tons of stuff started flyin’ out,” he says. “And it was all fresh and new and informed by a whole different style of music that I had started listening to—a lot of trance and techno stuff, a lot of different DJs. Sasha & Digweed’s stuff, Nick Warren, Paul Van Dyk, as well as really digging the second Garbage album, which was not that different from that stuff.”

Mould’s third solo album, which Mould recorded entirely solo, incorporates the beats and sonic textures of contemporary electronic and dance music. But it also frequently displays the raw power of Mould’s earlier band and solo work, and the songs—published by Granary Music (BMI) and administered by Bug Music—reflect the musician’s technical skill and emotional directness.

“I keep trying to find different ways to say the same things,” Mould says with a self-deprecating laugh. “I think that’s what my life is destined to be.”

Old fans are anticipating the release of Modulate, even in the face of advance word that it marks a departure for Mould. Steve Pearson, buyer at retailer Electric Fetus in Minneapolis—where Hüsker Dü got its start—says, “Everybody’s been waiting for [the album] to come out. We wonder how many [units] we should start with, because we heard it was so different. But that first Tuesday, everybody will pick it up. A lot of people are curious.”

Jody Denberg, PD at triple-A KGSR in Austin—where Mould lived during the ’90s—says, “Bob Mould’s name has always been synonymous with integrity, whether during his Hüsker Dü days, as the leader of Sugar, or as a solo artist. [Since] he’s releasing three albums this year, I’m sure there’ll be a lot of interest in most record stores. His Sugar material went over well on KGSR.”

A UNITED FRONT

Mould weighed his options when it came time to release his record. His career to date has involved virtually every imaginable type of label experience. Hüsker Dü’s first两张 albums were on their own label, Reflex; he had a long association with Southern California indie-punk label SST; and pacted with major Warner Bros. in 1986. Mould has also recorded solo for Virgin and in 1992 leaped to indie-Rydolc, which issued albums by both the trio Sugar and Mould as a solo artist.

An unhappy licensing experience led Mould to found his own label. He recalls, “HBO started calling and said, ‘We’d love to use [the song] “Sunsports” for a really class of campaign for The Sopranos, Sex and the City, Oz, and Dennis Miller. It’s a branding campaign. We think it’s a good use for the song.’ I’m a big fan of programming, I said, ‘Sure, that’d be great.’ They go to get the master for “Sunsports,” and Virgin says they want a ton of money. They want a big cut of the entire fee. At that point I said, ‘Why am I trying to get another conventional record deal?’ This is tellin’ me exactly what I’m supposed to do. To hell with it.”

“I started looking around for distribution ideas,” he continues. “My current publicist, Carla Sacks, says, ‘Have you thought about talking to Michael Hausman [at United Musicians]? They’re two blocks away from you, just down the street. Just go meet with them, talk to them, and see what’s going on.’”

Hausman, his artist Mann, and her husband, Penn, founded United Musicians in 2000 as a conduit for Mann’s self-released SuperEgo album Bachelor No. 2 and an umbrella organization for like-minded artist-run labels (Billboard, May 20, 2000).

Penn says, “We have this vague notion that there’s power in numbers, and some kind of collective is a safe harbor for people who want to try and hold on to their master rights and try to hold on to their copyrights. It’s nice to be in a harbor like that when everything else is in flux. Since the entire industry is in flux, and nobody knows what’s going to happen and how it’s going to wash out, maybe if enough people hang out in this little corner, we’ll figure out some system together that’s got kind of works.”

Mould adds, “What I’ve learned from being in the music business is [that] although there are many advantages to being on a major label—in that, when they want to crank up the heat, you can really make things happen—for smaller singer-songwriters like me and Michael, Grant Lee Philips, Robyn Hitchcock, and people like that, the major label doesn’t get cranky. So you really might as well do it yourself. And I’ve witnessed first-hand [that] when the machine isn’t cranky, they do less than you might think, so you can hardly do a worse job just on your own.

“The downside is [that] you have to be in a position where you can finance making your own record,” Mann continues, “so you pay for it, you own it, and we help you distribute it and promote it.”

Hausman says of United Musicians’ work on behalf of its labels, “We provide traditional marketing. The distribution company is RED; we go through Red Ink, which has two radio promotion people and a heavy sales and marketing staff. We also have a couple of additional marketing people, and they have an art department. They can also do manufacturing, although Bob’s doing his own manufacturing. Bob’s very experienced. If somebody gets involved with us and does not want to hire independents, it’s possible that we can make that work.”

For Modulate, Mould has hired Sacks as his independent publicist, and he may hire a gay-specific publicity firm as well: he has also brought on his college radio indie promoters to work the record.

Immediate plans call for United Musicians to release two Mould solo albums later this year: the out-and-out electronics work Long Playing Grooves will be issued under the Mold pseudonym “LoudBomb” and Body of Song, an acoustic-based record.

Beyond the Mould records, United Musicians may release an already-completed album by singer-songwriter Pete Droge—another one of Hausman’s clients. The manager says he is also shopping the project to majors. Mann’s next SuperEgo studio album, Lost in Space, could be a spring release, and Mann and Penn are also working on Ambient Acoustic Vaudeville, which will be moved through United Musicians, though they say they want to play and record more live shows.

Hausman says of the objectives for building United Musicians, “I’m talking to a lot of different people. I’d like to find half-a-dozen artists. I think that would be a nice-size foundation to work with and then take it from there, see how that goes, see how that feels. I went out last night and saw Ron Benetar, and he’s now in a position where he is probably going to do something on his own with his record in the States, and they’re playing it for people. I would love to work with him. I think he’s fantastic. There’s a number of people I’ve talked to, but there’s no deal imminent. It’s still in discussions. But every day, more people call and inquire about what we’re doing.”
Jon Spencer Blues Explosion's Rocking 'Fang' On Matador

**Funky, Driving Set With Producer Steve Jordan Appears Overseas On Mute And Toy's Factory Labels**

**BY CHRISTOPHER WALSH**

NEW YORK—"It was kind of a challenge for us," Jon Spencer offers, relaxing at the Matador Records offices in lower Manhattan. "We just wanted to make a more traditional record. And, personally, I was looking for someone to put me on the back and push me to something new.'

The recording situation is Jon Spencer Blues Explosion's Plastic Fang, due April 9 in the U.S. on Matador, April 8 in Europe and Southeast Asia on Mute International, and March 27 in Japan on Toy's Factory. The "someone" is musician/producer Steve Jordan, best-known for his pairing with Keith Richards in the X-Pensive Winos and his session work with artists from B.B. King to Billy Joel.

Plastic Fang marks the first time the Blues Explosion has worked with a producer in the traditional sense, and the union yielded remarkable results: With Plastic Fang, the band delivers its finest album to date, a tightly focused, driving, and irresistibly funky rock 'n' roll record that doesn't let up till the final cymbal crash has faded.

Though the Blues Explosion's sound has always been synonymous with impish sexual energy and a relentless punk rock/wall-of-Jordan and engineer Don Smith have brought both enhanced sonic definition, and subtlety to a stellar collection of songs. It's a marriage of all participants' greatest gifts, rendering a thrilling, dynamic listening experience.

This is not to say that longtime fans will be disappointed. With songs like the menacing "Killer Wolf," "Money Rock N' Roll," the slide guitar-drenched "Down in the Beast," and "Shakin' Rock N' Roll Tonight," Plastic Fang is Jon Spencer Blues Explosion at its essence, the band's defining manifesto. From the opening rave-up of "Sweet & Sour," the sound grabs the listener and won't let go.

**NONDECIDING FACTOR**

Though Jordan and Smith have served as co-producer/performer and engineer, respectively, on all of Richards' three albums with the X-Pensive Winos, that connection wasn't a factor in the band's decision to work with them: Guitarist Judah Bauer is the sole member to emphatically profess admiration for the Rolling Stones guitarist.

"It was a decision to get to a producer," Spencer explains, "which we had never done before. And then we decided to work with Steve. It's not like I had any records he produced—he's just some guy I know who's been recording countless times on television. We listen to some of his stuff, and I like what he's done, but Steve's just a wonderful person, just a very lovely guy. It worked out great, and the whole thing was just so much fun.

While the two-guitar-and-drums lineup serves this tight trio well—the lack of a bassist is virtually imperceptible—the union with Jordan demonstrably elevates the Blues Explosion to a new peak. In addition to the encouragement Spencer sought for the band, Jordan and Smith's production chops bring an impressive diversity of sounds, often attenuating the lowdown, lo-fi sprawl of earlier albums and offering instead a greater definition that uncovers and showcases the outstanding interplay between Spencer, Bauer, and drummer Russell Simins.

Before, when we'd record, we'd just have someone record us," Simins explains. "It was out of our hands in a lot of ways, except when it got to mixing." By contrast, the Plastic Fang sessions, which took place in various New York studios, were marked by "changing drums around, changing amps around, understanding that different songs can sound different and will sound better if they sound different. To me, that do it, anyway. They play so well together and off of each other, it was just a complete joy. I got to play on a few things—that was a lot of fun."

Days after appearing on the bill with Ike Turner at the B.B. King Blues Club & Grill in New York and performing much of Plastic Fang, the band traveled to Europe for its last show of the month. Though Jordan and Smith have never played the continent, the pairing with Keith Richards was "a dream that's finally come true," Spencer says with glee. "It's the kind of thing that we never expected to happen—his band, our band, playing together in Europe.

The Plastic Fang artwork was created by Chip Kidd, whose graphic design work has graced book covers for such authors as Michael Crichton, Anne Rice, and John Updike. "It should be really striking," says Donovan Finn, Matador Records' product manager/director of radio promotion, describing it as 1950s comic book-esque. "We're also doing a limited-edition CD that will be in a special packaging and emulating the vinyl packaging. Matador will press a few thousand double-LP copies of Plastic Fang. It's in a plastic Mylar bag with a cardboard top." Finn explains. "We're sending key retail accounts withcountertop racks that will have the album cover artwork on them, and it will hang on there.

"We do really well, consistently, with all their titles, even the catalog stuff," says Kara Lane of Amoeba Music, which has stores in Hollywood, San Francisco, and Berkeley, Calif. "I love them, so I personally—and professionally—excited.

Larry Mansdorf, buyer for the Newbury Comics chain, adds, "We do well with the Blues Explosion, and we're fans, too. And Jon's always been an active artist who tours and supports his records, which is what we love to see.

"Mean Heart," one of Plastic Fang's 12 tracks, will be available for free download on Matador's Web site (matadorrecords.com) in early March. Finn says. In addition, six new songs will appear on B-sides in Europe and Japan; four of these will also appear on the U.S. vinyl release.

Plastic Fang, beyond the advantageous pairing of the Blues Explosion and Jordan, features guest artists Dr. John and Bernie Worrell, "an extremely famous congaa player, but we don't know his name," Bauer adds.

PUTTING THEM THROUGH THE PACES

Jordan plays on several tracks, adding acoustic guitar, organ, and, on one song, bass. At times, he simply played tambourine or maracas.

"Sometimes it's all right if you speed up or slow down, or it's erratic," Simins says, "just because that's the feeling of the song. But when Steve wanted there to be that meter, he would come out and bang away on a tambourine. It was great; he was out there with us. That was a real show part of it."

"He put us through our paces," Spencer adds. "We did, like, 25 takes on some songs. Sometimes I think he was: hearing it easier than we were, as far as we got the take. The choice of equipment would change from song to song—the drum kit, the amps, the guitars, mic placement, choice of mics. Very methodical, very carefully done. But it's all done to get a band playing live, not just recording. Beyond all the technical and creative stuff, he was just cheery leading and egging us on."

Exhilarating, jubilant, and just plain fun, Jon Spencer Blues Explosion's Plastic Fang documents a real rock 'n' roll band taking its signature sound to a new, higher ground.

"It's a different time and place," Spencer allows. "It's also a different band. I think in some ways, it's become more of a band and more democratic—more of a collaboration."

*www.americanradiohistory.com*
Ricky Martin Q&A Heats Up 2002 Latin Music Conference

Ricky Martin will join this year’s Billboard Latin Music Conference on May 8 as the subject of Billboard’s exclusive Artist Q&A interview session. Conducted by Billboard Latin bureau chief Lela Cobo, the interview will provide conference attendees with a rare opportunity to hear the superstar’s view on issues large and small.

With millions of albums sold worldwide, Martin has become one of entertainment’s most recognizable faces. His last two multi-platinum albums, the breakthrough Ricky Martin and Sound Loaded, each spawned numerous hits and solidified Martin’s place at the forefront of both pop and Latin music. At the conference, Martin will discuss his current projects, future plans, and views on the Latin music landscape. Past Q&A sessions of the conference have always been crowd-pleasers, featuring stars such as Marc Anthony and Enrique Iglesias.

The Billboard Latin Music Conference & Awards, presented by Heineken, is slated for May 7-9 at the Eden Roc Resort in Miami Beach. The conference is the premier Latin music industry networking event and will include a poolside welcome reception, informative panels featuring top Latin music experts, evening showcases, the Hope & Harmony charity dance party, and more. The event is capped off by the Billboard Latin Music Awards gala, to be held May 9 at the Jackie Gleason Theater in Miami Beach.

For more information on the Billboard Latin Music Conference & Awards visit www.billboardevents.com or call 646-654-4660. Register by May 8 at the Early Bird Rate of $519 by calling Phyllis Demo at 646.654.4643. For sponsorship information, contact Cubile Rodriguez at 646-654-4648.

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

Reach Artists With Your Ad
In The Musician’s Guide

Companies looking to promote their products and services to musicians, artist managers, agents, and other music industry professionals have two weeks left to reserve a spot in the next edition of Musician’s Guide to Touring and Promotion. The deadline for ad reservations is March 13.

Published by Billboard and updated twice a year, the Musician’s Guide is the preeminent artists’ tool for locating providers of music-related products and essentials such as disc & tape services, equipment rentals, transportation services, club contacts, agents, attorneys, conferences, and much more. The Guide is available on newsstands and at retail outlets throughout the U.S. and can also be purchased through mail-order and online at billboard.com.

For more information or to reserve your ad in the Musician’s Guide, contact Cynthia Mellow at 615-321-9172 or email cmellow@musiciansguide.com
The Billboard
BackBeat
EDITED BY CHUCK TAYLOR

G-Spot

Kenny G, left, an avid golfer and co-champion of last year’s AT&T Pebble Beach National Pro-Am, assists Tiger Woods, center, this year’s PGA player of the year, and Charles Howell III, PGA tour rookie of the year, in tuning up for this year’s Pro-Am tournament. Kenny G is working on a new studio album, which is scheduled for a fall release.

On The Radio

"Little" Steven Van Zandt was recently joined by Hard Rock Cafe International’s VP of marketing and productions Chris Tomasso, WAXQ (Q104) New York PD Bob Buchman, and renowned New York radio personality Dan Neer at the Hard Rock Cafe in Manhattan to talk up Hard Rock Cafe Presents Little Steven’s Underground Garage, a nationally syndicated garage-rock radio show to be hosted by Van Zandt. Pictured, from left, are Tomasso, Van Zandt, Buchman, and Neer.

Check, Please

New York’s singing policeman Daniel Rodriguez, and Manhattan Records executives presented a check for $50,000 to NYPD First Deputy Police Commissioner George A. Grasso at an album release party for Rodriguez’s debut album, The Spirit of America. The check accounts for the initial proceeds for his single, “God Bless America,” which was released Dec. 11, 2001, to benefit the Twin Towers Fund. Pictured, from left, are Manhattan VP/CO-GM Art Mardin, Capitol Records president of jazz and classics Bruce Lundvall, Manhattan VP/CO-GM Ian Raffini, Grasso, Rodriguez, and producer/manager Tom Scott.

In The Green: Dougie MacLean

S
cottish folk and fiddle aficionado Dougie MacLean has a preference for the old school—so much so that he made it the site of his home and recording studio.

Butterstone, as the building is now known, was once a rural, one-teacher village school overlooking the moors of quaint, picturesque Perthshire, Scotland. Sixteen years ago, MacLean bought the schoolhouse—which both he and his father before him attended—and began transforming it into a state-of-the-art recording facility and a residence for himself and his wife, Jenny.

Meanwhile, MacLean’s home-grown Dunkeld Records is housed in that nearby village, which also serves as a retail outlet for Jenny’s watercolor paintings. Three years ago, the MacLeans opened the Real Music Pub to encourage local music and added the Taybank Inn, a cozy bed and breakfast upstairs, there on the banks of the River Tay in Dunkeld.

“It’s a lovely thing to combine all of the arts and remain in the place where I grew up,” MacLean says. “We’ve got quite a little empire, but it keeps me grounded.”

MacLean is best-known for his classic Scottish anthem “Caledonia,” though his accomplishments are tough to pigeonhole: He scored music for the movie The Last of the Mohicans; has recorded eight gold discs (all of them at Butterstone since 1982); wrote the music for the BBC TV series A Mug’s Game, and has toured the world over, including gigs at Carnegie Hall in New York.

In the U.S., he is distributed by Bia Street Records, which in 2001 released Live—From the Ends of the Earth, a showcase for some of his best-known songs, recorded in both Scotland and Australia. Like most of his albums, the cover features watercolor artwork by Jenny. On most evenings, unless he’s on the road, it’s a good bet you’ll find the couple tending to the pub. Fiddle and guitar classes are offered on Thursdays, while Friday is open mic night.

“We’ll sometimes stream RealAudio from some of the shows there [at taybank.com],” MacLean says. “We call it the Acoustic Music Gallery, because we think of it as art.”

While the musician is keen on keeping up with technology—his studio has evolved over the years from 8-track to 24-track to ADATS to Pro Tools—he admits admiration for a more simplistic approach to life.

“There’s nothing like filling this place with local musicians; we’ll pack in 50 people and play our fiddles and swap tunes,” he says. “It’s full of music, not full of the music business. You don’t have to be the best to contribute something. The pub is great for that. It’s really magic.”

CHUCK TAYLOR

JAMES’ NAMES’

Jazz

10 Crosby or Gilmour
21 "Soled as a rock," for example
35 See 16- across
43 Joey or Johnny
58 The lady represent
ed in Roman numerals by "C"
79 "White Wedding" man
100 Dean Connery, e.g.
102 Coin brothers
118 A James Brown nickname
121 Albini's middle name
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144 In personals ads
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162 See 16-across
44 "And I curse this living" (Simon & Garfunkel lyric)
56 Squeeze's "Another in My Heart"
58 Show no respect to a rapper
59 Prep school James Bond went to
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63 Creek's end point, maybe
64 Blues bindleseed Johnny
65 Heart hit
66 "Blame Canada" co-writer Parker
77 Song that gives National Heritage Fellowships
88 Whitney Houston movie "The Bodyguard," for example
95 Down 16 down
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110 Down 22 down
126 Down 29 down
132 Down 37 down
140 Down 46 down
147 Down 55 down

The solution to this week’s puzzle can be found on page 60.

RIM SHOTS

by Mark Parisi

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