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Photos: Tim Alexander
BY MELINDA NEWMAN
LOS ANGELES—Goo Goo Dolls co-founder Johnny Rzeznik is expounding on his New Year's resolution to give up judging other people's music. He then goes on to passionately hold forth on how no band should take reviews and all the other vagaries of the music business personally.

“You get your ass kicked by the press in certain areas, you're subject to the whims of popular taste or whatever,” he says. “The thing that (Continued on page 116)

FATE OF SINGLES:
Who Can Kill Or Save Them And Why
BY ED CHRISTMAN
NEW YORK—Although industry executives agree that the single is all but dead, some are reluctant to read its eulogy, while others still hope to bring the format back to life.

The single—the configuration that blew life into the record industry in the early 1950s and gave it the strength to grow into today's $14 billion business—suffered a 41% sales decline last year, according to SoundScan, with sales totaling 31 million units, the smallest amount since its infant years. Even worse, singles sales so far this year are down nearly a whopping 60% from last year's meager pace. The prognosis, as they say, is not good.

The main reason that singles sales are down is because most major-label executives believe that singles cannibalize album sales. Therefore, they either do not put singles out or they put singles out but delete them when the album containing the song is released—in an attempt to force consumers to purchase entire albums, which are more profitable.

It hasn't worked. Album sales (Continued on page 117)

Grammys' Sales Impact
'O Brother,' Keys, Train Are Prime Beneficiaries
BY BRIAN GARRITY and MATTHEW BENZ
NEW YORK—After pulling in four trophies—including one for album of the year—at the 44th annual Grammy Awards Feb. 27, the O Brother, Where Art Thou? soundtrack is proving the big post-awards winner at retail. The long-running underground phenomenon—which has received little-to-no airplay but has sold more than 4 million units to date, according to SoundScan—saw triple-digit percentage gains at many leading retail chains in the week following the show.

The soundtrack is emerging as an (Continued on page 117)

Capturing The Sound Of Young Cajun America
BY JIM BESSMAN
EUNICE, La.—Each winter, Cajun Mardi Gras brings together the young and old throughout the French-Cajun dialect-speaking Acadiana triangle of South Louisiana to perpetuate rural communal traditions dating back to medieval France. But in addition to the colorfully costumed Courir de Mardi Gras procession of "runners" on horse, wagon, and foot—who merrily beg farmers along the way for gumbo—(Continued on page 114)

Capitol Breaks Kylie In America: Page 8 • Wm. Morris Acquires Premier Talent: Page 14 • Harlan Howard Remembered: Page 98
The POWER of GRAMMY

BRIAN ENO (PRS)
Record Of The Year

DANIEL LANOIS
Record Of The Year

MIKE PIERSANTE
Album Of The Year

NELLY FURTADO (SOCAN)
Best Female Pop Vocal Performance

JAMES TAYLOR
Best Male Pop Vocal Performance

CHRISTINA AGUILERA
Best Pop Collaboration With Vocals

PINK
Best Pop Collaboration With Vocals

JIMMY JAM & TERRY LEWIS
Best Dance Recording

LARRY CARLTON
Best Pop Instrumental Album

LENNY KRAVITZ
Best Male Rock Vocal Performance

LINKIN PARK
Best Hard Rock Performance

TOOL
Best Metal Performance

U2 (PRS)
Record Of The Year
Best Pop Performance By A Duo Or Group With Vocal
Best Rock Performance By A Duo Or Group With Vocal
Best Rock Album

ALICIA KEYS
Song Of The Year
Best New Artist
Best Female R&B Vocal Performance
Best R&B Song
Best R&B Album

OUTKAST
Best Rap Performance By A Duo Or Group
Best Rap Album

World Radio History

Charlie Colin
Rob Hotchkiss
Pat Monahan
Jimmy Stafford
Best Rock Song

Coldplay (PRS)
Best Alternative Music Album

Usher
Best Male R&B Vocal Performance

Destiny's Child
Best R&B Performance By A Duo Or Group With Vocal

Gladys Knight
Best Traditional R&B Vocal Album

Missy "Misdemeanor" Elliott
Best Rap Solo Performance

Eve
Best Rap/Sung Collaboration

Gwen Stefani
Best Rap/Sung Collaboration

Leon Russell
Best Country Instrumental Performance

Marcus Miller
Best Contemporary Jazz Album

Dianne Reeves
Best Jazz Vocal Album

Bob Mintzer Big Band
Best Large Jazz Ensemble Album

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

Ozomatli
Best Latin Rock/Alternative Album

Carlos Vives
Best Traditional Tropical Latin Album

Olga Tañón
Best Merengue Album

Damian Marley
Best Reggae Album

Ravi Shankar (PRS)
Best World Music Album

Tom Chapin
Best Spoken Word Album for Children

Quincy Jones
Best Spoken Word Album

Tan Dun
Best Score Soundtrack Album For A Motion Picture, Television Or Other Visual Media

Alan Silvestri
Best Instrumental Composition

Paul Buckmaster
Best Instrumental Arrangement Accompanying Vocalist

Mark Wilder
Best Historical Album

Pierre Boulez (GEMA)
Best Orchestral Performance

Evelyn Glennie (PRS)
Best Classical Crossover Album

ASCAP congratulates all our Grammy winners. With this recognition, you enrich us all. That's the advantage of being part of the ASCAP family. Your creativity is our power, and we are very proud to honor you.

The Advantage of ASCAP

Marilyn Bergman | President & Chairman of the Board

www.ascap.com
Sometimes life is most instructive to the spectator. Two weeks ago, I had a skiing accident during a family trip. It left me with torn ligaments and a separated shoulder bone but also the winter vacation perk of spending additional time at home with my wife and sons as we watched the Olympic Games and the Grammy Awards. Both events, for all their public controversies and political posturing, were ultimately eclipsed at their core by the events of September 11—tragedies that could be heard in the joyfully unied figure skating of teenage gold medalist Sarah Hughes and in the charmingly unaffected performances of contributors to the Grammy album of the year, O Brother, Where Art Thou?

Yet both events seemed at crossroads in their purity of purpose. As our culture ascends the slippery slope of Luke High Capitalism—an era in which profit becomes its own justification—it was touching to see Olympic champions and their kin recalling previous medal glories, some of which extended to nether branches of their own family trees. But it was depressing to see latter-day medalists’ triumphs in amateur sport equated with modern deals for product endorsements.

The latter remarks dovetailed in recent memory with a January chat this writer had with Ravi Shankar; his wife, Sukanya; and their daughter, Anoushka. We talked at their Manhattan hotel, hours before they attended a stand at the Makor nightclub by young singer Norah Jones—Ravi’s 22-year-old daughter by Oklahomaan Sue Jones. The Shankars were as thrilled with the prospect of seeing Norah sing as they were with the fact that Ravi was nominated for a Grammy Award (he went on to win) in the best world-music category. He also has an international tour forthcoming, with Hariprasad Chaurasia and Shankar’s son Chaitanya, who also got an artist who is at the top of her game and is really special.”

This columnist’s first night out after the skiing mishap was a concert by unsung and underestimated competitors who rose to the moment’s importance in popular music to discount seasoned recording artists without affording them the benefit of the doubt. This columnist’s first night out after the skiing mishap was a concert by unsung and underestimated competitors who rose to the moment’s importance in popular music to discount seasoned recording artists without affording them the benefit of the doubt. This columnist’s first night out after the skiing mishap was a concert by unsung and underestimated competitors who rose to the moment’s importance in popular music to discount seasoned recording artists without affording them the benefit of the doubt. This columnist’s first night out after the skiing mishap was a concert by unsung and underestimated competitors who rose to the moment’s importance in popular music to discount seasoned recording artists without affording them the benefit of the doubt. This columnist’s first night out after the skiing mishap was a concert by unsung and underestimated competitors who rose to the moment’s importance in popular music to discount seasoned recording artists without affording them the benefit of the doubt. This columnist’s first night out after the skiing mishap was a concert by unsung and underestimated competitors who rose to the moment’s importance in popular music to discount seasoned recording artists without affording them the benefit of the doubt. This columnist’s first night out after the skiing mishap was a concert by unsung and underestimated competitors who rose to the moment’s importance in popular music to discount seasoned recording artists without affording them the benefit of the doubt. This columnist’s first night out after the skiing mishap was a concert by unsung and underestimated competitors who rose to the moment’s importance in popular music to discount seasoned recording artists without affording them the benefit of the doubt.
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- window cling
- 2x3 poster
- album flats

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World Radio History
Top of the News

14 Japanese pop diva Hikaru Utada signs an English language recording deal with Island Del Jam while still signed to Toshiba-EMI.

Artists & Music

16 Executive Turntable: Tom Gorman is named senior VP/GM of Gold Circle Records.

The Chemical Brothers Come With Us Soundtrack: O Brother, Where Art Thou?

WILLIE NELSON Greatest Hits I & Some That Will Be

ALANIS MORISSETTE

ALEJANDRO SANZ PAU Unplugged

KIDZ BOP KIDS Kidz Bop

DIANA KRALL

KIRK FRANKLIN The Rebirth Of Kirk Franklin

ENYA A Day Without

THE CHEMICAL BROTHERS

The Canadian music industry

73

International

73

MARCH 16, 2002 • VOLUME 114, No. 11

NORAH JONES

Hikaru Utada

Top Singles

ARTIST: THE BILLBOARD 200

ALANIS MORISSETTE Under Rug Swept

YO-YO MA Yo-Yo Ma Plays The Music Of John Williams

CLASSICAL CROSSOVER

ANDREA BOCELLI Cara Di Trasocorsa

COUNTS

SOUNDTRACK: A Brother, Where Art Thou?

THE CHEMICAL BROTHERS Come With Us

JOHN MAYER Room For Squares

DEFAULT

INTERNET

ALANIS MORISSETTE Under Rug Swept

DIANA KRALL The Look Of Love

JAZZ

NORAH JONES Come Away With Me

KIDZ BOP KIDS Kids Bop

ALEJANDRO SANZ MTV Unplugged

NEW AGE

ENYA A Day Without Rain

WILLIE NELSON Greatest Hits I & Some That Will Be

RAY/P. HOP

KIRK FRANKLIN The Rebirth Of Kirk Franklin

At a Glance

108 Chart Artist Index

111 Chart Song Index

Chart Beat by Fred Bronson

EVERYBODY'S GOT THE 'FEVER': Shedding her status as a one-hit wonder on The Billboard 200, Kylie Minogue enters at No. 3 with Fever (Capitol), her second album to appear on this tally. Fever breaks 13 years after Minogue's first album, Kylie, peaked at No. 3.

Minogue's latest set is the first top 10 album by a solo female artist on Capitol since Deana Carter went to No. 10 in 1997 with her debut recording, Did I Shave My Legs for This? Also, Fever is the highest-charting album by a solo female artist on Capitol since 1994, when Bonnie Raitt topped the list with Longing in Their Heats.

Fever has charted higher than any Helen Reddy L.P. Reddy's best-charting set was her greatest-hits collection, which reached No. 5 in 1976. That clears the field for Minogue to have the highest-charting album by a solo female artist in the rock era. Meredith Brooks, another Aussie female on Capitol, went to No. 22 with 1997's Burning The Edges. Sydney-born Natalie Imbruglia found her way to No. 10 in 1997 with RCIs Left Of The Middle. Fever matches the highest peak position reached by a Savage Garden album, the duo's eponymous debut also set to No. 3.

Fever is fueled by the success of the single "Can't Get You Out Of My Head," which enters the top 10 of The Billboard Hot 100 at No. 10. That gives Minogue a 13-year and four-month gap between top 10 hits, as "The Loco-Motion" peaked at No. 3 in November 1988. "Can't" is Capitol's first top 10 single since "Lost In You" by Garth Brooks as Chris Gaines peaked at No. 5 in 1999.

"NICE WORK IF YOU CAN GET IT: She hasn't been off the charts as long as Kylie Minogue, but British national treasure Kate Bush is back on the Hot 100, as a songwriter. It's been eight years since Bush had a credit on the singles chart; "Rubberband Girl," which she wrote, produced, and recorded, peaked at No. 88 in December 1993. Bush gets credit this issue as the songwriter of "This Woman's Work," as covered in an R&B version by Maxwell. His Columbia album track enters at No. 75. That makes it the highest-charting song written by Bush in more than 16 years, since "Running Up That Hill" reached No. 31 in November 1985. While this is the first time that "This Woman's Work" by any artist has charted on the Hot 100, it peaked at No. 25 on the U.K. singles chart for Bush in 1989.

"PROOF" POSITIVE: Cher has the highest-debuting album of her career, as Living Proof (Warner Bros.) opens at No. 9. Hard to believe, but that's even higher than the No. 130 debut of Believe, her 1999 album that went to No. 4. Living Proof is already Cher's third-highest-charting album, hestled only by Believe and Look At Us. The latter was her first Sunny & Cher album to chart; it peaked at No. 2 in 1965.

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**introduces**

"My Music...My Way"

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**DataPlay Announces Multi-Media Summer Advertising Campaign**

Beginning on March 9th retailers will be introduced to the 2002 DataPlay advertising campaign based on consumer choices of pre-recorded music albums and MP3 files. The media buy includes television, radio and major magazines. Over 2000 spots will appear in the top 50 television markets on such shows as The Today Show, The Tonight Show with Jay Leno, Saturday Night Live, David Letterman, Conan and key soap operas targeted at 18 to 24 year old music buyers. The commercials will be based around major music releases on DataPlay digital media. In terms of musical content, this allows over ten hours of high quality MP3 music, or the equivalent of five complete pre-recorded albums of CD-quality music.

**MTV® Unveils the MTV DataPlay™ Enabled Music Player**

by Suzanne Stephens

Las Vegas, January 7, 2002 - Evolution Technologies, MTV® and DataPlay™ have announced the world's first DataPlay-enabled digital audio player that utilizes the new innovative DataPlay technology. "The DataPlay-enabled device, considered to be the next generation of portable devices, operates as a music player, a recorder, an external storage drive and an optical media burner. The device, which is much smaller than portable CD players, will be commercially available to consumers in April 2002. DataPlay digital media supports MP3, WMA, AAC and QDX formats, and has the capacity to store up to 500 MB of universal content, including music, images, documents, software, games, video and more on one DataPlay digital media. In terms of musical content, this allows over ten hours of high quality MP3 music, or the equivalent of five complete pre-recorded albums of CD-quality music."

**Digital Music Choices For Artists and Fans**

by Todd May

DataPlay is the new portable format (shown here) set to launch at retail this summer. With the introduction of DataPlay, the phrase "My Music...My Way" no longer means digital music choices, such as free MP3 files for the fans. For the last few years these digital music choices have been at the expense of the artist, songwriter, label and retailer. Now as the entire music industry prepares to introduce the new DataPlay format we thought it was important to look at DataPlay through the eyes of the artist, the retailer and the fan. One thing has been made clear over the last 18 months - music needs a new, secure vehicle to take advantage of all the digital and Internet opportunities. The timing could not be better for the music industry. As the entire electronics and wireless industries are moving to handheld, portable devices it will be music that sets the standard for new media.

**WHAT'S PLAYING ON DATAPLAY**

- ADDITIONAL ALBUMS
- VIDEOS
- PHOTOS

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**THANKS UNIVERSAL, BMG and EMI FOR CARING ABOUT THE MUSIC AND THE RIGHTS OF THE ARTISTS AND SONG WRITERS**

Don Was, pictured here with Pat Quigley, had this to say about DataPlay "DataPlay not only changes the way we sell and distribute music, it changes what and how we record. I make music differently now that there is DataPlay!" While much of what is commonly called MP3 has been compressed at the expense of the artists and their music, DataPlay albums will be mastered at the approximate values of the CD and if the music was recorded at 24 bit the result can be of even higher quality. Was added "Most artists and producers have a wealth of unreleased product that simply did not fit on the CD but DataPlay's ability to lock additional content on a pre-recorded album opens up entirely new ways to take advantage of the growing digital distribution opportunities."

**MUSIC FILE SWAPPING JUMPS 500%**

While file swapping sites are getting record numbers of hits everyday, DataPlay's ability to unlock additional content on a pre-recorded album opens up entirely new ways to take advantage of the growing digital distribution opportunities.
The Era Begins!

Early this summer DataPlay enabled music players and pre-recorded music albums arrive at retailers across the nation. DataPlay combines all the advantages of a new digital format with a small size that is ideally designed for today's portable devices. "We certainly don't have all the answers yet," stated Pat Quigley of DataPlay "but we are a part of the music industry. We believe that it is only by working together with all concerned parties that we will find the real solutions that allow fans and artists alike to mutually benefit from the Digital Revolution." DataPlay offers artists a new format on which they can give their fans a more intimate and interactive experience. DataPlay's ability to activate additional content gives artists and retailers the opportunity to open bonus content such as videos, games or even sell catalog albums which will be unlocked at the retailer's web site. DataPlay will be unveiling an electronic point of sale program at NARM that allows the customer to visit THE RETAILERS WEB SITE to view or listen to music and videos that are available on DataPlay.

CAN YOUR ALBUM DO THIS?
(DataPlay Future Player Application)

- Videos
  DataPlay allows fans to enjoy the artist's videos and share it with their friends

- Web site
  Now fans can link to their favorite artists Web site and learn more about the artist, their music and their tours

- Previews
  Fans can sample additional music or bonus content that they can chose to purchase or unlock for free before purchasing

- Purchase
  Fans can purchase the additional content catalog at the web site of the original retailer

- My Music
  With DataPlay the consumer can choose between their pre-recorded music albums, downloads and MP3 files

- Gallery
  Artists can share more of themselves - from unreleased photos to custom video games

- New
  Artists and producers can do things that they never dreamed of

- Disc Copy
  With one click the fan can make a DataPlay copy complete with all the Digital Rights Management Rules
Two Languages, Two Deals For Japan's Hikaru Utada

BY STEVE McCLURE

TOKYO—The latest attempt to launch a Japanese star outside the home market is unique in a number of ways. Hikaru Utada—aka Hikiki, one of Japan's top pop divas—has surprised the music business by signing a world-wide English-language recording deal with the Island Def Jam Music Group. Known in Japan as Utada Hikaru, she remains under contract as a Japanese artist to Toshiba-EMI on its Virgin division's Eastworld label. That contract is also worldwide.

While Japanese labels occasionally license domestic artists' masters to rival labels overseas, one source notes, "this deal calls for two different sets of masters by the same artist being produced and distributed by rival companies."

Perhaps that makes sense for an artist who says there are distinctly different American and Japanese aspects of her personality. Born in New York in 1983, Utada has divided most of her time between there and Japan, attending New York's Columbia University. The teenager's 1999 debut, First Love, is Japan's best-selling album ever, with shipments of almost 10 million units, according to Toshiba-EMI. Her second album, Distance, has shipped 5.3 million units since its March 2001 release, the label says, and her nine singles have shipped more than 13 million units in total.

The English-language album deal was set up by Island Def Jam Music Group president/CEO Lorre Cohen, who says Utada has spent this summer in New York, "hopefully with the likes of the Neptunes and Rodney Jerkins," in time for release later this year or early in 2003.

Utada hopes the time is ripe for an Asian artist to break in the West. "Maybe the fruit has always been ripe, but so far, Asian artists who reached for it were a few inches short," she says. "I think the fact that I'm an native English speaker just might cover those last few inches. Of course, in the end, it all boils down to the music."

Utada is managed by U3Music, a company formed by the artist and her parents, music producer Teruzane Utada and Junko Utada—who in the 1970s, was one of Japan's top female singers under the name of Keiko Fuji. Although the upcoming set will be her first English solo album, Utada recorded an English-language album on the Liquid Sound Lounge label as part of the band Cubic U before relocating to Japan in the mid-90s.

The question on a lot of people's minds is why EMI apparently dropped Utada. "People at Virgin were kissing up to her dad and promising him that they would break her overseas," Utada told Billboard. "But with the complete meltdown in the last six months, everybody the Utadas knew is gone." He adds, "Toshiba-EMI is not an indie startup label with no business-affairs savvy. It is unbelievable that the label agreed to this arrangement. There is much more to this story that has yet to be told."

Additional reporting by Gordon Mason in London.

William Morris Agency Acquires Premier Talent

BY RAY WADDELL

NASHVILLE—In the latest consolidation for the booking-agency business, the William Morris Agency (WMA) has entered into an agreement to acquire New York-based Premier Talent Agency.

Once the top rock booking agency in the world, Premier brings to WMA acts such as Roger Waters, the Who, Keith Richards, Tom Petty & the Heartbreakers, Pretenders, Sinead O'Connor, Pete Townshend, Bob Geldof, Marianne Faithful, Sebastian Bach, Greg Lake, and Suzanne Vega.

Under the terms of the acquisition, longtime Premier principal and respected industry veteran Barbara Skydel will be named senior VP at WMA, and Premier founder Frank Barsalona will stay on as a consultant. Barsalona founded Premier in 1964, and Skydel became executive VP in 1977 and partner in 1985.

Skydel and Barsalona, who remain in New York, are the only staffers making the move from Premier to WMA. Premiege Premier writer Barry Bell—

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

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<tr>
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<th>2001</th>
<th>2002</th>
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<tr>
<td>Total</td>
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<td>Albums</td>
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<td>Singles</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES

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ALBUM SALES

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SINGLES SALES

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YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

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<td>15.6%</td>
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<td>Singles</td>
<td>33.8%</td>
<td>14.5%</td>
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Reduced Figures for Week Ending 03/02

UMVD | WEA | BMG | INDIES | SONY | EMD
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<td>Total Alums</td>
<td>26.5%</td>
<td>17.1%</td>
<td>16.2%</td>
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<td>15.7%</td>
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<td>21.1%</td>
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<td>14.5%</td>
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<td>Total Singles</td>
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<td>14.5%</td>
<td>11.2%</td>
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the Corrs
Live in Dublin
the New Album
Includes the New Single
“Would You Be Happier?”
the Hit “Breathless”
and the Classics
“Ruby Tuesday” and
“Only Love Can Break Your Heart”
Album Features Guest Artists
and Superstar Duets!

WATCH THE T.V. EVENT
the Corrs
Live in Dublin
AIRING ON VH1
March 14th - 9pm
March 17th - 1pm

Watch The Corrs Perform Live:
The Today Show
March 15
The Rosie O’Donnell Show
March 18
Last Call with Carson Daly
March 20
Clear Channel Picks Up Montage Venue Deal May Slow Slater’s Bid For Metropolitan

BY RAY WADDELL
NASHVILLE—Clear Channel Entertainment’s (CCE) new deal to operate and book Montage Mountain Performing Arts Center in Plattsburgh, Pa., about 30 miles north of Lake Placid, is an attempt to buy a majority stake in the concert business by acquiring former Montage operator Metropolitan Entertainment.

Sources say Slater has reached a definitive agreement to purchase Metropolitan from financially floundering Covanta Energy (Billboard, Feb. 9). But developments in Scranton have hampered the deal, as Montage Mountain has heretofore been considered a Metropolitan asset.

While Slater’s acquisition of Metropolitan has been believed to be pending for weeks, another source close to the situation says CCE came in with a “highly aggressive bid” to purchase Metropolitan, “even more than double” what Slater has offered. Metropolitan executive VP Keith Becca differs, saying the CCE and Slater offers were “very close.”

Montage Mountain, an $8 million, 5,000-capacity amphitheater, was built with Lackawanna County money and operated by Metropolitan via an annual renewable lease that began eight years ago. County officials say the lease was voided when Metropolitan couldn’t come up with the funding needed to pay off bonds floated to construct the venue, whether it’s a director, a writer, or an artist or a musician,” Winterstern says. “That’s the building block.”

Winterstern says the CCE deal is “significantly better” than the one with Metropolitan. He adds that when Metropolitan and Covanta informed the commission, its counsel, and an independent accounting firm of an intention to sell to Slater, the commission “decided to pursue a relationship with Clear Channel. I don’t think anybody wanted to besmirch Metropolitan or its principals, but circumstances beyond their control seemed to lead to an unraveling of their stability and viability, as determined by an independent accounting firm, the [commission’s] lawyer, and special counsel.”

Becca takes a different view: “It looks like the county had absolutely no grounds to tell us our contract is null and void.” Meanwhile, a CCE team headed by longtime Philadelphia promoter Larry Magid signed a lucrative deal with the county March 4, which includes $2.5 million in upfront money, $833,000 per year, 15% of anything more than $600,000 if CCE wrangles a naming-rights deal for the shed, 7.5% of food and beverage sales, and 8% of the gross on shows produced outside the May 15-Oct. 15 concert season. The deal is for 10 years.

Off the record, some say that CCE went after Montage Mountain to sour the deal between Slater and Metropolitan and to keep Slater from stealing our business and sell it to Clear Channel. We intend to seek injunctive relief to overturn what they did, or we’ll go to court against them.”

CDP Looks To Expand Publishing Profile

BY MATTHEW BENZ
NEW YORK—CDP Capital Entertainment’s recently announced buyout of Dick Clark Productions (Billboard, March 2) capped the first leg of a strategy in publishing, says Henry Winterstern, co-founder and managing partner. And music-related assets—including talent agencies and music publishers—are part of the company’s $300-million program.

CDP Capital Entertainment aims to invest directly in “the entrepreneurs that create and distribute entertainment and grow with them,” says Winterstern. “We’re hands-on investors.” The Los Angeles-based firm is an outgrowth of CDP Capital Communications, the media and entertainment investment fund of Caisse de Dépôt et Placement, a Canadian pension-fund manager with $125 billion in assets. Winterstern, whose background is in real-estate investment and banking, has been affiliated with CDP Capital Communications for several years.

CDP was formed in late 2001 to take advantage of the turmoil in the music publishing industry. Winterstern believes the deal is “a highly aggressive bid” to purchase Metropolitan, “even more than double” what Slater has offered. Metropolitan executive VP Keith Becca differs, saying the CCE and Slater offers were “very close.”

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Winterstern adds that he is working with an undisclosed Canadian bank to “create a new leverage model for the music-publishing business,” which he calls “outstanding business— a charge that Magid refutes. “That’s not the case at all,” he says, adding that Clear Channel was contacted by the Montage Mountain Performing Arts Center Commission first. “[Montage Mountain] was not something we were actively after. This doesn’t have to do with anything but making money.”

Billboard community affairs director for Lackawanna County and spokesperson for the commission, says the CCE deal is “significantly better” than the one with Metropolitan. He adds that when Metropolitan and Covanta informed the commission, its counsel, and an independent accounting firm of an intention to sell to Slater, the commission “decided to pursue a relationship with Clear Channel. I don’t think anybody wanted to besmirch Metropolitan or its principals, but circumstances beyond their control seemed to lead to an unraveling of their stability and viability, as determined by an independent accounting firm, the [commission’s] lawyer, and special counsel.”

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ASIA PACIFIC QUARTERLY II • Issue Date: May 25 • Ad Close: Apr 30
BLACK MUSIC MONTH • Issue Date: Jun 1 • Ad Close: May 7
Evil Teen’s Kevn Kinney Works With ‘Broken Hearts And Auto Parts’

BY WES ORSHOSKI

NEW YORK—Bored with the idea of making another folk record—having already done that on his previous three solo sets—Kevn Kinney says he was excited to mix things up a bit on his forthcoming Broken Hearts and Auto Parts, due March 19 on Evil Teen Records.

While he knew what he didn’t want, Kinney—the frontman of Drivin’N’ Cryin’—says that when he started the record, he found the thought of exploring a midtempo vibe throughout an entire album especially intriguing. “I’ve never really done that weird midtempo thing. I wanted to do a whole session like that, because those songs are always hidden in between a bunch of rock songs,” says Kinney, whose solo albums have often been quiet, sparse, and acoustic, while Drivin’N’Cryin’ is sometimes regarded as a roaring, Southern version of the old-school jazz sense of the term.

For his part, the Athens, Ga.-based Kinney decided prior to doing this record that, because of his Drivin’n’Cryin’ bandmates back him, he would focus on Leavell’s concept for a solo piano record. “That type of song is something that, temporo-wise, we could definitely use in different dayparts,” Leavell says. Lyrical, the songs on Broken Hearts and Auto Parts recall the idealistic, romantic stories of Kinney’s debut, 1990’s MacDougal Blues. And that’s refreshing, says Kinney, adding that these songs should also give triple-A and America programmers a little more to play with—as did Kinney’s remake of the Drivin’n’Cryin’ classic “Scorched But Smarter” from his 2000 set The Flower and the Knife. “That had a little bit more of a pulse to it. That type of song is something that, temporo-wise, we could definitely use in different dayparts.”

Schleimer eis Freundlich LLP

Electronic Countermeasures

Law & Technology of Fighting Copyright Infringement on the Internet

Synopsis: The open architecture of on-line “file sharing” systems makes them vulnerable to aggressive “electronic countermeasures” to fight copyright infringement. Indeed, massive uploading and downloading between strangers makes the peer-to-peer systems the perfect “vector” for computer viruses. The full text of this article, which discusses the criminal and civil legal issues, has been posted on our web site at www.Schleimerlaw.com.

Leavell Unveils ‘Forever Blue’

Bluesy Album On Terminus Coincides With ‘Forever Green’ Book

BY RAY WADDELL

NASHVILLE—In-demand session player and A-list sideman Chuck Leavell can add “solo recording artist” to his resume with the release of his solo piano album, Forever Blue, on Terminus Records. Leavell made his mark as a member of the Allman Brothers Band and leader of his own outfit, Sea Level. He has also been a member of the Rolling Stones touring band since 1982 and counts the Grammy Award-winning Train single “Drops of Jupiter” among his recent studio work.

Aside from a 1998 Christmas album on Capitol titled What’s In That Bag?, Forever Blue is Leavell’s only other solo effort. “Doing this record is something that has been on my mind for a long time,” he says. While a couple of songs on the record date back to Sea Level days, many were written during down time on the last Stones tour. Leavell says, “That’s when I began to formulate the concept for a solo piano record.”

Forever Blue was recorded with longtime Leavell friend/collaborator Paul Hornsby at Hornsby’s Muscadine Studios in Macon, Ga. While well-known for his virtuosity and soulful style, Leavell has never had any formal musical training. “I learned from my mother and others like Paul Hornsby, who showed me the tricks of the trade.” Even if Forever Blue is devoid of vocals, Leavell masterfully conveys his message, whether it’s the atmospheric “Just Before Dawn,” the slow-roll blues of the title cut, the jazzy “Son of Amy,” the frenzied boogie of “Walk a Little Closer,” or the gorgeously melodic “Ashokan Farewell.”

Releasing Forever Blue also marks a move toward creative independence for Leavell. “I decided prior to doing this record that, because of my experiences in the past with record companies, I would make a hard and fast rule to no longer sign away my intellectual property, period,” he says. He formed Evergreen Arts, which includes a label component and a publishing component in Classic Ivory Music. (The label entity is a partner in the deal with Terminus.) Additionally, a companion book by Leavell called Forever Green, which addresses his passion for conservation, is published under the Evergreen umbrella. “I realized I wanted to own my intellectual property, but I’m not a record company, so I knew I needed a partner,” Leavell says. “I’ve known the people at Terminus for a while, my daughter [Amy] works there as head of publicity, and I like what they’re doing.” Buck Williams, Leavell’s manager, says the release date for Forever Blue was moved up from April 23 to March 12 to capitalize on current synergies in Leavell’s career, including the “Drops of Jupiter” Grammy and the focus on Leavell’s conservation efforts. The record will be distributed via Rykodisc. “With [Terminus’ and Rykodisc’s] machine, we plan on having the most intense marketing campaign,” Williams says. “We’re working on some TV and radio appearances, and we’ll be in with Chuck’s speaking engagements.”

Craig Swedin, junior rock buyer for Torrance, Calif.-based Wherehouse, says Leavell’s album may have to rely on retail promotion in the face of limited airplay but quickly adds he is very interested in the project, saying, “I’ve been waiting for this.”

Leavell says his focus is on promoting both Forever Blue and Forever Green, but if a much-discussed Stones 40th-anniversary tour does come to pass this fall, he’d love to be a part of it. “It would be a double anniversary for me, 40 years for the Stones as a band, and 20 years touring with the Stones for me.”
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Cyclafly Marks Growth With ‘Crave’
Radioactive Previews International Act’s Sophomore Set With ‘No Stress’

BY JILL PESSELNICK

LOS ANGELES—It is easy to guess why guitarist Nono Presta, bassist Christian Montagne, and drummer Jean Michel Cavallo were mesmerized when they caught Declan O’Shea singing in an Irish pub in 1995. The trio—which later formed Cyclafly with O’Shea and his brother, guitarist Ciaran O’Shea—could not turn away from his intense, raspy vocal style. It’s a sound that permeates the act’s sophomore set, Crave (Radioactive/MCA, March 26).

Crave, the follow-up to 1999’s Generation Sap, is a moody exploration of the personal limits in modern society that highlights O’Shea’s immeasurable craft. As a whole, the album further marks a permeation of the act’s sophomore set, not turn away from his intense, raspy vocal style. It’s a sound that permeates the act’s sophomore set, Crave (Radioactive/MCA, March 26).

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Crave is far more mellow, with greater attention paid to songwriting and experimentation.

“Everyone just jammed together. Some nights I’d write with Nono or with Ciaran, and then we’d all try it together. Later, we’d sit down and work on melodies and lyrics.” O’Shea recalls. “There was lots of testosterone flying around the place, but that’s good. Each person brings different aspects to the total. We’re able to capture a unique sound that isn’t really anybody else.”

The first single, “No Stress,” showcases that quality with its burning guitar riff and depiction of a young generation under intense parental and societal pressure. Other notable songs include the title track, whose powerful lyrics about falling into delinquent habits are accompanied by a catchy percussion beat, and “Lost Opinion,” with its mid- range guitar and drum interaction that complements the cynical chorus “It’s a lost opinion in a jaded story.”

When Cyclafly first formed, O’Shea had been singing Alice in Chains covers at a number of pubs throughout Ireland. By the time Presta, Montagne, and Cavallo tracked him down, both O’Shea had left the country to build rollercoaster rides at Euro Disney. But when they came home for a visit and ended up in a jam session with the trio, the band was born.

The Eagles still have yet to ink a label deal for the new project. (Their last release—the live, mainly acoustic Hell Freezes Over—came out on Geffen in 1994.) “We don’t have a label yet, and we don’t necessarily want one,” Henley says. “We might go independent—it would be a combination of the Internet and certain specialty stores. We’ve been researching it, and if we can’t get the deal we want from a label, that’s what we’ll do.”

In the Studio, Part 2: Bon Jovi will return to the studio this month to record its follow-up to the double-platinum Crush. Jon Bon Jovi says all the tracks have been written and that he and the other band members will lay down the tracks at his home studio in New Jersey. “We’re looking at the single coming out in September and the album in October,” he says. “And then we’ll go back on the road [next] January.”

At the Feb. 25 MusiCares tribute to Billy Joel, Bon Jovi and bandmate Richie Sambora performed a spirited version of “Say Goodbye to Hollywood” as a fitting capper to Bon Jovi’s stay in Tinseltown. “I did my time here,” he says. “I’ve been here for four months [taping] Ally McBeal, which has been great, and I thought it was an appropriate song.” Unfortunately, Bon Jovi’s recent work on a movie called Vampires: Los Muertos—shot for several months in Mexico—was for naught, since the movie has been shelved.

LIKE A VIRGIN: Retirement has given Garth Brooks a whole new appreciation of the music industry.

“I’m watching it from the other side now, and it’s pretty cool,” he says. “It’s nice to turn up on music now and not analyze it. It’s nice to see somebody have a great week in sales or get an award and be happy for them instead of thinking it’s competition or ‘Why didn’t you get that?’ It’s a very freeing thing right now that’s happening. Then,” he adds with a laugh, “I’m sure depression sets in. But right now, I’m enjoying music as much—if not more—than I did in 1988, before I got my record deal.”

STUFF: Robbie Williams, who has completed his recording contract to act with EMI, was seen making the rounds at a number of EMI competitors’ Grammy parties. Too soon to tell where he’ll resume, but we hear EMI isn’t out of the running...

...V2 has signed Alien Crime Syndicate, the Seattle-based band fronted by the Meices’ Joe Reineke. The group’s label debut, XL From Coast to Coast, will come out later this spring and is fronted by first single “Oozy,” which, of course, pays homage to Mr. Osborne (and Motley Crue). The deal will see the band play at Tiger Woods’ Tiger Jam V benefit, to be held April 20 in Las Vegas...

Quick Dish for the Record Business...

ON THE ROAD! The Eagles will also be performing at a private concert for high-end collectors in San Diego on March 31.

A musical tribute to Billy Joel at the Feb. 25 MusiCares event in Los Angeles

BRIAN STOKES MITCHELL (left) and BOB CORBETT. Mitchell was the headliner at the historic Greek Theatre in Los Angeles, Calif., last month, while Corbett, along with other Broadway stars, performed at the Joe Papp Gala at the Public Theater in New York City. Mitchell is currently starring in the U.S. production of Joseph and the Amazing Technicolor Dreamcoat. Corbett is currently in the U.S. tour of Sunset Boulevard. Both are in the Cast of the Broadway production of Sunset Boulevard, which opened on April 18, 2002.

**Welcome the New “King”**

Eagles are the American rock band that formed in Los Angeles in 1971. The group originally consisted of Don Henley, Glenn Frey, Joe Walsh, and Randy Meisner. In 1975, Jack Belcher replaced Meisner, with Tal Bachman taking on the role of rhythm guitarist the following year. The Eagles have released numerous albums throughout their career, including their self-titled debut album in 1972, which features the hit single "Take It Easy." The band is best known for their distinctive vocal harmonies and their fusion of rock, pop, and country music. The Eagles were inducted into the Rock and Roll Hall of Fame in 1998. The group is currently on tour with their "Hotel California: Live at the Troubadour" album, which was recorded at the Troubadour in Los Angeles in 1976.
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You work hard for your money. We make your financial success easy.

In The Works
- Gelfen/Interscope is issuing Weezer's fourth album, Maladroit, April 30. The band recently previewed the set with an eight-song sampler that was sent with personalized letters (signed by each band member) to journalists and other tastemakers. Demos of the tracks can be heard on the band's Web site, weezer.com. According to the site, various radio stations began playing the disc, causing Interscope to insist that frontman Rivers Cuomo personally contact them and ask them to stop playing the disc.
- On April 29, Future Farmer Records will issue Wonderlick's eponymous new project, a concept album that saw the band's masterminds—Jay Blumenfield and Tim Quirk—scheduling a series of tunes about family and mortality. The band is planning to begin touring behind the set in late spring.
- Hard-rock outfit Coal Chamber returns May 7 with Dark Days, its third Roadrunner Records set. The single "Pierced" goes to rock radio this month. It's enhanced by a video clip directed by famed photographer Paul Brown.
- RCA offers Free Love, the Stateside debut of critically praised U.K. ingénue Peppercorn. June 4. The pop-hued Rock set has garnered comparisons to Alanis Morissette and Lenny Kravitz. Look for Peppercorn to visit the U.S. in April and May to gladhand the press and radio programmers.
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Sound Tracks
NEW WWF ALBUM: The World Wrestling Federation (WWF) isn't just a powerful brand name on TV. The monster has also been associated with hit albums. The latest musical offering is WWF Forc'd Entry, due March 26 on SmackDown! / Columbia Records. The 13 tracks on the new album are selected by the theme songs that various hard-rock acts have written for WWF stars, with a few tracks exclusive to the album. The featured acts are Drowning Pool, Kid Rock, Disturbed, Limp Bizkit, Our Lady Peace, Rob Zombie, Marilyn Manson, Breaking Point, the Union Underground, Sevendust, Saliva, Monster Magnet, Skynyrd, Neurotica, Cypress Hill, Dope, and Boy Hits Car.
One of the songs on the album is Kid Rock's cover version of ZZ Top's "Legs." Covering ZZ Top was an easy decision for Kid Rock, who counts the band as one of his musical heroes. Rock says one of the highlights of his career was ZZ Top guitarist Billy Gibbons "showing me that swamp boogie bounce" on the guitar and performing with him at last year's MTV 20th-anniversary party.

From the proliferation of WWF shows on TV, fans can't seem to get enough of the franchise. There are the series WWF SmackDown! (both on TNN), WWF Sunday Night Heat, and WWF Tough Enough (both on MTV), and the syndicated shows WWF Raw, WWF Metal, and WWF Attitude. In addition, WWF events can be seen regularly on pay-per-view.

Of the seven WWF albums that have impacted The Billboard 200 so far, four have been Top 10 hits: 2001's WWE: The Music, Volume 5 (Koch), which peaked at No. 2; 1999's World Wrestling Federation: WWF Music, Volume 4 (Koch), at No. 4; 2000's WWF: World Wrestling Federation—Aggression (Priority), at No. 8; and 1999's World Wrestling Federation: WWF Music, Volume 3 (Koch), at No. 10. The album's marketing has included an exclusive video clip directed by famed photographer Paul Brown.

Additional reporting by Darryl Morris.

by Carla Hay
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- Score by Alan Silvestri

Contact your Walt Disney Records Sales Representative About the Latest Stitch Sightings!
Vintage Richard Hell Frozen In ‘Time’ On Matador

BY CHRIS MORRIS

LOS ANGELES—Punk original Richard Hell is in retrospective mode. On March 19, Matador Records will release Time, a two-CD compilation of vintage 1975-1984 live recordings—more than half of them previously unreleased officially—by vocalist/bassist Hell, who was a crucial member of Television and the Heartbreakers before fronting his own linchpin New York punk unit, the Voidoids.

That collection follows by four months the publication of Hot & Cold (PowerHouse Books, New York, $33), a 245-page volume of his fiction, poetry, notebook entries, essays, art, and photography. (His first novel, Go Now, was published by Scribner in 1996.)

Is Hell a rocker or a writer? He, himself, views his music and his work in print as all of a piece.

He says, "The poets take it as an opportunity to call me a musician who writes poetry, and the musicians take it as an opportunity to call me a writer who plays rock-'n'-roll. In my opinion, the two things aren't inconsistent with each other. "I'm trying to do well things that are exciting to me. It's a different endeavor—performing and writing hard rock music—than writing and publishing books. But it's not different from driving a car and driving a motorcycle. You're still driving."

Time combines the 1984 cassette-only ROIR release R.I.P.—which included Heartbreakers, Voidoids, and solo tracks (now augmented by three previously unreleased cuts)—with an all-new second CD. The latter contains a venomous 1977 Voidoids set at London's Music Machine that was captured raw on a hand-held recorder in the audience, as well as a four-song 1978 set featuring a guest appearance by Elvis Costello from a benefit for the St. Mark's Church Poetry Project at CBGB in New York.

Hell recalls that the frenzied London appearance—during which guitarist Robert Quine turns in an especially fierce performance—climaxed an agonizingly difficult '77 U.K. tour opening for the Clash that saw the New Yorkers gobbed upon by hostile British punk rockers at every stop.

He says with a laugh, "We were so full of poison from that experience, but also we were extremely tight, because we'd been playing every night, and we'd been playing every week for a year. So we had the songs down. It was at that [critical punk-rock] moment, 1977. It is a kind of natural night to be used to demonstrate what things were like."

Equally evocative of the times is the CBGB set, drawn from a radio air shot. "We were the last band [of 10 that played]," Hell recalls. "We probably did the longest set."

Matador partner Gerard Cosloy says that the inspiration for Time came from Michael Carlucci—owner of punk specialty retailer Subterranean Records in New York—who suggested the label meet with Hell to discuss the release of some unheard material.

Cosloy says, "One thing in particular that he mentioned that was very much unavailable, hadn't been released before, and was in his possession were the live recordings of these New York and London shows. He sent us a cassette of the whole thing. Just putting that on in the office, it was pretty thrilling. To our mind, this is classic material."

Carlucci expresses satisfaction with the new Hell retrospective. "[Hell's 1977 debut] Blank Generation is one of those timeless records you need to hear," he says. "Where do you go after that? [Its 1982 followup] Destiny Street has been out of print for some time. I'm glad that he's doing it. It's fabulous. Any time anything comes out on any New York band, we do well with it."

The almost simultaneous release of Hot & Cold was coincidental, according to Hell: "I've been working on the Hot & Cold thing since 1998. This Matador thing only arose months ago. They didn't know about the Hot & Cold thing until I told them. It's great the way it turned out, because they make nice companion pieces."

Of greatest interest to music fans will be the book's pieces, first published in Hit Parader, New York Rocker, Spin, and elsewhere, on such artists as Sid Vicious, Pere Ubu's Peter Laughner, the Ramones, and self-penned takes on Television and Heartbreakers guitarist Johnny Thunders, as well as a series of poems co-authored with Television guitarist Tom Verlaine in the early '70s under the name "Theresa Stern."

Hell says with a laugh of the Stern poems, "It was a pastime. It was an amusement. It was also a way to blow off steam. We were frustrated. We would pass the typewriter back and forth, generally not writing more than two lines before handing it over to the next guy. It was a kind of challenge, too. Sometimes you'd go to undermine what the guy had just written."

Hell, who says he is working on a new novel and has no plans for any more work in music, says his promotion of Time and Hot & Cold will be limited. "I'm going to Europe all of March, and I'll be doing a bunch of readings in England, and a little time in Paris. It'll be publicity for both things. That'll be the end of it."

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World Radio History
BY ERIC AIESE
NEW YORK—As various radio formats continue to embrace mainstream pop acts, the Candy Butchers, led by Mike Viola—are striving to continue the trend of song-driven rock with their sophomore set, Play With Your Head (RPM/Sony Legacy, March 12).

"People are rediscovering these singer/songwriter troubadours," says Danny Bennett, who is both the act’s manager and president of RPM. "And Mike is the Candy Butchers. He has a band, but it’s in the forefront—'the front- and behind man,' we call him." In addition to singer/guitarist/songwriter Viola, the trio also includes drummer Mike Levesque and bassist Pete Donnelly.

Viola, whose songs are published by Warner/Chappell (ASCAP), says he aimed to try something new as he wrote the songs in his home studio. "I wrote these with '80s keyboards and drum machines, and I put them through efforts to make the sounds more unrecognizable." Bennett notes the significance of Viola’s sharp lyrics. "The last [element] of pop music is lyrical content, and his lyrics are literate and meaningful on different levels."

COLLEGE AUDIENCE & BEYOND
Promotional efforts aimed at the band’s college-aged core audience will revolve largely around lifestyle marketing. "And Mike is the Candy Butchers. He has a band, but it’s in the forefront—'the front- and behind man,' we call him." Bennett notes the significance of Viola’s sharp lyrics. "The last [element] of pop music is lyrical content, and his lyrics are literate and meaningful on different levels."

Promotional efforts aimed at the band’s college-aged core audience will revolve largely around lifestyle marketing. Legacy project director Stephen Moore says, adding that the act will appear on NBC's Late Night With Conan O'Brien the week of release and CBS' The Late Late Show With Craig Kilborn later this month.

Still, Bennett says, the band’s appeal is considerably broader than the college market. "The pop genre finds people who grew up on pop music. You have kids that are too hip to be into Britney Spears and 'N Sync but who are still looking for this kind of music," the "You Belong to Me Now" will ship early this month to modern-AC radio, where Viola was heard in 1996 as the dubbed vocalist for fictional band the Wonders on the soundtrack to That Thing You Do.

College radio will receive the album with an emphasis on the song "Dome.

Viola flexes his self-deprecating wit with the Ron Egozi-directed video for "Ruby's Got a Big Idea." The singer’s character finds a pampered instructing him that success lies at New York’s legendary Apollo Theatre. For the shoot, Viola asked the MC to goad the audience into booing as he actually performed live at one of the Harlem venue’s amateur nights, famous for their zealous audiences.

While some people do not get the humor, Viola says, "I was electrified with the energy. It’s not that far from being cheered!"

Dates for earnest shows will begin in the spring, as Viola (who is booked by Paola Palazzo at Creative Artists Agency in Los Angeles) will perform a cyclic series of solo shows, returning to six U.S. cities three times each during a period of six weeks. His bandmates will join Viola on a series of supporting dates through the summer.

SECOND ACT: When F. Scott Fitzgerald said that there are no second acts in American lives, he clearly didn’t extend his sights south of the border. At 57, the distinguished Brazilian pianist Nelson Freire has finally decided that he is ready for a recording career. Freire makes his "second debut," as he describes it, with an all-Chopin program that will be released March 12 by Decca.

The disc includes poetically conceived, technically assured performances of Chopin’s Piano Sonatas No. 3, 12 Etudes, and Three Nouvelles Etudes.

Born in 1944 in Boa Esperanca, Brazil, Freire began playing the piano at age 5, effortlessly mimicking the sounds more recognizable. "The last [element] of pop music is lyrical content, and his lyrics are literate and meaningful on different levels."

Selvino & Alphee further fueled his stereotype. "The last [element] of pop music is lyrical content, and his lyrics are literate and meaningful on different levels."

while Chopin had always been a staple of Freire’s repertoire, the new Decca recording documents his first traversal of the Op. 25 Etudes. His approach to the demanding pieces is informed by his admiration for such legendary pianists as Alfred Cortot and Gulomar Novaes, who played with a stylistic freedom that had come out of vogue by the time of Freire’s student years. When I was a teenager, people used to play in a strict style, more [concerned with] technique," he says. "I though I could do something a little bit different to show the poetry of the pieces, not just the technical challenges.

Freire includes music by Chopin (as well as Bach, Schumann, and Debussy) in a recital scheduled for March 9 in Toronto. By coincidence, later this month he will perform Chopin’s Piano Concerto No. 2 with the Baltimore Symphony (14-17), the New York Philharmonic (20-23), and the Utah Symphony (29-30).

Having made his second debut, Freire does not have any shortage of ideas for future projects—among them, Chopin’s Op. 10 Etudes and Albeniz’s Iberia. In the meantime, Video Films Brazil, the studio that made the Academy Award-nominated Central Station, has completed a documentary about the pianist’s life, including performance footage from his first trip to Russia in 2001. Along with the new CD, the film should do much to reintroduce this "quiet grand master" to a much wider audience.
Keith Poised For Tour Success

**Coors Original Will Sponsor Country Star On His First Headlining Tour**

**BY RAY WADDELL**

NASHVILLE—In a genre starved of new box-office muscle, Toby Keith is poised to make some big noise touring this year.

Sponsored by Coors Original, Keith will play a combination of arena slots, casino venues, fairs, and festivals in his first major venue headlining tour. As evidenced by radio hits, industry awards, and platinum sales, the DreamWorks is not taking any chances in terms of capitalizing on Keith's touring efforts. “Between our department and [DreamWorks], Universal, we’re hoping to work two weeks in front of each show’s announcement, just being ready with additional product and merchandise and [point-of-purchase] in the stores. We’ll introduce him at some level with every show.”

According to Rose, Keith's last album, *Pull My Chain*, sold 120,000 copies in its first week. Momentum explains the tour should help the release next, due Aug. 27, top that number.

**PROMOTIONAL MUSCLE**

In addition to helping underwrite production expenses, Coors also brings promotional muscle to the party. "Money is only one aspect of the sponsorship," says T.K. Kimbell, Keith's manager. "It does bring money so you can do big production and promotion, but [Coors] will also have Toby Keith stand-ups in convenience stores and places where Coors is sold, so that's added impressions with people."

Clear Channel Entertainment (CCE) will promote the majority of dates on the tour, but Keith's organization is in charge of selling the entire tour to CCE, even though that was an option. "Everybody has an opportunity to be a part of this, whether they can afford it or is a different story," Motley says. "Clear Channel offered an all-in deal for the whole year that would encompass every date we did, but we wanted to be more hands-on-plus we felt an obligation to the people that had been buying him for the past 10 years, including the fair buyers." Keith's organization oversees country music touring (CCE) is doing all the dates on the tour that are not fairs and festivals," he says. "Right now, we've got six shows on sale, and five have sold out. And after last success Toby's had, it's earned it."

**KEITH’S TIME**

The year will include some 80-90 dates, concluding with an indoor run in November. The route features numerous venues with capacities ranging from 12,000 to 20,000. "This is one of those deals where you strive your whole career to get to this point, and when it happens, people know it's your time," Keith says. "We felt we could have done some of this last year, but we were a little more conservative."

Keith's handlers believe his status as the second-billed act on last year's Brooks & Dunn's Neon Circus and Wild West Show shed tour—one of the top country tours of the year—provided Keith a nice setup for this year's headlining run. Motley says, "That tour, as far as I'm concerned, was a great vehicle to deliver Toby to the next level."

**NUTS AND BOLTS**

Keith will expand his Easy Money band to nine members for the Unleashed tour, including a horn section. He describes the set as "a kind of futuristic, Termina-tor-looking thing, with a big drainage pipe and an elevator I can come from and go from and barbed wire across the top."

Increased production calls for a more "carved in stone" set list—a condition Keith isn't exactly high on. "I've never been a set-list guy. This is the first year I ever did it, because of the demands of production, lighting, and effects. I like to call songs and do 'em on the fly, but they finally forced me into using a set list."

Even so, Keith now has plenty of hits to choose from. "We're at the point where every time I have a hit, we're taking songs out of the set list. We're taking No. 1s out now."

The tour has already brought focus to Keith's catalog, his label notes. "We saw good increases in markets where he went on sale in February," DreamWorks senior executive of sales and marketing John Rose says. "We saw anywhere from a 28% to 78% increase be-tween the [tour] announcement and on-sale date." The reason DreamWorks is not taking any chances in terms of capitalizing on Keith's touring efforts. "Between our department and [DreamWorks], Universal, we’re hoping to work two weeks in front of each show’s announcement, just being ready with additional product and merchandise and [point-of-purchase] in the stores. We’ll introduce him at some level with every show."

"We’re at the point where every market you go out, lease the build-ings, manage the venues. [There are not professional] management on the road. "I think he’s responsible agent at Monterey Peninsula Artists. "There are not too many people this far into their career that still have another gear. I don’t know how many gears Toby’s got left, but I do know he’s on a roll."

Keith’s Unleashed tour begins with a 13-date run that will get out of the gate March 14 at Roberts Stadium in Evansville, Ind., and wraps with an April 21 stop at Sioux Falls Arena in Sioux Falls, S.D., and wraps with an April 21 stop at Sioux Falls Arena in Sioux Falls, S.D., and wraps with an April 21 stop.

Keith will play fairs, festivals, and isolated sheds from June to August, hitting the full-blown amphitheater run beginning with a June 28-30 show at St. Louis’ Gage Park.

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Clear Channel Entertainment (CCE) will promote the majority of dates on the tour, but Keith's organization is in charge of selling the entire tour to CCE, even though that was an option. "Everybody has an opportunity to be a part of this, whether they can afford it or is a different story," Motley says. "Clear Channel offered an all-in deal for the whole year that would encompass every date we did, but we wanted to be more hands-on-plus we felt an obligation to the people that had been buying him for the past 10 years, including the fair buyers." Keith's organization oversees country music touring (CCE) is doing all the dates on the tour that are not fairs and festivals," he says. "Right now, we've got six shows on sale, and five have sold out. And after last success Toby's had, it's earned it."

O'Connell believes Keith's touring success is only now be-ginning. "Toby Keith is preparing to bust through and set the world on its ear," he says. "It's a great thing for all of country music to have another headliner break out, and I'm thrilled to be working with him."

Keith's tour manager is David Milam, his production manager is John Rose, and tour merchandising is in-house. As for the show, Kimbell advises, "Expect the unexpected."
CONCERT FOR ARTIST RIGHTS: NO Long Beach Arena, $638,050 12,761 Goldenvoice, Recording Artists Coalition

CROSBY, STILLS, NASH & YOUNG Gund Arena, $31,013,052 13,930 Clear Channel

CROSBY, STILLS, NASH & YOUNG Conseco Fieldhouse, $550,505 7,115 Clear Channel

DOUBT, THE OFFSPRING, WEEZER Long Beach, Calif. $50 sellout Artists Coalition

CROSBY, STILLS, NASH & YOUNG Nationwide Arena, $813,824 11,404 Clear Channel

CROSBY, STILLS, NASH & YOUNG Madison Square Garden, $2,871,015 33,497 Clear Channel

YOAKAM, TRISHA YEARWOOD, Universal City, Calif. $125 sellout Recording Artists Coalition

ALAN JACKSON, JAMIE O’NEAL Joyce Center, $262,630 8,206 Jack Utsick Presents

BARRY MANILOW Sovereign Center, $319,575 6,538 Jack Utsick Presents, Clear Channel

BARRY MANILOW Verizon Wireless Arena, $378,216 8,314 Jack Utsick Presents, Clear Channel

ADEMA, DJ Z-TRIP San Diego $26,250 sellout

WEEZER, SAVES THE DAY, OZMA Raleigh Entertainment and $241,505 9,220 Clear Channel

LINKIN PARK, CYPRESS HILL, Cox Arena, $256,541 9,773 Jam Prods., Impact 3 LLC

AARON CARTER, DREAM STREET, Allstate Arena, $234,675 7,771 Clear Channel Entertainment

STYX & REO SPEEDWAGON Peoria Civic Center, $241,503 7,565 Jam Prods., Impact 3 LLC

GAITHER HOMECOMING CenturyTel Center, $209,221 11,013 Premier Prods.

DOWN FROM THE MOUNTAIN: Music From “O Brother, WHERE ART THOU?” Feb. 2 House of Blues Concerts

WEEZER, SAVES THE DAY, OZMA Municipal Auditorium, $194,838 7,085 Clear Channel

KID ROCK, HEMINGWAY, Municipal Auditorium, $188,207 7,677 Jam Prods., Clear Channel Entertainment

KID ROCK, HEMINGWAY, Lafayette, La. 559.50/$49.50 sellout

Hartford, Conn. 5226/$40.50 12,300 Entertainment Group, Clear Channel

Indianapolis $125/$85/565/$45 two sellouts

Feb. 22-23

Atlantic City, N.J. $39.50/$29.50 9,793 two shows

Reading, Pa. $58/$48/$38 6,631 New Park Entertainment

Feb. 1

Champaign, Ill. $34.50/$27.50 sellout

Feb. 24

Feb. 22

Feb. 23

Feb. 21

Feb. 18

Feb. 11

Feb. 8

Feb. 26

Feb. 22

Feb. 23

Feb. 27 date there, a sellout with more than 12,000 in attendance. Cajundome assistant director Pam DeVille says per capita sales of $5.56 on food and drink and $6.88 on merchandise for Quintess Catering. Strait last played Lafayette in January 1996, and it was his last arena tour before the stadium years.

At Rodeo Houston, Strait drew the largest crowd in the history of the rodeo and livestock show, with 68,266 spectators paying $17-$50 apiece. It is the last Rodeo Houston performance at the Astrodome. Next year, the show moves into the new Reliant Stadium.

SETTING THE STAGE: Some might assume, given the number of high-profile concerts performed in Salt Lake City during the Olympics, that the market was burned. Not so, says Scott Williams, GM of Delta Center—the home of Olympic figure skating and speed skating that is now back to being a basketball/entertainment venue. Delta Center hosted a basketball game Feb. 2 and Feb. 28. Williams says, “We were in Olympic mode for the 26 days in between.”

As to the future impact of that Olympic experience, Williams says, “We all think it’s positive. Creed, Brooks & Dunn, N’Sync—all potential arena tours—played Medals Plaza. But of the 20,000 tickets available for each of those free shows, only 2,000-3,000 were really available to the community. We think that because of the fun, excitement, and interest it caused, it was sort of a turning point. In fact, Brooks & Dunn announced from the stage that they are coming here May 11.”

Now Williams is hoping for the same with Creed. “We won’t have any trouble at all selling it on the Salt Lake Medals Plaza experience. Everyone of the artists we’re dealing with wants to come back.”

RARE OCCURRENCE: Who’s going to manage the Augusta Richmond County Civic Center in Georgia? SMG, which bought the private management contract there when it acquired Leisure Management International and has since renewed twice, has notified the Coliseum Authority it is not interested when the deal comes up again in June.

SHELBY WILLIAMS, SMG GM of the venue, says, “The best way to describe the situation is that you have different expectations by each party.”

Coliseum Authority chairman Bill Maddox says the 12-member board has not yet decided how to proceed.

KILLER QUARTER: In first-quarter 2002, Bryce Jordan Center in State College, Pa., has grossed more from concert ticket sales than it did throughout the whole of 2001, says Bob Howard, GM of the Penn State University arena.

According to Howard, during the first four years that the arena was open, it averaged $8 million a year in concert-ticket sales. Two years ago, that number leapt to $9.2 million, when “every one was having a great year.” Last year, it plummeted to $3.8 million. “We were getting some shows in, but they weren’t the big blockbuster events that can carry you through sometimes,” Howard says. “Typically, we end up getting seven to eight top-tier shows. We didn’t get Neil Diamond and Billy Joel and Elton John last year, but we got them for 2002.”

Howard is optimistic about the rest of this year: “If we get half of what we’re being called about right now, we’ll have a good year. I see it being an $8 million-$9 million year again.”

STRAW TRUTH: Alan Freeman, GM for SMG at the Pyramid in Memphis, isn’t as optimistic about the year in general. He predicts a dozen shows, compared with 14-15 last year. But he’s thrilled to have been blessed with a George Strait date—at least a postponed one.

Strait (with opening act Jo Dee Messina) set a single-day concert gross record for the Pyramid at $1,149,157 from 20,725 fans for a sold-out March 1 concert. But at noon that day, Strait had to postpone the show because of a sore throat. It was rescheduled for Friday, March 8.

Freeman says the stagehands had Freeman says, “It’s the biggest event we’ve seen since the Olympics. When the market was saturated, there was sort of a lull.” But Freeman says, “The benefit of that is now back to being a basketball/entertainment venue. Delta Center hosted a basketball game Feb. 2 and Feb. 28. Williams says, “We were in Olympic mode for the 26 days in between. As to the future impact of that Olympic experience, Williams says, “We all think it’s positive. Creed, Brooks & Dunn, N’Sync—all potential arena tours—played Medals Plaza. But of the 20,000 tickets available for each of those free shows, only 2,000-3,000 were really available to the community. We think that because of the fun, excitement, and interest it caused, it was sort of a turning point. In fact, Brooks & Dunn announced from the stage that they are coming here May 11.”

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Freeman says the stagehands had completed the setup, and the promoter is eyeing at least an additional $10,000 in costs for that. But the fans seem willing to make the change: As of March 4, Freeman had only 200 requests for refunds, and those tickets were resold.

Freeman says, “It’s the biggest event for paid tickets in the history of the building.” Strait is performing in the round. His whole production is in three trucks. The top ticket price is $59.50. Strait released for three days at the beginning of the year in concert-ticket sales.
To find out how stars are treated here, cut this ad out and sit on it.

Feels good, huh? And that’s just the kind of treatment they can expect to get around here. Our staff is ready, willing and able to make your star feel at home. The accommodations? Does sitting in the lap of luxury mean anything to you? Add to that a state-of-the-art sound system, attentive staff, intimate venue and great fans, and the only thing left is a little kissing up. Make that a lot of kissing up. So book your act today at the greatest venue in the Mid-South.

Horseshoe Casino & Hotel • Tunica, Mississippi • (just 12 miles south of Memphis, TN)
BY RAY WADDELL

NASHVILLE—The ongoing popularity of roots music, along with a big acoustic music night at the Grammy Awards, adds luster to the 15th annual MerleFest, set for April 25-28 in Wilkesboro, N.C.

Presented by Wilkes Community College as a celebration of the music of the late Merle Watson and his father, Doc Watson, the event is hugely popular with both artists and music fans. Last year, it drew a four-day aggregate attendance of 77,000 and grossed $2.1 million vs. a budget of $1.7 million in expenses.

Organizers expect an even more successful run this year. No fewer than seven MerleFest performers took home Grammy Awards Feb. 27, including Alison Krauss & Union Station, Earl Scruggs & Friends, and participants in the album of the year winner, the O Brother, Where Art Thou? soundtrack. MerleFest 2002 will feature several of those participants, including Krauss, members of Union Station and the Nashville Bluegrass Band, and Gillian Welch.

"I believe that MerleFest will continue to benefit from the O Brother phenomenon, even though the groundswell of our success was evident before the movie came out," MerleFest sponsorship and marketing director Art Menius notes. "There has been a strong movement for roots music, and we have the right mixture of environment and entertainers to take advantage of it."

Dozens of acts will join Doc Watson and Merle's son Richard at MerleFest 2002, including Nickel Creek, Patty Loveless, the Sam Bush Band, Kate Campbell, Honeyboy Edwards, Jorma Kaukonen, Leahy, John Cowan Band, and the Waybacks.

Many artists would not consider missing MerleFest. "Being a part of it is an honor for me, because anyone who plays there is part of a venerable and healthy tradition," O'Brien says. "The main channel of that tradition for most of us is Doc Watson's music, which has been a wellspring and acoustic music road map for about the last 40 years. It also seems like when it comes to MerleFest, duty calls. Seems like it might be a sin to miss it."

He points out that it is a duty but still a pleasure. "The players and the fans are just happy to be there together one more time. Like Easter and the maypole, it's a rite of spring where we all celebrate, in our own way, rebirth and the continuing of the good things in life. It's a community I'm proud to be a part of."
ALBUMS

SPOTLIGHTS

Edited by Michael Paolletta

POP

★ ANIKA MOA
Thinking Room
PRODUCER: Victor Van Vogt
Atlantic 83350

Ani-Ka Moa, now known as Moa, makes beach music for the new millennium. For info, log on to magicmarkerrecords.com.—WH

TULLYCRAFT
Beat Surf Fun
PRODUCER: Chris Mumford
Magic Marker Records O20

Seattle’s Tullycraft blends pop and punk sensibilities to create a catchy hybrid perfect for a summer day at the shore. With nods to both ‘60s surf music and ‘80s new-wave, the set’s slower tracks contrast with the danceable “Wild Bikini,” bouncy “Knockout” and brassy “Carefree Flair for Having a Good Time” (South Pacific) and “You’ll Never Walk Alone” (Carousel). However, it’s no wonder Moa strikes a balance with her smart-er-than-average pop songs. If you listen closely, you can almost hear the ocean. For info, log on to magicmarkerrecords.com.—WH

VITAL REISSUES

VARIOUS ARTISTS
Amadeus
PRODUCERS: Erik Smith and John Fraser
Fantasy 2WAMD-4435

The Judy Garland Show was home to one of the world’s greatest entertainers doing what she did best. Digitally remastered in 24-bit sound, this disc brings together 33 shining moments from the series (including dialogues, outtakes, and, of course, songs). In addition to solo gems like “From This Moment On” and “They Can’t Take That Away From Me,” the set includes duets with daughter Liza Minnelli, Lena Horne, Peggy Lee, and Barbra Streisand, among others.—MP

20TH ANNIVERSARY RECORdING
Dreamgirls in Concert
PRODUCER: Tommy Krasner
Nonesuch 79656

Sometimes more is definitely less. The original 1982 Geffen cast album of Dreamgirls deftly avoided commercial show-stopper to another. A new two-disc recording from a benefit concert staged last year gives listeners plenty to munch on, including numbers intended as underscore. Plucked from Michael Bennett’s eye-popping original production is the show-stopping “When I Am Falling in Love” and a show-stopping “Top of the World.” (Continued on next page)

BILBOuRD MARCH 16, 2002 www.billboard.com 33

SPOTLIGHTS

BERNADETTE PETTERS
Bernadette Peters Loves Rodgers & Hammerstein
PRODUCERS: Richard Jay-Alexander and Jonathan Tunick
Angel 7243 5 34969

On this collection of gems and would-be gems, Peters is respectful of the legendary composers but confident enough to make her mark. She sings with the power and romance of classics like “Some Enchanted Evening” (South Pacific) and “You’ll Never Walk Alone” (Carousel). But she really spreeds her creative wings elsewhere. The album showcases Peters’ versatility; she floats high notes with a feathery touch on “If I Loved You” (Carousel) only to segue into a sassy take on “The Gentleman Is a Dope” (Allegro) that shows off her lower range. With “There’s Nothing Like a Dame” (South Pacific), the sometime-comic performer displays her knack for pacing and humor, as Jonathan Tunick’s orchestrations—generally elegant and restrained—get brash and brassy. Delicious.—WW

BRANDY
Full Moon
PRODUCERS: various
Atlantic 83493

For info, log on to

AFTER a lengthy musical pause (it’s been four years since her sophomore set, Never Say Never), Brandy returned earlier this year with the off-kilter “What About Us?” Produced by Rodney “Darkchild” Jerkins, the trippy track goes against the musical grain, with the artist singing against—not with—the mechanical beats. Jumping on the top 10 hits like nothing else on radio, and therein lies its strength. But those expecting more of the same from Full Moon will be disappointed, as it’s a fairly paint-by-numbers affair. On tracks like “I Thought” and “Can We,” Brandy attempts to shake away Mary J. Blige’s world inflection, but not one of her own. The set’s most shining moments occur on the ballads, particularly the Waryn “Baby Dubb” Campbell-produced “He’s” and the Uncle Freddie-produced “Nothing.” The album closes with a sublime cover of PM Dawn’s “I’d Die Without You” (here titled “Die Without You”), produced by Robert “Big Bert” Smith, Brandy, and her brother Ray—I.—MP

ULTRAPULL FROM ALL DIRECTIONS

PRODUCERS: Duke Everett, Gerard Garde, and John Polsker

The Judy Garland Show: The Show That Got Away
Gryphon GCD-50015

PRODUCERS: various

From All Directions
Epic 83493

Full Moon
Epic 86401

At the tender age of 21, Brandy diversifies into the quiet, reflective teen-pop arena with Full Moon, a set that’s far from off. If there’s ever proof that an act doesn’t need radio or MTV support in order to thrive, it’s the enduring team of Emily Saliers and Amy Ray (aka Indigo Girls). For more than a decade, the duo’s music has consistently sold millions of copies, as they’ve undeniably tried less and less to court industry sectors that will likely ignore their smarter-than-average pop songs. If you listen closely, you can almost hear the ocean. For info, log on to magicmarkerrecords.com.—WH

INDIGO GIRLS
Becoming You
PRODUCER: Peter Collins
Epic 66401

If there’s ever proof that an act doesn’t need radio or MTV support in order to thrive, it’s the enduring team of Emily Saliers and Amy Ray (aka Indigo Girls). For more than a decade, the duo’s music has consistently sold millions of copies, as they’ve undeniably tried less and less to court industry sectors that will likely ignore their smarter-than-average pop songs. If you listen closely, you can almost hear the ocean. For info, log on to magicmarkerrecords.com.—WH

PHANTOM PLANET
The Guest
PRODUCERS: Mitchell Froom and Tchad Blake
Dreamgirls deftly moved from one show-stopper to another. A new two-disc recording from a benefit concert staged last year gives listeners plenty to munch on, including numbers intended as underscore. Plucked from Michael Bennett’s eye-popping original production is the show-stopping “When I Am Falling in Love” and a show-stopping “Top of the World.” (Continued on next page)

JUDY GARLAND
The Judy Garland Show: The Show That Got Away
PRODUCER: Scott Schickler

The Judy Garland Show was home to one of the world’s greatest entertainers doing what she did best. Digitally remastered in 24-bit sound, this disc brings together 33 shining moments from the series (including dialogues, outtakes, and, of course, songs). In addition to solo gems like “From This Moment On” and “They Can’t Take That Away From Me,” the set includes duets with daughter Liza Minnelli, Lena Horne, Peggy Lee, and Barbra Streisand, among others.—MP

CONTRIBUTORS:
Bradley Bamberger, Leila Cobo, Larry Flick, Brian Garrity, Carla Hay, Wayne Hoffman, Michael Paolletta, Jill Pesselnick, Deborah Evans Price, Mark Sullivan, Philip van Vleck, Ray Waddell: SPOTLIGHTS: Releases reviewed by the editors based on criterion for inclusion in the Billboard chart. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artists, archival, and commercial interest, and outstanding collections of work by or after artists. PROD (s): New releases predicted to hit the top half of the chart in the corresponding format. ORCH/CHOICE: (s): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (s): New releases deemed Prides that were featured in the Music to My Ears column being among the most significant records of the week. All albums commercially available in the U.S. are eligible. Send query comments to Michael Paolletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate boxes.
Ultrapull is ready for the radio. The start to the music is filled with power chords, catchy refrains, and easy harmonies—instantly likeable tunes ideally suited for a party in a friend's basement or a low-down drive in a convertible. On tracks like "Love It," "Boomerang," and "Breathe," Ultrapull grips the nail on the head with an accessible rock sound akin to a sunny Green Day or a less flippant Blink-182. Unfortunately, the set is uneven: Several harder numbers are fine but lack a certain punch, and the handful of quieter ballads feel like they're trying too hard. Overall, vocalist Dale Everett and guitarist Gerard Garcia have done an admirable job writing all the tracks. Despite the album's weaknesses, a few choice cuts show Ultrapull's great potential.—WH

CLINIC
Walking With Thee
PRODUCT: Ben Hiller
Domino WIG 100P

Nothing else could be quite as classic as Clinic's mix of lo-fi garage rock, Pixies-style sinisterness, and Velvet Underground sensibilities. On this follow-up to last year's outstanding Internal Wrangler (released domestically last fall), the U.K. quartet proves it again by returning to a familiar territory in fine form. Now, if only it didn't stick so close to the Internal Wrangler formula. Besides a few songs that clearly take a four-minute mark (a new wrinkle for a band whose tracks are notoriously short), the album is similar to its predecessor in sequence, pacing, and flow. That said, there's plenty to enjoy here. Particularly good are the slickly, danceable "Harmony" and "Body Language." In the end, Walking With Thee feels more like a transition record than a definitive statement in its own right.—BG

DANCE/ELECTRONIC

CARL COX
Global
PRODUCTS: Various

CARL COX, on his first U.S. major-label release, internationally revered DJ Carl Cox serves up one helluva beat-mixed set. A true master of funky sensations, Cox uses Global as a runway to showcase his new wrinkle for a band whose tracks are a fascinating combination of intense groove and minimal arrangement. He gets a world of feeling from his voice, a guitar, and a one-stringed violin (Sare's n'jarks). Nightbird is one of the deepest listening experiences that will hit the U.S. market this year. Distributed in the U.S. by Music International.—PVB

JAZZ

ARTURO SANDOVAL
My Passion for the Piano
PRODUCT: Arutro Sandoval Crescent Moon/Columbia CR68534

Jazz trumpeter Arturo Sandoval's piano debut—a mix of a broad range of standards (from "Está Tarde Vi Llover" to "Stella by Starlight")—arrives after years of writing on the instrument and of playing it at numerous live shows. Most noteworthy in this first outing is the reciprocity with bassist Dennis Marks and drummer Ernesto Simpson and the band's seamless, elastic fluidity. All the more remarkable given he started playing late in life. This technique serves Sandoval well, particularly on upbeat numbers like "Let's Get Out That Dazzling "Departure." And the Latin-sounding "Sureña" is a gorgeous romp in for Sandoval. Of course, it must be noted, however, Sandoval and company seem stymied, rarely departing from a rather formulaic improvisation pattern that tries to impress more than explore. Exceptions are the unassuming (and more pop-sounding) "María en Sueños" and a standout rendition of "Windmills of Your Mind."—LC

DVD-VIDEO

THE DOORS
No One Here Gets Out Alive

The Doors: Tribute to Jim Morrison
PRODUCT: Richard Mann
DIRECTOR: Gordon Forbes

Eagle Eye Media/Eagle Vision V200129 When this documentary was first released on home video in 1981 (under the title The Doors: A Tribute to Jim Morrison), it was arguably the best video biography of late Doors leader Jim Morris- son, with its release on VHS and DVD Video more than 20 years later, it stands the test of time. Key players in Morrison's life are interviewed, including surviving Doors members Ray Manzarek, Robbie Krieger, and John Den- more; producer Paul Rothchild; and band associate Danny Sugerman, who co-wrote the landmark biography No One Here Gets Out Alive. Best of all, plenty of performance footage and interviews with Morrison go deep in the back. The operatic word to this documentary is "tribute," since the majority of comments about Morrison are pure adulation, describ- ing him as a misunderstood poetic genius. Any mention of his dark side tends to be cloaked in vague references to him partying too much or such repeated statements as "Morrison always lived on the edge," without going into any sort detai. However, the view of Morrison's vices and contradictory personality made him difficult. As a visual story of his impact on the Doors, this documen- tary is simple but effective. But as a Music Video, it falls extremely short of expecta- tions, since there is not any extra footage exclusive to it. That said, this item won't find much appeal beyond die- hard Doors fans.—CH

RECOMMENDATIONS

NORAH JONES
Come Away With Me
PRODUCT: Arif Mardin
Blue Note 7243 7 46779 2 0

armed with the timeless Come Away With Me, newcomer Norah Jones may very well prove to be the Alicia Keys in the next year's Grammy Awards. Born in New York, raised in Dallas, and now a resi- dent of Brooklyn, N.Y., vocalist/pianist Jones revives a most satisfying musical format. For proof, look to Come Away With Me, which finds ele- ments of country, soul, jazz, blues, folk, and pop coalescing into one gorgeous whole. It's as if Jones is channeling— in her own style, of course—artists as diverse as Dusty Springfield, Laura Nyro, Willie Nelson, and Roberta Flack. (All of them have, at one point or another, worked with veteran producer Arif Mardin, who helmed this set.) Songs like "Nightingale" reveal a musician who is also at adept at penning a fine tune. Covers of Hank Williams' "Cold Cold Heart" and John D. Loudermilk's "Turn Me On" reveal an artist who is comfortable taking the wheel from where she came.—MC

PLUS ONE
Okay
PRODUCTS: Various

Atlantic 83352

With its debut, The Promise, this tal- ented quartet has made the Christian community's most successful new act—racking up impressive sales numbers and winning the 2001 Dove Award for best new artist, while also making strong inroads in the mainstream pop world. Now, with this engaging sophomore collection, Nate Cole, Jeremy Mire, Jason Perry, Nathan Walters, and Gabe Combs take their active role, writing the whole bulk of the material, with Combs earn- ing his first production credit. The re- sult is a vibrant collection that spot- lights the group's musical range. The vocals are stunning and the lyrics uplifting; musically, the sound is more aggressive, as demonstrated on "I Don't Care," the contagious and "Call Me the One" and "Calling Down an Angel" are gorgeous ballads. In the end, there's not enough here to say it's a new look. With "Oh, One Plus Plus One is well-poised to take its place alongside acts like 'N Sync and Backstreet Boys.—DEP
Third Annual T.J. Martell B-Ball Classic

Tip-off is Thursday, April 25 at Basketball City in Manhattan, New York's premier basketball facility, 23rd Street on the West Side Highway.

Teams from the music and entertainment industry, including No Limit, Elektra Entertainment, Universal Records, Island Def Jam Music Group, Warner Music Group, BMG Entertainment, BMI, Capitol Records/Cornerstone, Columbia Records and Epic Records will shoot it out in this competitive tournament.

For more information, contact the T.J. Martell Foundation at 212-833-5444.

www.tjmartellfoundation.org
**NEW & NOTEWORTHY**

**SMASH MOUTH Holiday In My Head**

PRODUCER: David Byrnes

PUBLISHERS: Warner Chappell/Squish Moth/Warner Tamerlane, BMG

Panorama/Highway 1149 (CD promo)

“Holiday In My Head” is on in a much more smashable way from a single signature as Smash Mouth. It keeps pumping out the same sonic thread more or less, but with more often than not, radio bites. Nothing’s really new on “Holiday In My Head,” but boy, is it hard to slap this one out of your head once it has crawled inside your ears. These guys, along with acts like Blink-182, continue to be ideal partners for the frat party circuit, which defines season or age. Perhaps that’s why these bands, both one-trick ponies, persevere whether or not their repertoire evolves dramatically. But whose business is it to argue with such ongoing success? As long as they day in the sun continues, party on. “Holiday In My Head” is the first single from the Rick Clock Stopper,s out March 15; it’s also on the

**KASEY CHAMBERS Not Pretty Enough (3:22)**

PRODUCER: Nash Chambers

WRITER: K. Chambers

PUBLISHER: Gibson Music Publishing Australia/Biggie Music, ASCAP

REMIXER: Mike Shiely

Warner Bros 1000625 (CD promo)

From the land of Olivia Newton-John and Natalie Imbruglia, Kasey Chambers continues the tradition of the Australian chanteuse with this first single from her Barracades & Bricksails disc. “Not Pretty Enough” ponders a female angst more mature than that explored by the teen pop princesses, as Chambers sings a lyrical lade with insecu-

**BONNIE RAITT I Can’t Help You Now (3:13)**

PRODUCERS: Bonnie Raitt, Mitchell Froom, Tchad Blake

WRITERS: T. Simms, G. Kennedy, W. Kirkpatrick

PUBLISHER: not listed

Capitol 16901 (CD promo)

Bonnie Raitt serves up her most commercially appealing single since 1991’s top five “Something to Talk About” in the sassy, flirtatious “I Can’t Help You Now.” It is the first track to be dropped from the illustrious singer/songwriter’s 16th album, Silver Lining, due April 9. The song was written by Tavish Simms, Gordon Kennedy, and Wayne Kirkpatrick, the trio responsible for Eric Clapton’s No. 1 hit “Change the World,” and its roots are grounded in similar musical soil. Add to that Raitt’s trademark brand of guitar musings; her cooing, whis-\n
**JEWEL Break Me (4:04)**

PRODUCERS: Dan Huff, Jewel Kilcher

WRITER: Jewel Kilcher

PUBLISHER: WB Music/Wiggly Tooth, ASCAP

Atlantic 300804 (CD promo)

While the media spotlight is primarily focused on new R&B and rock artists, Atlantic’s crowning jewel has quietly moved 1 million copies of her fine This Hz, soaring top three a la adult top 40 radio with the sparkling first single “Standing Still.” Follow-up “Break Me” showcases the most val-

**SMUKY Halfcrazy (3:31)**

PRODUCERS: Carvin Haggins, Ivan Barias

WRITERS: I. Barias, C. Haggins, M. Soulchild, F. Lai

PUBLISHER: not listed

Def Soul 15530 (CD promo)

Musiq has dropped both his last name and the lead single from his forthcoming sophomore effort, Julisien. While the name change hasn’t raised any eyebrows, “Halfcrazy” has. The beautifully lush ballard finds the Philadelphia na-

**ALISON KRAUSS + UNION STATION Let Me Touch You For awhile (3:09)**

PRODUCERS: not listed

WRITER: R. Castelman

PUBLISHER: Live Slow Music, BMI

Rounder 1245 (CD promo)

Alison Krauss is like a back rub for the soul: comforting, therapeutic, and an

**CONTRIBUTORS:** Eric Alles, Rushbaum Hall, Deborah Evans Price, Chuck Taylor.

SPOTLIGHT: Releases reviewed by the editor to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS: New releases predicted to hit the top 10 of the chart in the coming month. CRITICS’ CHOICES: New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (BMI 770 Broadway, 6th Floor, New York, NY 10036) or to the writers in the appropriate bureaus.
10 Years of Unlimited Success
MASTER P
Advertising Supplement World Radio History
From the Crescent City to Cali and back, Master P took his own route to artistic and commercial success.

BY RASHAUN HALL

When Master P launched his attack on rap music 10 years ago with his No Limit army, few could have predicted that the New Orleans native would become a household name within a decade. Aiding in the careers of his brothers Silkk The Shocker and C, not to mention his son Lil' Romeo and Mystikal, Master P has taken the music world by storm and there seems to be "no limit" to his success.

Master P (né Percy Miller) began his musical empire not in New Orleans but in Richmond, Calif., where he opened the No Limit record store. His entrepreneurial spirit soon led him back to Louisiana to start his own independent label, No Limit Records.

"Most people that come into this business start by working for someone else," says Master P of his indie roots. "That's what made me different. I've set a standard for independents. A lot of people took deals where they couldn't make a financial change, and that's where I broke the code of silence. You can be independent and successful if you have the right team of people working for you. Everyone else thought they needed this big old chain behind them to sell records, and I just felt as though all you needed was good people, and that's what I went out and found. No Limit is a team effort; I'm not the only person that made this happen. I just made sure I had a good family around me, and that's what made it work.

Back in the day, people used to just be famous," he adds. "They'd put out a lot of records, and they were just considered rock stars. We changed the game. We wanted to make money off of record sales and not concerts. That's where I was able to take this: showing people that you can make money off of product."

BRANDING THE 'P'

According to Master P, a large part of his success as an independent came as a result of proper promotion and branding. "I went out there and created a name for No Limit," he says. "That was my main concern—creating a brand. I wanted to hit every marketplace, every community that accepted rap music. I didn't care whether it was white, black, Asian or Latino—any community that was buying rap music, that's where I needed to be. If I could get my CD into the right kids' hands, then they could go out there and spread the word in the community that this is the best record out there. Whether it was the kid with the banging sound system in their car, or the kid who was just popular. Whether it was an NBA or an NFL player, whatever they're riding and listening to, everyone else wants to listen to."

Knowing that he couldn't compete dollar-for-dollar with the majors, Master P found ways to succeed as an indie. "I had to give people more for their money," he explains. "I put more songs [on our albums] than the majors were putting on theirs, and it was quality music. It was also party music. Some of their records then were either too hard or they were just riding music. I wanted to give them party music, so they could see that this could catch on in the clubs and then get out in the communities once the DJs started loving it. That's another thing I did; I hit all the DJs across the country. That's the way I broke in through this independent thing—city by city."

'P' CALLS UP THE TROOPS

Master P's success as an indie soon found him courting offers from the majors. Still master of his own destiny, he signed a distribution deal with Priority Records in 1996 that allowed him to keep 85% of the profits from No Limit titles.

"I really wasn't surprised by it because I was already selling hundreds of thousands of units," Master P says of the label's success with Priority. "I knew that, with some
Universal Records Congratulates Master P & the New No Limit Records on Ten years in the Business

THE UNIVERSE HAS NO LIMIT

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The self-described “ghetto Bill Gates” studied hard and followed his dream—to build an enterprise that knows no limits.

BY RHONDA BARAKA

The Master P story is not just another tale of a disgruntled gangster who pulls himself from the ashes of ghetto life and stumbles upon success as a rap star. His is a story of vision, determination, ingenuity and precise execution, all launched by his ability to see the big picture and not be deterred by the reluctance or rejection of the so-called powers that be. Master P, born Percy Miller, grew up in New Orleans’ violent, poverty-stricken Calliope Projects. The success of his independent releases, 1993’s The Ghetto’s Pyin’ to Kill Me, 1994’s 99 Ways to Die and 1996’s Ice Cream Man, caught the attention of Priority Records, which signed his fledgling No Limit Records to a distribution deal. But No Limit’s underground rumblings were just a precursor to the success that was yet to come: 1997’s triple-platinum Ghetto D, 1998’s platinum I Got the Hook Up (soundtrack) and 1998’s quadruple-platinum MP Da Last Don, not to mention gold and platinum releases by artists Mystikal, Mia X, Silkk The Shocker, C and Miller’s 12-year-old son Lil’ Romeo.

Today, what started out as No Limit Records—a small record store that Miller financed with inheritance money—has mushroomed into a mammoth empire that produces and sells everything from music and films (including 1997’s I’m Bout It and 1998’s I Got the Hook Up) to clothing and shoes, to toys and wireless communication services and devices. In the works: Pieces to the Puzzle, a Nickelodeon series (executive produced by Miller and starring Miller and Lil’ Romeo) due to premiere next month. Billboard recently talked with Master P via cell phone, while he was en route to the taping of the new Nickelodeon show.

How did you get so smart about the music business?

Watching other people make mistakes.

You knew what not to do, but how did you know what the alternative should be?

You have to not be afraid to take chances. You just have to research and look at what other people are doing. You gotta ask what kind of deal you have; how many records are you putting out? When I found out how many records these big companies put out, it’s way too many records. From a marketing and promotion standpoint, I just think the overhead is too big, and the difference with us is, when we get 85% of a record, we don’t have to put that many records out to make money. But it’s a difference when you’re only getting 14% to 15%; you gotta put a lotta records out to try to make some money.

When you first got that 85% distribution deal with Priority, did you step to them and tell them what you wanted, or did you arrive at that deal after lengthy negotiations?

I got with one of the attorneys for Michael Jackson,

Continued on page 42

PHOTOS: TIM ALEXANDER

CONTINUED ON PAGE 42
CONGRATULATIONS FROM

LIL' ROMEO

SONYA MILLER & FAMILY

HAPPY 10th ANNIVERSARY
YOU BUILT A LEGACY!

NO LIMIT
What They Say: Business Associates Recall P's Dedication To His Dream

BY RHONDA BARAKA

When Master P started No Limit Records, he didn't walk into a big record company, lay down his list of demands and walk out with a sweet multimillion-dollar deal. As a rapper from New Orleans, he was selling a product that had yet to be tested; gangsta rap—which, in itself, was being shunned by some music execs—from Louisiana, not New York or California. He had to prove himself as an artist and as an entrepreneur, and those who have worked closely with him say he did that through persistence and hard work.

It was Dave Weiner, Priority's West Coast sales manager and director of distributed labels, who first discovered a young Master P in Richmond, Calif. "I was selling Priority Records in the Bay Area, and I met Master P standing out in a parking lot selling product out of the trunk of his car," recalls Weiner. "He introduced himself and gave me some product and told me to watch the product and see what it does in the next two weeks. He told me where he'd be on the charts, and he was within one position of where he told me he'd be."

FIRST DEAL, LAST LAUGH

Weiner told Priority president/CEO Bryan Turner about Master P, and the company ended up signing the rapper's No Limit Records to a distribution deal. "We took no equity in his company, took none of his publishing; it was strictly a distribution-only deal," explains Weiner. "There were a lot of rumors about that deal and how it went down, but it was really a deal in Master P's favor, with very little financing."

Turner says his decision to sign Master P was driven by the rapper's independent success. "The feedback that I got from our sales staff was that the records were starting to sell. He did a deal with a smaller distributor in Northern California, and we sort of kept an eye on his progress and what he was doing." Finally, Turner invited Master P in to discuss "an expanded, national-type deal."

"Turner fondly recalls their first encounter: 'He came in, and he really didn't have any records. He had one album, Ice Cream Man, and he said he wanted an advance of $50,000, and I kinda looked at him and said, 'Why would I give you $50,000? Where is it that you think you've earned the concept of getting an advance from me of $50,000?' So he just kinda looked at me and said, 'OK, fine. I'll come back, and I'll earn that level of an advance. You'll see it when you see the record sales.' So I kinda laughed, and he left."

But it was Master P who had the last laugh, as Turner eventually ended up handing him an advance check for $5 million. "That was at the peak of his sales," says Turner. "At one time, he couldn't get fifty grand, and here I was giving him a check for $5 million as an advance against sales. I think we sold over $30 million worth of records, which was pretty amazing."

TRUE BELIEVERS

Barbara Pescosolido, VP of operations for No Limit, handled publicity and advertising for Priority when No Limit first came on board. She says she was immediately impressed by Master P's self-confidence. "It was really just his vibe," she says. "He believed in himself so much that it came across and made me believe in him."

But not everyone believed. "I think a lot of people definitely had to be sold," she says. "Initially, there were plenty of doors slamming in my face. Nothing came easy, and, to this day, with all that's accomplished, nothing comes easy to No Limit." Even in the face of naysayers, however, Pescosolido says that accepting P's offer to join him at No Limit was "a no-brainer. I got to know him, and he would come into my office and ask questions and say, 'I wanna do this. How would I go about it?' And we just started working together like that. He started telling me how he was going to have the biggest independent label in the country one day, and he wanted me to be a part of it. That year, we had sold so many records that we were the top independent label. So his vision that he had, he accomplished that.

Today, Master P is at the starting gate again, this time with Universal Records, and Jean Riggins, executive VP/GM at Universal, says she couldn't be happier. "We're delighted to be able to kick off the next 10 years of the New No Limit," she says, adding that Universal and No Limit are a perfect fit. "Master P and Universal mirror one another; we both defy the odds."

DRIVEN TO WORK

Like many who have worked with Master P, Riggins says she respects his business sense: "He's one of the smartest young men I've ever worked with...and he's into much more than just music."

Pescosolido describes Master P as a man "driven" by his passion for work. "He'd rather keep working than take a week off and go to Hawaii. It's his life...he's constantly working hard, constantly trying to create new avenues for himself and his family and the company."

Weiner, who doesn't work closely with Master P anymore, says he still believes in P's ability to excel. "Master P will always find his place in the game and end up being the best at doing it, regardless of what field of the business it is," he says. "People ask me what it was about him that made him succeed: it was his work ethic, his ability to work 21-22 hour days and be in three or four states in one day...He's an incredible businessman."

Turner agrees, stressing that it was Master P's knack for business that brought them together. "He is a relentless, tireless worker. He has an incredible energy that I've never witnessed [in anyone else]. If you get one of those guys like a Master P your entire career, you're lucky."

and he was telling me, "Man, you really need to think about what you're doing, because it's a deal big enough out there. If you can get some spark out there selling records, you could be the first cat to cut a distribution deal." I thought about it for a while. I thought, "A distribution deal?" What did he mean? I was like, "You gotta get out there and work if you sign a deal, because none of these companies are gonna put up marketing and promotion money." So I thought about it for a while, and I looked at the way these guys live. I did some research. These guys sell all these records, but none of them really owned houses or anything. I figured, "One day, I'm gonna change the game. I'm just gonna start off small...that's what I wanted: a distribution deal. I accepted no up-front money from Priority, so I think that's what really made this into what it is right now.

When you first got into this, did you look at it as art or business?

I looked at it as a corporation. I looked at it like people were going to look at me as being an artist, and that was a good thing. It's kinda like judging a book by its cover. When people prejudged me, I was just like, 'I'm gonna do nothing. Let's give him this; he's only an artist. He'll probably end up selling out to us next week.' I've been doing this for 10 years, and to be able to go somewhere else and not owe somebody and be able to start all over again and get the same thing, I just think it's amazing. I just think that people say, "You know what? P is making good business sense."

And we're definitely thinking about what we do.

Why did you go to Universal?

I think that when I first signed to Priority, it was a known rap company. They made their money off N.W.A. and Ice Cube. Now, making a transition from my company, which is The New No Limit now, I'm looking at overseas markets, so I had to find somebody that caters towards my growth. Plus, I need somebody that's into hip-hop music too. I looked at two companies: Def Jam and Universal. I looked at Def Jam's roster and decided they were committed to too many acts, so I didn't want to go there. I definitely respect the business that goes on over there, but Universal, to me, was a place that I could grow, where I could come and get the same deal I had with Priority and take it to another level, especially with my son being in the business now. Because what we have now with [Pieces to the Puzzle], he has a chance to be the next Michael Jackson—VP/GM, to be able to sell his music to everybody, whether they're black, white, Chinese or whatever. On the international market, I looked at Universal being the No. 1 company, and I think that's what sold me—because I already know...
CONGRATULATIONS
ON 10 YEARS OF MAKING HISTORY.
Discography And Credits

Master P Solo Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Label</th>
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<tbody>
<tr>
<td>Gameface</td>
<td>2001</td>
<td>No Limit/Priority</td>
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<tr>
<td>Only God Can Judge Me</td>
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<tr>
<td>MP Da Last Don</td>
<td>1998</td>
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<td>I Got the Hook Up (Soundtrack)</td>
<td>1998</td>
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<td>Ghetto D</td>
<td>1997</td>
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<td>Ice Cream Man</td>
<td>1996</td>
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<td>99 Ways to Die</td>
<td>1994</td>
<td>No Limit/Priority</td>
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<tr>
<td>The Ghetto's Tryin' to Kill Me!</td>
<td>1993</td>
<td>Independent</td>
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Singles

- "I Got the Hook Up," 1998, No Limit/Priority
- "I Miss My Homies," 1998, No Limit/Priority
- "Make 'Em Say Uhh!," 1998, No Limit/Priority

Executive Producer

(No Limit's Top 10 Artists, Selected Titles)

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<td>My World My Way</td>
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<td>No Limit/Priority</td>
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<td>Life Or Death</td>
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<td>My Balls and My Hood</td>
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Filmography

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<td>Popcorn Shrimp (2001), actor</td>
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<td>Gone in 60 Seconds (2000), actor/executive producer</td>
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<td></td>
<td>Hot Boyz (1999), actor/executive producer/screenwriter</td>
</tr>
<tr>
<td></td>
<td>MP Da Last Don (1998), actor/co-director/executive producer/screenwriter</td>
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Notable Television Guest Roles

- Oz (2001), HBO series
- Dark Angel (2001), Fox series
- Moesha (2000), UPN series
- Malcolm & Eddie (1999), UPN Series
- Love's (1999), Showtime series

Film Score

- Poetic Tang (2001) song

Awards/Nominations/Honors

- 1998 MTV Video Music Award Nomination "Make 'Em Say Uhh!"
- 1998 Moet & Chandon "Humanitarian Award"
- 1998 Forbes magazine "Top List of Highest Paid Entertainers"
- 1998 The Source magazine "No. 1 Most Powerful Player in Hip-Hop"
- 2000 American Music Award "Favorite Rapper/Hip-Hop Artist/Male"
- 1999 Acapulco Black Film Festival, "Independent Filmmaker of the Year"
- 1999 Fortune magazine "40 Richest Under 40"
- 1999 The Source magazine "No. 1 Most Powerful Player in Hip-Hop"
- 1999 Guinness Book of World Records "Highest Paid Entertainer in Hip-Hop"
- 2000 Sister 2 Sister Inter-generational Celebration Named “Honorable Brother”
- 2001 The Source magazine "Source Hip-Hop Image Award" for Community Commitment
Master P a.k.a. The Last Don

Congratulations!! Much Love in Respect.

I appreciate the Game U Gave Me.

On Behalf of Bigg Snoop Dogg - N - Doggystyle

God Bless U n Yo Family!!

P.S. I'm a No Limit Soldier.

I Hught I told ya!

Church!!
OOOHHHWEEEE!!!

We salute our client Master P. Congratulations on your first 10 years.

all your friends at ARTISTS MANAGEMENT GROUP
FROM THE STREETS TO CORPORATE AMERICA
"NOW THE WORLD SEE WHY WE CALL YOU THE Ghetto BILL"
AIN'T NO STOPPIN' THE NEW NO LIMIT

CONGRATULATIONS TO THE WORLD'S GREATEST

MASTER P

OOGHHH WEE!

10TH ANNIVERSARY

FROM YOUR LITTLE BROTHER
SILKK THE SHOCKER

FROM THE STREETS TO CORPORATE AMERICA
"NOW THE WORLD SEE WHY WE CALL YOU THE Ghetto BILL"
AIN'T NO STOPPIN' THE NEW NO LIMIT
CREATING AN EMPIRE
Continued from page 38

national distribution, it would be over. My biggest thing was I couldn't get the music out there every-where. I had people calling for orders I just couldn't fulfill, so I definitely knew that I was on to some-thing.”

As a result of his Priority deal, the country got its first glimpse of No Limit soldiers, via 1997's Ghet-to D and “Make ‘Em Say Uhh!”

“When I created the whole soldier atmosphere, I knew it was different,” says Master P of the label's military image. “It was something that the marketplace didn't have on a national level. Everybody was trying to be hardcore. I started the whole soldier thing, saying, ‘Let’s be a unit.’ It wasn't about gangbanging or being the hardest person in the world, and I think that's why it caught on. Everybody could relate to a soldier, because we all wanted to be one growing up. The whole No Limit brand and being a soldier stood for something else. That was a changing point in hip-hop. We were from the South, and we were representing unity. It's like in the Army where they say, ‘Be all you can be.' ”

During its stint with Priority, No Limit released platinum-plus releases from Silkk The Shocker, Mia X, Mystikal and Snoop Dogg. Along the way, Master P also launched No Limit Films, which released both direct-to-video and feature-length titles like I Got the Hook Up and Foolish.

UNIVERSAL MOVE
Recently, Master P signed a new distribution deal with Universal Records, forming the New No Limit Records and ending his relationship with former distributor Priority. “We did the deal [with Priority] based on the fact that they were as good as it got for rap music,” says Master P of the business relationship that lasted six years. “They had N.W.A, they had Ice Cube—they made their stuff work, and that's why I wanted to be a part of that. Now, six years later, the music has changed. It's about getting music on the radio and video channels, as well as distributing music internationally. Universal has me growing forward. They have the best international deals out there, and that was a perk. I could have stayed with Capitol [Priority's label parent] and brought it, but, on an international level, it would have never happened for me. I definitely need to grow, and people look at Priority as just a rap company. That's what it is. I look at these other companies and why they're successful. I've got Britney Spears, 'N Sync, Mystikal, and they have a lot of other stuff. The same thing with Universal. Having all these other genres—alternative, rock, pop, country—opens up other opportunities. When the record crosses over, they're already in business with the crossover stations. So, once a hip-hop record crosses, they can feed it through that system. The level that Priority built their business on, they can only go hip-hop. The highest you can go is the urban crossover [format], and that's it.”

TWO HATS
With a decade under his belt, Master P has ably walked the fine line between artist and executive—and it hasn't been an easy feat.

“When people see you walk into an office, you can't just walk in there as Master P. You have to walk in there on a corporate level, saying you represent No Limit Records. That way, if it's about Master P this week, you still have to have good business sense, because it's going to be about Lil' Romeo next week or Silkk The Shocker or Mia X or Mr. Magic.”

P, You Are The Best And It Is With Great Pride That We Have Represented You And The Incredible No Limit Organization for So Many Years...

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Richard N. Joseph Carol Sovinski Richard Jefferson
WE'LL BE WITH YOU FOR THE NEXT TEN AND BEYOND
CONGRATULATE
MASTER P
for 10 successful years in the biz!

THE NEW NO LIMIT RECORDS

THIS IS ONLY THE BEGINNING...
WE CAN'T BE STOPPED

-Much luv to our colonel-
Silkk the Shocker or Mia X or Mr. Magic. You have to look out for the careers of everyone in your business. I always go into an office thinking, 'Let's not only look out for what I'm doing as an artist, but for the future of the company.' So, when I go out to make deals, they have to be right for the other venues that we're dealing with. I'm able to wear both hats, knowing that, when I walk into an office, at least I'm trying to get something to make it work for the company and not just Master P. Sometimes, I may come out with the short end of the stick for Master P, but, as a company, we always win, and that's the key to my success.

Shawn Brauch, co-founder/creative director of Pen & Pixel Graphics, can attest to that. The Houston-based graphics company has produced 87 No Limit and New No Limit covers, including the album cover for 'Game Face' and the newly designed New No Limit logo. "He is extremely serious, and he does what he says he's going to do—he's a man of integrity," says Brauch of P. "Of all my clients, when someone [from my company] says they need something or they need it to be done, Master P, by far, outshines the rest."

"He doesn't like to talk about money, and it's never about money," Brauch adds. "At the same time, you don't rip him off. He wants things done now, and he wants them done perfectly—and that's all I need to know. When he says he has 15 minutes to spend with Pen & Pixel, he means it. He's down to the watch and out the door. I respect that, because you have to have everything waiting for him when he gets here, and he gets here right on time. You get your business done, and he goes."

MORE IDEAS, MORE PROJECTS

As a longtime collaborator, Brauch has also seen the influence that Master P has had on the genre. "Many people look at this game, and the entertainment industry in general, as an ego boost," Brauch explains. "They get enamored with the fame and the money, and they get self-consumed in that. He doesn't get caught up in the ego or the politics, which is amazing. When you look at any of the top producers or top music moguls, like Russell Simmons or Dr. Dre or even Ice Cube, these men went out with a mission and set up an empire. They had it envisioned to set up an empire, they didn't just happen into certain things. They had a game plan, and they followed through on it. A lot of people look up to him and hope to aspire to that, but to aspire to that you really have to study the man and his ways."

With any number of upcoming projects, including more films, two clothing lines—the P Miller Signature Collection and P Miller Shorties, No Limit Wireless and two books—'How to Win', a business book, and 'Father and Son', co-written by Lil' Romeo, Master P has only just begun. "We've taken a business from just rap music and turned it into a major corporation that can compete with Corporate America," says Master P. "I think that's the most important accomplishment of No Limit—we've made it a household name."

Q&A WITH P

Continued from page 42

what I can do domestically, but just having somebody new internationally that can sell my records, it's gonna be an incredible year. Also, the new pop acts that I'm bringing out this year—Sera Lynn and Six Piece—definitely wanna participate in the new growth of the company.

When you first went to Universal, there was a lot of talk about No Limit and Cash Money being under the same roof. That didn't concern you?

Naw.

Why not?

Because I'm there for business. I think people get caught up in the media hype. No Limit and Cash Money—we never had any problems. I'm a businessman; I just think all that other stuff was just hype. I definitely take my hat off to Cash Money for what they have done.

To be from an urban company and sell the records they've sold, I think, is incredible, but on my end I've done something else. I've built a legacy over here, so when I look at something, I'm gonna salute somebody that comes from the ghetto and is able to make a million dollars. I'm happy for them. But I wouldn't care who was at Universal. I was coming there for business. I think we just have to be mature. There's competition everywhere, but I don't consider Cash Money my competition. I consider a company like Def Jam my competition.

Often, people get into the business and discover additional things they can do along the way, but you saw the whole picture from the beginning.

I think the difference for me is that everybody else builds a company on a hit record. I'm building a company over here. It's like the stock market. As long as you win more than you lose, you're gonna do good business. It's OK to lose, but you gotta know how to win. We don't mind losing. You can't be a sore loser. You ain't gonna win every year, but when we win we will win big. And that's the difference. That's why we're able to make Forbes and Fortune.

What was it about the No Limit sound and the No Limit concept that made it take off the way it did?

I think that we never stopped believing in ourselves. The sound that we put out there we ran behind it and we stand behind it. I think it's different when people see that you're unique and you stand behind something. It's your identity, and I think people were just looking for a different identity. You had the West Coast sound, and you had the East Coast sound. After a while, with the different tragedies and the battles between the East and West Coasts, I just think I was right in line to say it ain't about where you're from. It's about making good music and representing that. And it ain't about a color—whether it's red or blue—it's about making money. At the end of the day, that's the wise person. I think that's what made my sound successful—not changing and not going out buying producers... I'm constantly breaking new producers, and I think that's what people want.
We at Mandel Enterprises would like to congratulate Master P for his relentless pursuit to glory for the past 10 years...

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(4th Dimension)
Q&A WITH P
Continued from page 30
People want something different.
No Limit had a lot to do with opening doors for non-East Coast and non-West Coast artists.

Yeah. I think a lot of people from the South, when they got a record, really couldn’t be successful, because, as soon as they get a hit, they’d go sell it, go and be No. 2 or No. 3 on some big label. I think we took hip-hop and said, “We are No. 1. We’re in this market, we are No. 1 in the way we do things. I think that was important.”

On your new album, Gameface, what did you want to do differently?

I think it’s matured. My music can sell anywhere. Anybody can listen to it. It’s definitely easy listening; it’s music the body can listen to it. It ain’t just the record that you turn as they get a hit, they’d go sell it, go and be No. 1 or No. 3. I think it’s something I can sell from the past, with recreations on there. I think it’s more familiar to an older audience where they can get into it; there’s hip-hop where kids can get into it. I think it’s the most creative piece we’ve got to date. I think it’s something I can sell in any market on a crossover level or a street level. Out of all the records we’ve sold, I think we’ve never had a piece like this that we could send overseas, we can send to a kid on the streets or a kid in school or whatever.

No Limit is now the New No Limit. What’s new about it?

I just wanted to start over with my fans, and I just wanted to do something else. It’s time for change. We did something for 10 years, and we did it that one way. I just didn’t want people to keep looking at us like that. I want my audience to grow with me, and I want them to say, “You know what? P and them were thinking about what they were doing.” Right now, Snoop and Mystikal have got on to do their thing, and now it’s time for Romeo and all the new acts I have. And, of course, we’re gonna do a couple of these pop acts and a couple of R&B acts. We’re just gonna touch markets that we never touched before. I definitely wanted to keep the same brand but just give it a new flavor.

When and why did you decide to do Lil’ Romeo?

That’s something that he had in him, his natural talent. I didn’t even want to do that.

Why not?

I just didn’t. We didn’t have to. We were already successful, but the good thing about it is he’s definitely a great student, doing good in school. He’s my child, and I’ve worked hard, and you always want to give your children something that you didn’t have. This is something that he wanted, so we just made his dreams come true.

What’s it like working with family? Are you able to draw the line when necessary?

Oh yeah. I definitely let them know on a business level what’s up. I just think that it’s great to be in business with your family when you all are on the same page. I think it’s important because other people have different views and they get to a certain level and they go their opposite ways, but, when you build something with your family that survives forever, I just think there’s so much loyalty when you’re in business, and it works with your family because everybody in business doesn’t work with family. Sometimes, you have too many different opinions and everybody wants to be the boss. We just have a business that is definitely unique. People have to look at what we do and really respect it because it works. We’re making it work.

Now that you’re a successful businessman, why is it important for you to continue to be an artist?

I think my audience is there. I’m still creative, and my audience accepts me. I’m still doing what I do, and I still appreciate my audience, and I’m still growing with them. I think I’m lucky to have such a loyal fan base. That’s what being a No Limit soldier is about… I think that’s so cool about this is I’m the one that started the company. That’s different from a lot of other guys who, now that they’re successful, start rapping or whatever. I started the company off my talent, and that’s what the fans want. It’s almost like Michael Jordan going back and playing basketball. You definitely love all the other players out there, but it’s just something about Michael that’s maybe why we love what we do, but it comes to a point where you gotta move on. I’m just glad the man blessed me with a great family where Silkk and Romeo can be the upfront artists of No Limit Records. I don’t care who the No. 1 is, as long as we’re representing our product.

What else do you want to do? I know you still want to play basketball.

Yeah, I’m gonna do the basketball thing and the clothing line. The P Miller Signature Collection is my line, and Future Shorties is Romeo’s line. We definitely want to put our brand in the fashion business. We didn’t want to use No Limit. Once you get P Miller, it’ll stand for success. All the hard work and energy me and Romeo put in our careers, we want to give back to the people and show that you can support something that’s a part of our community. When you’re in the hip-hop business, you’re definitely in the fashion business, whether you’re wearing your own clothes or promoting your own line or whatever. Also, No Limit Wireless is popping up in companies in Tennessee, Atlanta, New Orleans. I think we could be the next Sprint. That’s what I’m looking for. I’m definitely gonna take this thing to the next level with two-way pagers and cell phones. We promote a lot of other people’s products, and I think it’s time to start promoting our product and looking beyond the music. The music is just a way to build a brand.

What would you consider your role models in business?

I would have to say Bill Gates. I call myself “the Ghetto Bill Gates.” I think, on a larger scale, that with what I’m doing now, I’ll probably be the first rapper to reach a billion dollars. That’s why I work hard. That’s my goal. Anybody can make a million dollars, but to make a million dollars at one time is incredible. That’s our goal, and to build on from there and to enhance different communities that have been there for the music business, projects that we grew up with—just want to be able to record and cell phones. We can’t own places like that, but you can make changes, and I think there’s a lot of stuff that we can do, along with the government. As we constantly keep doing what we’re doing on the business end, they will respect us and we will be able to record around the communities.

When you think back on the community you grew up in and you compare that to your success today, does it seem unreal to you?

It definitely does seem surreal, but I think what we have to look at is that we’re the only people that have been there, and we know the reality of that, and we’re the only ones that can make a change. We’re the only ones that probably are gonna make a change. It’s nobody else’s business or concern. Sometimes I do think, “Man, it’s just amazing.” You come from the ghetto, you’re supposed to be thinking one way: negative, but we broke those trends, and I think I can help a couple of other kids by my success and Romeo’s success to break those same trends too.
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R&B TRIBUTE: PBS Television segue from doo-wop into ‘60s and ‘70s R&B with its March presentation, Rhythm & Blues 40: A Spectacular. Featuring several reunions—Ben E. King rejoining the Drifters, Jerry Butler reteam with the Impressions, Billy Gibbons pairing with the Miracles—the WQED Pittsburgh production also boasts performances by the Isley Brothers, Percy Sledge, Eddie Holman, the Chi-Lites, and Little Anthony & the Imperials, plus rare footage of Marvin Gaye, Otis Redding, and James Brown.

“This is an extension of [PBS’] ‘doo-wop trilogy,’ which has become the highest-grossing fund-raiser, with over $45 million in pledges,” WQED music series spokesman Harris Ammanagalan says. “Chronologically, this is the next thing to do, in what’s turned into a successful music franchise.”

A one-hour companion program, 70s Soul Jam, also airs this month, while a compatible music boxed set is being planned. Rhythm & Blues 40 is co-hosted by Butler, Dionne Warwick, Sam Moore (Sam & Dave), and actor Richard Roundtree.

AND ALL THAT JAZZ: Jazz in the key of diversity will be on tap at the 24th annual Playboy Jazz Festival (June 15-16) at Los Angeles’ Hollywood Bowl. Among the June 15 talent headliners are Wynton Marsalis, Etta James & the Roots Band, Nnenna Freelon, new Grammy Award honoree (best contemporary jazz album) Marcus Miller, and Arturo Sandoval. Talent hitting the stage June 16 includes Lee Ritenour, Patti Austin & the Count Basie Orchestra, Keb’ Mo’, and host Billy Dee Williams (in his 22nd year as MC) with his Cos of Good Music VII featuring trumpeter Nduw Mangucku, pianist Monty Alexander, percussionist Babatunde Olatunji, and others. Add to this the highly anticipated teaming of Herbie Hancock, Michael Brecker, and Roy Hargrove as Directions in Music (June 16), saluting the musical legacies of Miles Davis (whose quintet at one time included Hancock) and John Coltrane.

Rhythm, Rap, and The Blues

BY TOI MOORE

LOS ANGELES—Love is the over-riding theme on Avant’s sophomore album, Ecstasy. That’s clearly Magic Johnson Entertainment/MCA project is slated for release March 26.

“Since Sept. 11, I’ve been trying to make lovelmaking something that’s very serious, mentally or physically,” the singer/songwriter says. “I want to be the balladder. I want people to understand that more love should be in the house. There’s no time for arguments.”

With that in mind, his new 13-song set features many ballads, accented by a couple of impressive uptempo tunes. “With this CD, I’m taking it more personal,” Avant says. “With the last CD, I had to put in a little pop and a little R&B. But this CD is strictly me. The last album was [about] my thoughts—this album is about my feelings.”

Ecstasy was written and produced by close friend Steve “Stone” Huff (Tuff Huff Music [BMI]/Zomba Music for Stone Productions) and Avant (GrindTime [BMI]). “Steve just lets me roll,” Avant explains. “He makes sure that I’m in his vibe and he’s in mine.” Huff arranged and played all the instruments on the album, as well as wearing the executive producer hat for Avant, Eric Payton, and Earvin “Magic” Johnson. Huff also worked on Avant’s 2000 debut album, My Thoughts, which has sold 947,000 copies as of press time. That album peaked at No. 2 on the R&B Singles & Tracks chart. Its video was a Top 40 hit on the BET Rhythm and Kizomba chart.

Ecstasy’s lead single, “Makin’ Good Love,” was released Jan. 15. It is No. 28 on the Hot R&B/Hip-Hop Singles & Tracks chart. Its video was released the first week in February.

“This song is a product of opening your mind and thinking of all the wonderful places [where] you can make good love,” Avant says. “I wrote this song before Sept. 11. But after everything happened, it just seemed things. Now it’s so perfect for everyone to understand how strong ‘Makin’ Good Love’ really is.”

Radio and retail comments bear out Avant’s feelings about the track. WPWX Chicago music coordinator Barbara McDowell says, “This song...is a privilege doing a song with him.”

The R&B hit “My First Love” with Keke (from Peacemaker). Huff also worked on Avant’s sophomore album, Dancing Thoughts, which has sold 947,000 copies as of press time. That disc included the top five R&B hit “My First Love” with Keke Wyatt. Avant is also featured on Wyatt’s current top five MCA album, Track “Nothing In This World.”

Avant Aims For ‘Ecstasy’

MCA Sophomore Effort Emphasizes That ‘More Love Should Be In The House’

BY TOI MOORE

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Having released an independent set, Lisard Lizard, in 1998, T-Nasty and his partner, Mr. Fatal (aka Bigg Bill Hill), signed with new label ArtistDirect because they were impressed by ArtistDirect CEO Ted Field.

"We had a meeting with Ted Field, and when we sat down with him, he really came off to us as a down-to-earth person," T-Nasty says. "He let us know that he was behind his artists 100%. He's just not in the business aspect of the game—he's just as much on our side of the game as well."

"We found what we were looking for as far as a big company [that] would be able to put the kind of power that we needed behind our music to get it out there," Mr. Fatal adds. "Instead of being a local group, we want to go worldwide, and ArtistDirect was perfect for us. We knew that we were making good-enough music that could catch a lot of people's ears, and with Ted Field and the background that he has, he knew it would be a good opportunity."

"We had deals, but they weren't fully behind us," he continues. "We had deals with Priority and Loud through Luke, but it didn't end up the way we thought it would. And we ended up being the bad guys, because people weren't getting a good ear of music, so it always seemed like we weren't holding up our end of the deal. With ArtistDirect, we're in front calling our own shots, and we're dealing with them on a personal basis."
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**TOP R&B/HIP-HOP ALBUMS**

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Funky Green Dogs Take A Trip Via MCA With ‘Super California’

BY LARRY FICK

NEW YORK—Oscar Gaetan admits that it hasn’t been easy for Funky Green Dogs (FGD) to get back into the swing of active club duty.

“It’s been a couple years, which is a long time in the world of the producer/musician, who helms the MCA act with longtime collaborator/producer Ralph Falcon. “We’re hoping that people remember us in a positive way. At the end of the day, we’re not up to the challenge. We’ve made a good record; we’re ready to fight for it.”

The album, Super California, is already off to a fine start. It hits retail March 26, fueled by the turntable smash “You Got Me (Burning Up),” which recently topped the Billboard Hot Dance Music/Club Play Chart. The collection follows 2000’s Star, the album’s last for the now-defunct Twisted Records (which was previously distributed by MCA).

It was the paperwork and red tape resulting from FGD’s shift to MCA that contributed to the delay in issuing a new record. “You’d think that the process would just be a matter of signing a few papers and that’s it,” Gaetan says with a laugh. “But it was a little more complicated than that. These things can take a while to iron out.”

Ultimately, Gaetan, producer and fea-
turing singer Tamara are happy with their new label scenario—though it did take a moment to get used to the new rhythm of making a record required by MCA. “In the past, we just made the record and handed it in,” Gaetan says.

“This time, there was a lot more backand-forth between us and the label. They were involved in the entire process. The making of Star) shows her diva potential. Gaetan says that working with Tamara from the outset of Super California added to its creative potency.

“The big difference was that we knew that we were writing for her,” he notes. “Last time, we wrote an album and didn’t have a vocalist. We knew Tamara’s strengths, and we were able to gear everything toward the little things, like knowing which keys she sings best in. Her performance is so much stronger because of that.”

Also bolstering the quality of Super California was Gaetan and Falcon’s decision to work exclusively on the project and not indulge their extracurricular career as famed remix team Murk. (That outfit recently inked a deal with Tommy Boy Entertainment [see Beat Box, this page].) They opted to write together this time, unlike previous sets wherein they often con-

However, the standout jam is the frenetic, hit-worthy “Better Be There,” which showcases Tamara as a vocalist capable of soulful, full-bodied belting. It’s on this track that the singer (who replaced original FGD frontwoman Pamela Williams midway through the making of Star) shows her diva potential.

Gaetan says that working with Tamara from the outset of Super California added to its creative potency.

“We’re planning to work this record through the end of the year.”

FUNKY GREEN DOGS

The Beat Box Hot Plate

• Dolce, “Fire” (Tommy Boy Silver Label single). This is the track of the moment in all big-room clubs, as well as on radio stations like WKTU New York. Written/produced by King Dominic (also known as Sinister) and Scotty Waters, the track is a monster.

• The Ones, “Flawless” (Groovilious/Strictly Rhythm single). A smash in Ibiza, Spain, last summer, resulting in a U.K. crossover hit. “Flawless” is rereleased in the U.S. with new mixes and a new label. (It originally appeared on A Touch of Class Recordings.)

• Res, “They-Say Vision” (MCA single). Culled from this newcomers’ critically acclaimed debut, How I Do, ”They-Say Vision” is a dancefloor classic in the making, especially Bobbitt Rivera’s Vocal Mix Part Two, with its radiant synth effects

• Luke Slater, “Nothing at All” (Mute single). The first single culled from Slater’s forthcoming album, A Quiet Day (April 9), is a sterling slab of electronic pop featuring the vocals of the Above & Beyond’s Richard King Unique (Matt Watkins’ Thomas & Matthew Roberts) recon- struct the track into a chunky, trance-laced, peak-hour jam. Rob Rives’ trance-etched version is a little less chunky and more propulsive.

• Lydia Rhodes, “Dreams” (Bristol Music/Strictly Rhythm single). The wait for Rhodes’ Brian Bristol-produced cover of Fleetwood Mac’s classic “Dreams” comes to an end when it streets March 19. Included are underworld remixes by Richard Morel and Todd Patterson.

• Luke Slater, “Nothing at All” (Mute single). The first single culled from Slater’s forthcoming album, A Quiet Day (April 9), is a stellar slab of electronic pop featuring the vocals of the Above & Beyond’s Richard King Unique (Matt Watkins’ Thomas & Matthew Roberts) reconstruct the track into a chunky, trance-laced, peak-hour jam. Rob Rives’ trance-etched version is a little less chunky and more propulsive.
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<td>Floburn &amp; Ink</td>
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<tr>
<td>Caught Up (Dischordius Distraction Rhythm)</td>
<td>DJ Disciple Featuring Mux Cia</td>
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<tr>
<td>Underwater</td>
<td>Delorean Featuring Rani</td>
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<tr>
<td>Can’t Get You Out Of My Head</td>
<td>Kyle Minogue</td>
</tr>
<tr>
<td>Work (Maxi-Hip Hop Style)</td>
<td>Masters At Work Feat. Pugwash Nis-T &amp; Denis</td>
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<tr>
<td>Six Feet Under (Remixes)</td>
<td>Thomas Newman</td>
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### Maxi-Singles Sales

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<th>TITLE</th>
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<tr>
<td>Life (Ben Watt Remix)</td>
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<td>You Make Me Sick (Hq2 Remixes)</td>
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<td>7 Days (Sunship Remixes)</td>
<td>Marlene &amp; 4000</td>
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<td>Where’s Your Head At (Lastcontinent Broadcast)</td>
<td>Basement Jaxx</td>
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<tr>
<td>Can’t Fight The Moonlight (Remixes)</td>
<td>Cliff Black</td>
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<td>Will It, Won’t It (Radio)</td>
<td>Ian Van Dahl</td>
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<tr>
<td>Where The Party At (Remixes)</td>
<td>Boogie &amp; Soul</td>
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<td>Can’t Get You Out Of My Head</td>
<td>Kylie Minogue</td>
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<tr>
<td>No More Drama (Thunderpuss Remixes)</td>
<td>Mary J. Blige</td>
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<td>Everyday</td>
<td>Kim English</td>
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<tr>
<td>Desert Rose (Victor Calderone Rmx)</td>
<td>JAMM &amp; EVEREST</td>
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<td>One Good Reason</td>
<td>Nicole M. Cook</td>
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<td>Star Guitar (Loretta Esmeralda Remix)</td>
<td>The Chemical Brothers</td>
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<td>Loves U (Hot Remixes)</td>
<td>Alex Boy &amp; Urban</td>
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<tr>
<td>Free Love</td>
<td>Deepak Mo</td>
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<tr>
<td>Brown Skin (Megamix)</td>
<td>Aet snackman</td>
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<td>Hide U</td>
<td>Khashem</td>
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<tr>
<td>Music</td>
<td>Madonna</td>
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<tr>
<td>What IT Feels Like For A Girl</td>
<td>Madonna</td>
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<tr>
<td>Heaven</td>
<td>DJ Sammy &amp; Yosef Feat. Dina</td>
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<tr>
<td>Lords Of Acid Vs. Detroit</td>
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### Club Play Breakouts

- **Flashless**: The Ones (OutKast)
- **They Say Vision (Dance Remix)**: Maxx
- **It's Alright**: Shanie Twain (Longshot shortcut)
- **Prayer**: Scientists
- **Resurrection**: PAPA (Dj White Shadow soundtrack)

### Hot Dance Breakouts

- **Flashless**: The Ones (OutKast)
- **They Say Vision (Dance Remix)**: Maxx
- **It's Alright**: Shanie Twain (Longshot shortcut)
- **Prayer**: Scientists
- **Resurrection**: PAPA (Dj White Shadow soundtrack)

**Note:** The table above contains information about the top club play songs for the week of March 16, 2002. The chart includes details such as the title, artist, and label, as well as rankings and other relevant data. The information is based on Billboard's Hot Dance Breakouts and Club Play charts, which are published weekly to reflect the most popular dance tracks in the United States. The data is compiled from various sources and is subject to change based on various factors, including sales, airplay, and other industry metrics.
Clear Channel’s Influence Raises CRS Attendees’ Concerns

By Angela King, Sean Ross, and Phyllis Stark

NASHVILLE—Clear Channel broadcasting took on Olympic sport-sized proportions at the 33rd annual Country Radio Seminar (CRS), held Feb. 27-29 in Nashville. The massive company was slammed by panelists and attendees at numerous sessions, and host Charlie Monk Family Music joked at the closing “New Faces” show, “What is the difference between Enron and Clear Channel?”

His answer: “About six months.” While he did not mention Clear Channel by name, Citadel Communications president/CEO Larry Wilson set the stage during his opening keynote address by calling for radio to embrace “old-fashioned” ideas, like super-serving listeners. He claimed the industry trend toward having virtual personalities and using cluster stations to flank one another is similar to “Enron radio.” Wilson said he believes radio today is falling into the trap of tricky deals that can only lead to ruin.

After jabs against the company were lobbed at several panels, Gary Krantz of Clear Channel’s Premiere Radio Networks division stood up to defend the company’s charging labels $35,000 to have acts perform at company meetings that preceded CRS (Billboard, March 9).

“Noting you throw these generalities out it’s dangerous, because it’s based on fear,” he said. Krantz noted that labels spend “an inordinate amount of money doing events and showcases” for uncertain results. He said a partnership with Clear Channel could at least guarantee that the acts would be seen and heard by its programmers, who would greatly appreciate the money doing events. “We’ve got a same-stations and avoid over-homogenizing the format. The difference between Enron and Clear Channel?”

WINNING THE CAMPAIGN

While it wasn’t the first CRS research project to come to such a conclusion, this year’s research presentation, “Winning the Country Campaign,” found a gap between listeners’ approval of country music and the radio stations that deliver it. Under the auspices of researcher Larry Rosin—whose work also includes political campaigns for numerous candidates, including Senate Minority Leader Mitch McConnell and Linda DiValli applied the same research techniques used at election time to country radio. Among their findings:

• Of a 1,009-person sample, 36% were the equivalent of country P1s, 29% were “battleground” listeners (comparable to P2s), and 35% were format “rejectors.”

• Twenty-eight percent were listening more than they did five years ago, but 19% were listening less.

• The core featured a “disproportionate” percentage of women and 65-plus listeners. Fifty-six percent of the core was older than 65 years old.

• Country music’s “approval rating” was 68%, compared with 75% for President George W. Bush. Country radio’s approval rating was 64%, while “today’s artists” as a whole were at 63%.

• The second-highest approval rating for a musical genre was for jazz, at 46%. Among the 18-49 demo, 65% liked country music, but only 61% approved of today’s country radio.

• The highest approval ratings for individual artists were for George Strait (90%), Alan Jackson (88%), Tim McGraw (86%), Faith Hill (84%), George Jones (82%), and Toby Keith (81%). Kenny Chesney and Garth Brooks were tied at 78%, followed by Shania Twain (70%) and Dixie Chicks (69%). But as a whole, the notion of a new country artist, Brooks was the No. 1 name, followed by Jackson, Hill, McGraw, Strait, and Keith.

• Twenty-six percent of the respondents who said they were listening to more country than they did five years ago were also MP3 users, suggesting that new listeners are discovering country music but not necessarily country radio. Only 15% of respondents who said they would consider paying a $10-per-month fee for commercial-free radio.

NASHVILLE INCORRECT

At the “Nashvilleincorrect” panel, WKHX/NYAT Atlanta OM Dene Hallam said the format has “too much split-focus, and things like ‘O Brother, Where Art Thou’ soundtrack take us off the game plan. Don’t be thrown off focus” by Ralph Stanley [having just won a Grammy Award for] male vocal performance of the year and Dolly Parton for female vocal performance.”

When Trick Pony’s Heidi Newfield expressed concern that “one guy” is making the music decisions at each station and making the “fader shake” to let listeners decide, Hallam noted that “there has to be a gatekeeper” in any corner of the industry.


The total attendance at CRS was 2,106 people, down 13% from last year.

BILDBOARD MARCH 16, 2002 www.billboard.com 61
### Billboard Top Country Albums

#### This Week

<table>
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<th>Rank</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>TIM MCGRAW</td>
<td><code>I Need You</code></td>
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<tr>
<td>2</td>
<td>COUNTRY MUSIQUE</td>
<td><code>The Very Best Of Country Music</code></td>
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<tr>
<td>3</td>
<td>RANDY TRAVIS</td>
<td><code>Top 20 Hits</code></td>
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<tr>
<td>4</td>
<td>JOHN CONWAY</td>
<td><code>The Best Of John Conway</code></td>
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<tr>
<td>5</td>
<td>JOHNNY CASH</td>
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#### Last Week

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### Number 1 / Greatest Gainer

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<tr>
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<td>ALAN JACKSON</td>
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### Pacesetter

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### Hot Shot Debut

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<tr>
<td>DEBBIE MACCAGNIE</td>
<td><code>Nothing Personal</code></td>
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</table>

### albums with the greatest sales gains this week:

- Recording Industry Assn. of America (RIAA) certification for net shipments of 500,000 albums (gold), shipments of 1,000,000 albums (platinum), or shipments of 10,000,000 albums (diamond). Numerical ranking is determined by the number of albums in each RIAA sales category. (a) Certification for net shipments of 500,000 units only. (b) Certification for net shipments of 1,000,000 units only. (c) Certification for net shipments of 10,000,000 units only. (d) Certification for net shipments of 50,000,000 units only. (e) Certification for net shipments of 100,000,000 units only. (f) Certification for net shipments of 500,000,000 units only. (g) Certification for net shipments of 1,000,000,000 units only. (h) Certification for net shipments of 5,000,000,000 units only. (i) Certification for net shipments of 10,000,000,000 units only. (j) Certification for net shipments of 50,000,000,000 units only. (k) Certification for net shipments of 100,000,000,000 units only. (l) Certification for net shipments of 500,000,000,000 units only. (m) Certification for net shipments of 1,000,000,000,000 units only. (n) Certification for net shipments of 5,000,000,000,000 units only. (o) Certification for net shipments of 10,000,000,000,000 units only. (p) Certification for net shipments of 50,000,000,000,000 units only. (q) Certification for net shipments of 100,000,000,000,000 units only.

### March 16, 2002 Billboard Top Country Catalog Albums

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<tr>
<td>WILLIE NELSON</td>
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<tr>
<td>HANK WILLIAMS JR.</td>
<td><code>Greatest Hits, Vol. 1</code></td>
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<tr>
<td>WAYLON JENNINGS</td>
<td><code>The Essential Johnny Cash</code></td>
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<td>JOHNNY CASH</td>
<td><code>The Very Best Of Johnny Cash</code></td>
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<tr>
<td>REBA McENTIRE</td>
<td><code>Greatest Hits Volume VI</code></td>
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<td>HANK WILLIAMS</td>
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<td>KEVIN bearder</td>
<td><code>Time-Life's Treasury Of Bluegrass</code></td>
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<td>ALAN JACKSON</td>
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<td>GLEN CAMPBELL</td>
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<tr>
<td>BUCK OWENS</td>
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<tr>
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**HOT SHOT DEBUT**

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<td>SQUEEZE IN</td>
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**TOP COUNTRY SINGLES SALES**

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**HOT SHOT DEBUT**

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<td>James Taylor</td>
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Tower Records Argentina Bans Shakira Albums In Video Protest

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—On March 4, Tower Records Argentina announced that it would ban sales of Shakira albums. It is an act of protest against the appearance in her latest video—"Debajo de Tu Ropa" (Underneath Your Clothes)—of her boyfriend, Antonio De la Rúa. De la Rúa is the son of former Argentine president Fernando De la Rúa, who resigned last December (two years before the end of his term), detonating a deep economic, social, and political crisis. Antonio De la Rúa was his father’s closest advisor, and his appearance in Shakira’s video has caused indignation among local media.

Tower Records marketing manager Marta Ferrero confirms that the decision to ban Shakira’s albums was made by Tower Records Argentina president Pablo di Paola as a direct protest against Antonio De la Rúa—not Shakira. “[The ban] was a decision of the company president, as a way to tap the feelings of our clients,” Ferrero says. “This is not against Shakira in particular, but the video gave Antonio too much exposure, and he was directly related to the Argentine politicians.”

When approached by TV cameras, a great majority of Tower customers agreed with the sanction. Argentina’s political and economic crisis, widely chronicled in the international media, worsened in December. After President De la Rúa resigned, massive protests ensued. Then came two interim presidents from the Congress, followed by two designated presidents. The last of these was Eduardo Duhalde, who was sworn in shortly before the beginning of the year. Since then, the country’s deep recession has worsened.

Through its four stores, Tower Records Argentina sold an average of 1,000 Shakira albums per month. It is a significant amount in a country mired in economic woe, which makes the company’s decision to ban the albums even more telling. To date, Shakira’s latest project, Laundry Service, has sold a total of 75,000 copies in Argentina. Gold status requires sales of 20,000 units.

Tower’s stores now exhibit posters declaring: “Antonio, we are also in flames. That’s why we don’t sell music by Shakira.”

Sony senior VP of marketing for Latin America Luana Paganí says, “It’s surprising to us that Tower Records Argentina—which is a licensee—would wage a negative campaign against such a respected artist.”

Santander says Bibial is exceptional. “The quality of his voice is comparable to that of the best Latin singers. He is by far the most talented of the new artists I’ve worked with.”

Santander spent several days on the set of Operación Triunfo, acquiring himself with the show. Bibial will travel to Miami to record this month. “It’s a pop album, but I’m working on the arrangements so that his Andalusian identity comes through,” Santander adds. “We’ll have big ballads and a series of dance tracks.” Santander says Vale has yet to determine who will distribute the album statewide, although he describes the label’s vision and expectations as “global.”

Grammy Awards Fallout: Freddy Fender was the wild card in the Grammy Awards nominations for best Latin pop album. Given that his album was not widely known and that I thought it didn’t even fit in that category, it seemed that Fender had an impossible task on his hands. But his La Música de Baldemar Huerta won How? Fender’s album was originally released Sept. 25, 2001, by small indie Studio M recordings. That release date enabled it to enter the Grammy race. Almost immediately, it got picked up by Back Porch/Virgin, which designed a new package and booklet and rereleased it Feb. 12. In the two weeks following, La Música de Baldemar Huer-

Operación Market Monopoly: After almost single-handedly reviving Spain’s music market, Operación Triunfo—the TV contest that spawned a range of spinoff compilations (Billboard, Jan. 12)—is now eyeing other markets. Vale Music, the Barcelona-based indie label that sold 1.7 million copies of tie-in albums, has tapped Miami-based producer Kike Santander to produce the solo debut of Operación Triunfo winner David Bisbal. According to Santander, Vale is looking for different producers to work with individual Operación Triunfo contestants.

Keeping Cruz: Omer Pardillo-Cid, who has been Celia Cruz’s personal manager since 1999, has set up his own management company, Sarao Entertainment. The company’s main thrust will be the management of Cruz’s career. Pardillo-Cid is also working on two developing projects through Sarao, which will be based in New York. As for Cruz, work is under way on the movie script of her life story, “Cuantas lágrimas han sido lágrimas,” a film with Luciano Pavarotti that was recorded as part of Pavarotti and Friends concert special last year, has been released as a single in Europe.

In Brief: In other news regarding new label Musikem, Twins Enterprise—the production team of brothers Omar and Adolfo Valenzuela—is working with the label, but not on a first-option deal basis. Twins is currently producing a new act, Roberto Tapia, for Musikem.
Lideres Entertainment Group Proudly Congratulates Roberto Blades on the important Achievement and Recognition by the National Academy of Recording Arts and Science for the Best Salsa Album of the Year "Encore".
### LATIN POP AIRPLAY

<table>
<thead>
<tr>
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<td>Como Te Dueles</td>
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<tr>
<td>Así Como Yo</td>
<td>Tata Vega</td>
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<td>El Día Que Tu Me Ignoraste</td>
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<td>Para Estar a Mano</td>
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<td>Soy Enamorado</td>
<td>Yolanda - Santos</td>
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<td>Yo Te Amo</td>
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<td>Te Vuelvo</td>
<td>Grupo Emotions</td>
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### REGIONAL MEXICAN AIRPLAY

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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Data Service. A panel of 19 radio stations (Latin Pop Chart) monitored the airplay of selected songs. Each record in the chart is based on the percentage of radio airplay received by each song in the panel. Airplay data is provided by Billboard and the Radio Data System. The charts are updated weekly. The chart is based on a sample of 10,000 listeners per station, with a total of 100 million listeners per week. The chart is compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Data System.
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<td>Mis Romanes</td>
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<td>De Un Solo Sentimiento</td>
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Sony Hopes Starr Will Shine Again

BY KARL ROSS

MIAMI—Brenda K. Starr is the performing sensation whose repertoire runs the gamut from freestyle to romantic salsa. She is looking to forge a legacy. “I don’t want longevity. I want to be an icon. I’m ready for the world.”

In a bid to capitalize on the current lack of female salsa stars, Starr says the album was hustled through production in Miami and Puerto Rico shortly before Christmas. It is scheduled to street March 26.

BACK IN THE RING

It’s a good thing Starr has caught her second wind, after having four children and a lengthy career. “It’s like being a boxer, when you prepare yourself for a fight,” she says. “I’m just really, really psyched about this project.”

Sony Discos executive VP Jorge Melendez says, “We are really excited about this project from Brenda. The album has a fresh and unique approach to the new tropical sound. It encompasses the most exciting elements of today’s pop, hip-hop, R&B, and Caribbean music.”

Well before she signed with Sony Discos last June, Starr says she was getting into shape for a comeback after a two-year hiatus. She shed more than 40 pounds to get down to her present weight of 130 pounds and trained with her vocal coach, Don Lawrence, to rehabilitate her upper register.

Starr says, “I went to my vocal teacher and by the time we were done, I was hitting the notes I [used to but] thought I didn’t have anymore. So I’ve really put a lot of preparation into this album.”

Starr credits remix specialist Eddie Arroyo with making Temptation happen, after he put in a timely arrangement that sounding production.”

Well respected producer Rudy Perez handled the arrangements, while Billy Manni penned the lyrics and the sultry tune—about a woman in a relationship trying to resist seduction—in tandem with the song’s melody and Spanish-language arrangement. The album’s lead single, “Por Ese Hombre,” clocked in at No. 16 on the national tropical charts one week after it was serviced to radio, according to Broadcast Data Systems.

Promotional blitzkrieg. The CD features three versions of the song, two of which are in Spanish.

SLAMMIN’ SONG

“All my girlfriends that heard it were like, ‘This song is slammin’,'” says Starr. “It really has a groove. It has passion. And it has great-sounding production.”

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América Latina...

In Argentina: Sum Records has acquired Roadrunner Arcade Music Spain. It will be renamed Sum Records in April. With this acquisition, Sum Records now has companies in seven countries: Mexico, Brazil, Uruguay, Argentina, Chile, Colombia, and Spain. MARCELO FERNANDEZ BITAR

In Brazil: Shortly after João Gilberto started the bossa nova revolution in Brazilian music, another artist brought innovation and creativity to Música Popular Brasileira. Although Jorge Ben Jor played samba, his first album featured jazz musicians. Almost 40 years later, Ben Jor is preparing the release of his new album, Acústico MTV (Universal), an unplugged concert recorded in January in Rio de Janeiro. The disc is produced by longtime collaborator Paulinho Tapajós. Tracks include "Mas Que Nada" (from 1965's Samba Esquema Novo), "Os Alquimistas Estão Chegando" (from 1974's A Tábua de Esmeralda), and "País Tropical" (from 1969's Jorge Ben). TOM GOMES

In Mexico: Three stadiums are not enough for Luis Miguel. The singer, who initially announced three stadium shows in Mexico—at Estadio Tres de Marzo (Guadalajara), Estadio Fundidora (Monterrey), and Estadio Azteca (Mexico City)—has announced two series of concert dates in Mexico— at Estadio Tres de Marzo (Guadalajara), Estadio Fundidora (Monterrey), and Estadio Azteca (Mexico City). Miguel will perform there March 6-10 and March 14-17. Although Miguel won’t need the 50 tons of equipment and 250 technicians he uses in his stadium performances, seeing him up close and personal does come at a price: Tickets start at $120. TERESA AGUILERA

In Chile: After two months of uncertainty, popular rocker Los Prisoneros have officially announced a national tour and the release of a live album licensed and distributed through an agreement with Warner Chile. The disc will feature almost every song performed by the trio during the second of their massive reunion shows held Nov. 30-Dec. 1, 2001, in Santiago. It will be titled Estadio Nacional, after the venue. Its release is scheduled for March 14, one day before the group embarks on a 12-city tour of the nation. Warnerr also has the first option to release new Prisoneros material, though by the seven-year contract doesn’t make the recording of new albums obligatory. It also establishes a partnership of sorts between the label and the band, which will share profits. Los Prisoneros’ future plans include an international tour starting in July and the release of DVD Video and VHS versions of last year’s concerts. SERGIO FORTUNDO

In Puerto Rico: Bass player/band leader Bobby Valentín marked his orchestra’s 35th anniversary with a concert at state penitentiary Oso Blanco. The Feb. 27 event featured guest singers/musicians Rubén Blades, Cheo Feliciano, Luis Teixidor, Mario Santiago, Pedrito Guzmán, Giovanni Hidalgo, Papo Lucca, Roberto Roena, and Charlie Aponte. The concert was recorded for a double album that will be released via Valentine’s own label, Bronco Records. After departing from Pana Records, Valentín staged a concert in 1975 in the same facility that produced the albums Va a la Cárcel y II Goes to Jail Vol. 1, and Vol. 2. A recent release of his new 27-year-old label. RANDY LUNA

Perhaps coming to the art of improvisation a bit later in life—Arriale began studying jazz in her mid-20s—has allowed her to retain her profound sense of wonder at the ways in which a melody can be dissected and reassembled. On Inspiration (TUC, released Feb. 26), Arriale and her trio (bassist Jay Anderson and drummer Harold Mabern) put their own creative stamp on 10 compositions that reflect a cross-section of her favorite songs and composers, ranging from Burt Bacharach ("A House Is Not a Home") and the Beatles ("Blackbird") to Keith Jarrett ("So Tender") and Chick Corea ("Tones for Joan’s Bones"). Opening with Arriale’s dramatic take on Leonard Bernstein’s "America" from West Side Story, each track on Inspiration is notable for the way in which the trio finds new wrinkles in the most familiar of melodies. On "America," the well-worn melody is readily apparent as the song begins, but Arriale’s left hand quickly adds a dark, brooding undercurrent that reflects the duality found in the song’s lyric—the excitement of the Americas dream and the difficulties encountered when reaching for that elusive brass ring. "The melody by itself is very major-sounding and very catchy and repetitive," says Arriale, who notes that West Side Story was one of her favorite musicals when she was growing up. "It was so catchy, however, that there was not a lot for the trio to do with it. I came upon the idea of doing something very angular that sort of clashed with the melody, that at times joined together with it and at times created an intentional dissonance." The pianist says these details can change the entire way a listener perceives a tune. Elsewhere, Arriale puts her own voice to such jazz standards as Thelonious Monk’s "Bemsha Swing" and Duke Ellington’s "Take the A Train," taking abstract harmonic liberties with the former before returning to the familiar opening motif and reducing the tempo of the latter to a slow boil. "I feel swing most profoundly at slow tempos, where you can feel the swing’s pull," Arriale says. "Sometimes, you can leave so much space between the notes that you create a tongue-in-cheek sense of suspense. I played the tune so deliberately that you wonder if the next note is going to be played." Arriale’s final solo on the song ends a more pronounced sense of swing, giving the walking-on-eggshells feel a breathy release. "When I started studying jazz, it flipped me out, because it was an opportunity to compose on the spot," Arriale says. "It meant thousands of hours of studying the musicians who came before me, but there was a sense that this was something I had to develop and that it would not happen overnight. I knew that I would have to go deep into myself in order to make my own statement." NOTEWORTHY: Canada’s Justine Time Records will reissue D.D. Jackson’s Sizardge and Billy Bang’s Vietnam: The Aftermath Jazz Notes, Billboard, Dec. 1, 2001) March 26, with distribution provided by the Innovative Distribution Network. Both discs originally had a U.S. release date of Oct. 23, 2001, but neither made it into stores, as Justine Teens’ then-distributor DNA filed for Chapter 11 in September of last year. Ned Otter’s So Little Time, released on his own Two and Four Recording Company label (2and4.com, Feb. 26), is the tenor player’s recorded debut as a leader. Otter’s mentor George Coleman appears on the disc, as do pianist Harold Mabern, trumpeter Tom Kirkpatrick, bassist Daniel Vital, and the late drummer Billy Higgins. Upcoming Two and Four releases include Otter’s Noonin’ But the Blues (which features arrangements for five horns, rhythm section, and percussion in a popular arrangement), and Recorded in September and Tender (February 2003 and Volume 2 from Coleman’s New Octet (September 2003). Pianist Joe LoCascio’s trio releases Close to So Far March 5 on the Austin-based Heart Music label. LoCascio, whose 1986 recording debut Sleepless (Pasha) found him in the company of Chet Baker, is a member of the jazz faculty of Houston Community College.
DigiWorld Spotlights Pro Tools
Digital Audio Recording Apparent At Traveling Exhibition

BY CHRISTOPHER WALSH
NEW YORK—The ever-evolving world of Pro Tools was inspected by more than 1,100 attendees of the latest edition of DigiWorld, the traveling exhibition of Digidesign's digital audio workstation (DAW) that landed here March 2 at Manhattan Center Studios.

From the high-end of professional audio recording to the home-based hobbyist, Digidesign has covered all bases: Recently introduced products Pro Tools HD and the Mbox 2-channel micro studio—still a professional product but very portable and inexpensive—were demonstrated by Digidesign representatives in a packed Grand Ballroom at Manhattan Center. In addition, many of Digidesign's development partners, including manufacturers Waves, Metric Halo, Line 6, Massenburg Design Works, and Sony, were also on hand to demonstrate their processing and ancillary products.

On the stage of the Grand Ballroom, Digidesign VP of product study Dave Lebold demonstrated Pro Tools HD, which supports sample rates up to 192kHz and features higher track count and I/O capacity, among other developments. The 5.1 audio playback during the demonstration was, as advertised, sonically exceptional. "The 192kHz playback was tremendous," said attendee Brian Mackewich, VP of New York-based audio/video production and post-production studio Gizmo Enterprises. "It quickly became apparent that there's nothing holding back at this point. With those high-resolution rates, the bottom and top both sounded much improved. It was nice music to start with, but the technology alone was great."

While all of Gizmo's studios are based around a Pro Tools system, Studio B at Gizmo Enterprises is a Pro Tools 24 MIXplus-based 5.1 recording/mixing suite featuring a Digidesign ProControl interface. With engineer Rich Tozzoli, Gizmo is a partner in 333 Entertainment, producer of multichannel audio for DVD and other new formats delivering surround sound and high-resolution audio. "We're excited about being able to offer it," Mackewich says of Gizmo's likely upgrade to Pro Tools HD. "It's always a client-driven thing, but just the improved sound quality of this product makes it a moot point.

We can finally put to rest people saying, 'We still record to analog because...'." The demonstrated retail price of $495, the Mbox will put Pro Tools into many more hands, given its imminent arrival at musical instrument/pro audio retailers. A 2-channel USB audio peripheral featuring Focusrite microphone preamplifiers, Mbox allows production to proceed virtually anywhere in conjunction with Pro Tools LE software and a laptop or desktop computer. The digital audio revolution, putting professional-quality tools in the hands of virtually everyone, was especially apparent at DigiWorld, as more and more musicians—as well as producers and engineers—take advantage of the convenience of the DAW environment. In between Pro Tools HD demonstrations at DigiWorld, videotaped discussions with such artists as Jerry Harrison—who spoke of Pro Tools' evolution from editing to recording to an environment one never has to leave—and pioneering keyboardist Herbie Hancock were shown as testimony to the success of the DAW. One can shape compositional perspective, said surround-sound enthusiast Hancock, "so that music will actually change as a result."

But the 44th Grammy Awards should also be remembered as the first in which a mastering engineer recorded a Grammy-winning song. Lursen of Los Angeles-based Mastering Lab mastered O Brother, Where Art Thou? soundtrack, which won album of the year. Music from the Joel and Ethan Coen film brought several more Grammys to the Lost Highway collection, while producer T-Bone Burnett took producer of the year (non-classical) honors.

The producers and engineers wing resulted from the Music Producers Guild of the Americas (MPGA), founded in 1987 through the efforts of engineer/producer Ed Cheramy. The MPG was acquired by the Recording Academy and renamed in 1996. Much of O Brother, Where Art Thou?—recorded and mixed by Mike Pietersen—was recorded at Ocean Way Studios, with additional recording at Sound Emporium—both are located in Nashville—and other locations.

The Look of Love was recorded at Avatar Studios in New York, with additional recording at Capitol Studios in New York. "Then we began working in London and did the orchestra at Abbey Road," Schmitt explains, "then mixed in Capitol's Studio C. Then Doug Sax did his usual sterling mastering job."}

CONGRATULATIONS: The 44th Annual Grammy Awards may be remembered for recognition of traditional American music, reinvigorated by the O Brother, Where Art Thou? soundtrack, which won album of the year. Music from the Joel and Ethan Coen film brought several more Grammys to the Lost Highway collection, while producer T-Bone Burnett took producer of the year (non-classical) honors.

O Brother, Where Art Thou? and The Look of Love, each strikingly different from the other and stylistically light years away from most modern recordings, nonetheless accentuate the importance of recording studios and the audio professionals who work in them. Squeezed between tight recording budgets and proliferating home studios, commercial studios (with their superior equipment, acoustic spaces, and staff) remain a vitally important link in the production chain—just like mastering engineers.

"I think the longevity of O Brother has something to do with the fact that we didn't try to get as much level on the CD," Lursen says. "We treated the music according to what it should be. A lot of guys are really competing with each other, trying to get more and more level on a CD. I've found, as a mastering engineer, that very often it's inappropriate to the music. We made a deliberate decision to not follow suit, to not worry about being competitive, but to really treat the music the way it should be treated."
Turning Foreign Verse Into English Prose

**Grammy-Show Performance Highlights The Difficulties Of Adapting Lyrics**

BY JIM BESSMAN

NEW YORK—for Roxanne Seeman, Alejandro Sanz’s performance of “Quisiera Ser” (‘I’d Like to Be’) with Destiny’s Child at the Grammy Awards show illustrated the challenge facing English-language lyricists who adapt a foreign-language song.

“In addition to finding a passionate way of adapting the Spanish meaning into English, having the words fit the musical notes, and having the accent of the English words right places musically, one also has to consider a rhyme scheme,” says Seeman, who wrote the English lyric to the Sanz original and has penned others for Barbra Streisand, the Sisters of Mercy, and Earth, Wind & Fire. “Sometimes it’s also nice to try and match the sounds of the original language, such as internal rhymes and alliteration.”

Seeman notes that a typical problem for the English adaptor is exemplified by the English word “light.” “In English, it’s one syllable,” she explains, “but ‘light’ in French is ‘lumière’—lo-me-air-re—four syllables. Or the word ‘love’ in English is one syllable, but the Spanish ‘amor’ and French ‘amour’ are two syllables, and in Italian, ‘amore’ is three syllables.”

Or take this line from the lyrics to Rafael Hernandez’s tropical Latin song “Silencio,” as recorded by Leonardo Furlan’s tropical Latin group Occhio di Papa. “Yo no quiero que las flores sepan los tormentos que me da el sentir de tu silencio,” according to the Sanz lyric.

“It’s 20 syllables,” Seeman notes, “while the literal English translation is ‘I don’t want the flowers to know of my life’s torments’—13 syllables—which doesn’t convey the poetry and passion that is natural in the Spanish lyric.”

Adapting a song from a foreign language into English, then, is not a matter of literal translation but a creative process, and especially considering that songs in foreign languages often have more notes to accommodate the words—which, as noted, often have more syllables than the same word in English.

Seeman stresses here that her work is an adaptation—not a translation. “Take ‘My Way,’” she says, speaking of Frank Sinatra singing Paul Anka’s rewrite of the famous French song “Comme d’Habitude.” “He says, ‘I chewed it up and spit it out’—which isn’t really very French. They’d never say something like that. But it was a big hit.”

Seeman likens the process of adapting foreign-language lyrics into English to writing lyrics for instrumental songs. “Instrumentals, and especially jazz instrumentals, have many more notes requiring more syllables—and thus more words—than a pop song might.”

A jazz pianist who studied with Sir Roland Hanna, Seeman got her first break in 1979, when Dee Dee Bridgewater recorded Ramsey Lewis’ jazz instrumental “Tequila Mockingbird,” adding Seeman’s lyrics to the music composed by Larry Dunn of Earth, Wind & Fire. This led to Seeman being asked to write a lyric for the Deodato instrumental “Tahiti Hut,” which he had written with Earth, Wind & Fire’s Maurice White.

Coincidentally, Seeman had just been to Tahiti and included the Tahitian words “noa noa” in her lyric. She believes that the words mean “fragrant country,” and she has since given the name to her publishing company (Noa Noa Music [ASCAP]).

**GLOBAL EXPERIENCE**

Well-traveled and conversant in seven languages, Seeman has taken inspiration from her global interests and experiences. She wrote “Walking on the Chinese Wall” the 180-mile track hit for Earth, Wind & Fire’s Philip Bailey’s “Chinese Wall” solo album—with her late partner Billie Hughes, after he returned from Japan and she from China. Her lyrics referenced Hong Lou Meng’s famed novel Dream of The Red Chamber.

She says literature, as well as visual images, inform her work. “My lyric for ‘Quiemash’ (‘Without Pain’) was inspired by a sunset cruise of the Hong Kong harbor on a Chinese junk and the lines from Bosco’s The Brothers Karamazov.”

“Without having to worry where the pleasure of life would be transformed into an endless church service: it would be holy, but tedious.”

In 1991, Seeman and Hughes scored the top-selling international single in Japan with Hughes’ recording of “Welcome to the Edge,” which was covered in Japanese and taken to No. 1 by female duo Wink. Other significant songs co-written by Seeman include her original English lyrics for Stirling’s “Let’s Start Right Now”—a version of the Portuguese-language Brazilian samba “Rainha do Laco” (Light of Light)—and Diane Schuur’s “I’ll Fly,” a version of Richard Cocciante’s French hit “Pour Elle” (For Her).

She collaborated with Hughes and the Canadian brass ensemble of Andrew Eldritch on the English gth group’s international hit “Under the Gun” and on Bette Midler’s “Night and Day” for her 1991 album. She also collaborated with composer/vocalist Bjorn again on the song “So Hard to Know” from the Chet Baker documentary Let’s Get Lost and with Earth, Wind & Fire on “Crusin’” for the Spike Lee film Get on the Bus.

She is a past president of both international music companies and of the Board of Governors of ASCAP. She is also a member of the Board of Governors of ASCAP, the BMI, and the BMI Board of Directors.

**KEEPING THE BEAUTY**

“Some words, phrases, or ideas in a foreign language have their own meaning and beauty but do not translate well into English,” Seeman continues. “And again, the statement one would use in English now has to be fit to the notes. If you’re trying to preserve the original intent of the author, you have to find another way of saying the same thought that will not only fit to the musical notes, but the natural stress or accent of a word in English with more than one syllable also has to match with the accent of the notes in the melody.”

Returning to “Quisiera Ser,” Seeman says that the literal translation of the lyric “Son esos besos que ni frío ni calor/ Pero si son de tu boca/ También, los quiero yo” is “They are the kisses that are neither cold nor hot/But if they are from your mouth/ Also, I want them.” But when it was performed by Destiny’s Child on the Grammy Awards telecast, the lyric became, “And if your kisses leave me wanting more and more/Still because they are yours/ Want them even more.”

Seeman now looks to increase her involvement in international music as crossing over to an English audience. Seeman now looks to increase her involvement in facilitating it. “They’re trying to find a way for their music to be adapted while still retaining their identity,” she says. “They want to be understandable and appealing to the English-speaking audience, and they’re seeking more sensitive to the rest of the world because it’s no longer impregnable. The world is gathering closer together and is sensitive to other cultures in the ways they never were before.”
April 22, Heroes Awards, presented by the Philadelphia chapter of the National Academy of Recording Arts and Sciences, Loew's Philadelphia Hotel, Philadelphia. 310-392-3777.


April 25, Third Annual T.J. Martell B-Ball Classic, Basketball City, New York. 615-256-2002.


MAY


May 20, Ninth Annual Race to Erase MS, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.


May 23, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, Emerging Artists and Technology in Music Conference, MCM Grand Hotel, Las Vegas. 818-385-1500.

JUNE

June 5, How to Protect Yourself in the Entertainment Industry, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5559.


JULY


July 31-Aug. 3, Atlantic Music Conference, Sheraton Atlanta Hotel, Atlanta. 770-499-8600.

AUGUST


SEPTEMBER


SEPTEMBER


SEPTEMBER

Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 812-385-1500.


Oct. 31-Nov. 2, MusicWorks Music Conference, Festival and Conference, various venues, Glasgow. 141-552-6027.

NOVEMBER

Nov. 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Submit items for Lifelines, Good Works, and Calendar to Jill Pessellnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpessellnick@billboard.com.
Canadian Music Industry Readies Relaunch Of Singles Format

Labels And Retailers Studying European And U.K. Experience As Guide On Configuration, Pricing, and Packaging Strategy

BY LARRY LeBLANC
TORONTO—Canada's music industry is gearing up for the return of the singles configuration.

Industry sources say the relaunch should take place by July, with all major labels participating. The intention is to firmly re-establish the configuration in the Canadian marketplace by September and then gauge consumer response during the fourth quarter. EMI Music Canada president Deane Cameron says, "This could very well be the opportunity for us to develop a new buyer."

Canada's music industry lost confidence in singles in the early 90s. In 1994, a few companies—including Polygram and Sony—tried to make an earnest investment in them. But without support from other labels, singles disappeared as a major item at Canadian retail.

Simultaneously, with a lack of retail availability of most radio hits, there has been an enormous demand for compilation albums targeted at 12- to 25-year-old consumers, including such domestically produced, high-profile series as "MIC Dance," "Big Shiny Tunes," and "Now That's What I Call Music!"

NO CONFIGURATION CONSENSUS

While there is increasing acknowledgement that key retailers and label executives of the need for a singles configuration in Canada, there is as yet no consensus on what constitutes the configuration. Packaging, pricing, and how many tracks to make available are now under review by labels as the Canadian Recording Industry Assoc. and the Retail Music Assoc. of Canada (RMAC).

"Discussions are in the early stages," Sony Music Canada president Don Donlon notes. "But there's real motivation from retailers and labels to see the relaunch through. We are looking at other markets, particularly Europe and the U.K., to find out what works."

According to the latest sales estimates available from the International Federation of the Phonographic Industry, the retail singles market in Europe fell from 217 million units in 1999 to 199.7 million units in 2000. More recent figures from the British Phonographic Industry showed three consecutive years of decline in the U.K., from 80 million units shipped in 1999 to 95.5 million units in 2001.

Many Canadian music retailers have long contended that readily available singles could provide an entry level for kids growing up and buying music. Labels have resisted for several reasons, including the related costs in bringing CD singles to market, the belief that singles hurt album sales, and low sales for currently available CD singles of between 2,000 and 6,000 units.

"Kids are in our stores, and there's nothing to buy for $5 Canadian," says Andrew Pollock, VP of marketing for HMV North America, which operates 98 stores in Canada. "We've let labels know we see a single as two tracks—one not on the album—in a slimline jewel case with whatever artwork is economically viable and priced at under $5 Canadian."

Universal Music Canada president/CEO Randy Lennie agrees: "A CD single priced at around $2.99 Canadian-$3.99 Canadian ($1.89-$2.51) is a palatable value proposition. Singles can cannibalize an album's sales, but the risk of relaunching is worth taking, because of the need of an entry point in the market for young buyers."

Noting the low profit margin of CD singles, Warner Music Canada senior VP/managing director Steve Kane adds, "Nobody should be fooling themselves that we're going to make money. However, we will be giving people an entry point they don't have right now."

But given the widespread practice of downloading and CD burning in Canada, some industry figures are skeptical about the relaunch. Terry McBride of Vancouver-based Network Management asks, "Why would anyone spend $3 Canadian ($1.89) for a CD single when they can download the song for free?" Sony Music Canada senior VP of sales Don Oates counters. "Downloading is cannibalizing album sales: why not put singles back into the marketplace and have some control?"

"Less than 5% of hit radio songs are currently domestically available as commercial singles in Canada; they generally sell at retail for $3.99 Canadian-$5.99 Canadian ($2.51-$3.77). Supply is limited primarily to superstar acts. Retailers also buy CD-single imports, which retail at between $5.99 Canadian and $7.99 Canadian ($3.77-$5.02)."

"We pick up whatever CD singles are available; but for the top 20, only two or three are available," notes Bruce MacKenzie, senior buyer at Pindoff Record Sales, which operates the 102-store Music World chain nationally. RMAC president Ken Rozy, who is also purchasing manager at Han-delman Co. of Canada, cautions: "We need a year to get full retail and label support so that consumers know singles are available en masse."

As well as the issue of establishing pricing, there are several other significant obstacles to overcome first, including gauging the availability of tracks and/or additional mixes. With singles not readily available in the U.S., Canadian labels may also have to originate artwork of the CD singles—adding to bottom-line costs.

New return policies will also have to be considered. "We're going to ask for a 100% return rate," says Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario. But several retailers privately concede that a 100% return privilege will be firmly resisted by most labels.

"What's more likely is a 50% return privilege or having CD singles as part of our overall return percentage," one says. "With a 100% return privilege, retailers wouldn't watch what they bought."

Russian Labels Form New Trade Body

BY ALEKSEY KRUZIN
MOSCOW—Russia's largest record labels have joined forces to create their first national trade body, the National Federation of Phonogram Producers (NFPP).

The recent launch came about through a joint initiative of the five major labels' local affiliates and licensees, which was coordinated by the Russia and CIS regional office of the International Federation of the Phonographic Industry (IFPI) in Moscow.

"Our goal was to help the Russian record industry realize that they needed their own, self-regulated organization to protect their interests," Moscow-based IFPI regional director Igor Pozhitkov says. "With the formation of NFPP, we see the local record labels finally realizing that they are in the same industry, all facing the same issues that need to be addressed jointly."

According to CEO Alexey Ugrinovich, the new organization (also based in Moscow) has set its main strategic goal as increasing the market share of legitimate product. He says, "Representing the common interests of our members, we are here to interact with government agencies, law enforcement, and legislators on their behalf. Piracy in Russia accounts for 65% of the total market, according to IFPI estimates.

The NFPP currently has 10 members, which represent Russia's market-leading labels, as well as the local representatives of Universal, Sony, EMI, Warner, and BMG. Another four companies will join in the next few weeks.

NFPP chairman Yuri Slyusar says current membership represents about 70% of the legitimate Russian market. He adds, "This means the part of the market that is ready for resolute action has reached critical mass."

The NFPP is open to local Russian-registered companies, regardless of size, provided they have not had any prior connection with pirate activities. The long-term aim is for the body to become the national group of the IFPI.

Pozhitkov says, "We are trying to limit our perceived role in the NFPP's formation to consulting and motivating the local market players to unite and speak up for themselves. Currently, it is not popular here to be a foreign organization—or even an international one—so we have to focus on sharing experience and providing assistance to the local industry."

The formation of the NFPP was presented to a broad industry audience during the Record 2002, Russia's annual music industry exhibition and trade fair, held Feb. 20-23 in Moscow.

The first NFPP project is the immediate launch of an industry-standard sticker scheme developed jointly by authors' society RAO to identify legitimate product. "It has become hard even for qualified people to tell whether a product is legitimate, especially when every rightholder has and own stickers," notes Ugrinovich, who has a background in CD manufacturing.

Boris Tsigman, general director of SBA/GALA Records—Russia's representatives of EMI—adds: "The sticker [scheme] is not a panacea, but if everybody uses it, there will be considerable results achieved within a very short period of time. We believe we are on the right track."

The federation is also laying the groundwork for further activity, including continued cooperation with the IFPI, as well as acting as a liaison with the computer software and film industries on lobbying to update national legislation and anti-piracy activity. It will undertake market research and launch publications initiatives to help establish a positive image for the national music industry.

All of the companies now have a clear understanding that they cannot waste any more time," says Slyusar, who also runs Monolit, one of the NFPP's founding labels. "The problems have become so acute that we literally have to talk of survival now, rather than of normal development."
### HITS OF THE WORLD

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**Reserved for Billboard London**

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

NEW = New Entry

RE = Re-Entry

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**MARCH 16, 2002**

**BILLBOARD**
GREAT LAST WORDS: The final, post-humous studio album from Ian Dury & The Blockheads is being released by East Central One March 18 in the U.K., following Dury’s death from cancer in March 2000. Ten More Turns From The Tip mixes older, previously unreleased tracks with songs intended for the follow-up to 1995’s Mr. Love Pants. Dury’s family found the album title, along with its proposed track listing, in his papers. Closing track “You’re The Why” (the last lyric Dury wrote) was co-written by Chaz Jankel and recorded after Dury’s death with Robbie Williams on vocals. Williams worked with Dury for UNICEF, and the song was first performed at Dury’s funeral. Jankel says, “You’re The Why” is very concise—a kind of love song. We didn’t write many of those.”

CHRIS BARRETT

SOFT SUCCESS: When D-A-D hit No.1 on the Danish charts with its eighth album, Dorothy’s Victory, due March 18 in Norway on Capitol/EMI, the album will be preceded by the radio-only single “Feels Like I’m Already Flying.” Bant Canto is widely regarded as the founder of the Norwegian electronic trance scene, which recently spawned the European career of Röyksopp, a band now signed to Wall of Sound/Virgin Records U.K. Bel Canto was initially signed to Crammed Discs in many of those.”

ROMEK ROGOWIECKI

GLOBAL TRANCE: Infected Mushroom, one of Israel’s leading psychedelic trance outfits, has been introduced to an international audience by U.S. label Streetbeat and distributor RED. Its third album, B.P. Zing, on Israeli electronic music label Yoyo Records, has already gone gold (20,000 copies) domestically. It was released in the U.S. at the end of February. Amit Dudovani, guitarist of the duo along with Erez Aziz, believes there is an untapped global market for psychedelic trance, which is hugely popular in Israel. The pair is about to undertake a month-long tour, taking in Mexico, Canada, and major U.S. cities. Formed in 1997, both members compose the songs and play keyboards. Dudovani says, “Psychadelic trance is faster, heavier, and harder to listen to than straight trance. I make music for the dance-floor. But clubbers continue to listen to it at home. And after a while, it doesn’t seem so harsh.”

SASHA LEVY

TOP OF THE POLES: Leading Polish rock act Budka Suflera has signed with Pomaton-EMI. The five-piece band formed in 1973 in Lublin, Poland, and has spent the past 10 years on its own independent label, New Abra. The two latest Budka Suflera albums both topped the sales charts: 1998’s Nie Nie Boli sold 1 million units, and 2000’s Balanszatkzak Ovelely sold more than 500,000 units. Vocalist Krzysztof Cugowski says, “We’ve achieved all that was possible in Poland and feel it’s time to move on internationally, so we need a strong partner like Pomaton-EMI.” A&R director Tomasz Kopecki says, “We feel privileged to have Budka Suflera on our roster. It’s a jewel in our crown.” The first album on the new label is expected toward the end of May.

BILLY ROGOWIECKI

NEW DAWN: Irish singer Dawn Kenny is quickly building a good reputation in her native country. The Limerick-born, classically trained pianist last month released “Playing on My Mind,” the second single from her well-received debut album, Through the Loop (Run Records, distributed by Sony Music Ireland). Full of heart-on-sleeve ballads, critics have likened the album’s emotional intensity to music by Tori Amos and Alanis Morissette. Kenny has also played keyboards with former Microdisney Fatima Mansions frontman Cathal Coughlan. Support slots with Ron Sexsmith, Bob Geldof, Joan Armatrading, and Al Stewart have raised her profile, and she also featured prominently in a recent readers’ poll in Ireland’s leading music magazine, Hot Press.
Greek Awards To Raise Piracy Issues
Arion Awards Live Broadcast Will Be Punctuated By Anti-Piracy Ad Breaks

BY MARIA PARAVENTES

ATHENS— The Greek record industry is looking to raise the public profile of its problems with music piracy via its first awards ceremony, due to be held April 16 here.

The awards are being organized by the local branch of the International Federation of the Phonographic Industry (IFPI) in collaboration with commercial TV channel MEGA. Named Arion—after the ancient Greek lyric poet—the 29-category awards will cover calendar year 2001 and feature all genres of Greek music, from pop and laiko (traditional Greek music) to folk and rock.

IMPORTANT INDUSTRY SHOWCASE

Warner managing director Panos Theodanolis says, “These awards give us the chance to show that there’s an industry behind all the glitter of showbiz.” The show is expected to be held at the Fever nightclub near Athens and will be screened live by MEGA TV, which has agreed to broadcast 30-second anti-piracy advertisements during the ceremony to raise the issue’s profile.

Universal managing director Costas Bouras adds that the awards are an important showcase for the industry, “especially since domestic repertoire represents 55% of all sales in Greece.” The ceremony’s winners will be determined via votes cast by media and music industry professionals. Some 400 voting forms have already been distributed nationwide.

and international albums and singles will be based on shipment figures supplied by IFPI member companies. The ceremony will be presented by MEGA TV’s morning-show hosts Fotis Sergoulopoulos and Maria Bakodimou and will feature live performances by several acts, although no names have yet been confirmed.

The country’s only other homegrown music awards are the annually televised Popcorn Awards organized by teenage pop magazine Popcorn, which do not cover all genres.

The use of ad breaks during the Arion Awards to focus attention on piracy is the latest move in the Greek industry’s fight against counterfeiting. Previously, the highest-profile efforts had been the public destruction of stockpiles of pirated CDs. The latest of those took place in January, when more than 500,000 CDs were destroyed in Athens by IFPI Greece. The CDs, featuring both Greek and international pirated repertoire, had been seized by IFPI Greece in collaboration with Greek authorities. Six months before that, the IFPI destroyed another batch of 500,000 confiscated CDs.

Stamboulis tells Billboard that the current situation is the worst in Greek music history. “With piracy estimated at taking a 50% bite out of overall domestic sales, it’s vital that everyone involved understands the extent of the problem.”

Stamboulis also notes the soaring sales of blank CD-Rs, which he says the IFPI reached a peak of 30 million units here in 2000. He warns that while conceding that not all those would have been used for unauthorized CDs, Stamboulis insists that at least 10 million would have been. The IFPI expects the same increase in the coming year.

Greek top the European list in domestic piracy and holds the 10th position internationally, with more than 10 million units sold illegally. Piracy is the latest move in the IFPI’s continuing anti-piracy drive. The IFPI has already started releasing CDs with copy-protected discs, or as MP3 files.

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“Of course there is some risk,” Yoda concedes. “The technology may not be perfect, but there is no perfect copy-control system at the moment.”

Yoda notes that a survey conducted by the Recording Industry Assn. of Japan in the first two weeks of October last year found that 24% of those polled had recorded music onto CDs, up from 15% a year earlier. He claims, “That data is four months old — the situation is worsening.” Yoda estimates that today’s figure is closer to 30%.

Meanwhile, Yoda has cut the cost of its online music selection from 150 yen ($2.65) per song to 200 yen ($1.50) and the price of its music-kiosk downloads from 400 yen ($3) to 200 yen. Yoda says the aim is to make users less tempted to download music illegally.

Yoda says the CD labels are expected to start releasing CDs with copy-protection technology in the next few months. Reports suggest that Toshiba-EMI and Sony Music Entertainment are working on direct-to-release such CDs later this year, although neither company has officially announced plans to do so.

Yoda says Yoda eventually hopes to make all of its CDs copy-protected.

Avex Is First In Japan To Issue Copy-Protected CDs

BY STEVE MCCULLE

TOKYO—Leading Japanese independent label Avex has overtaken its local competitors by becoming the first company here to issue copy-protected CDs.

“We are going to fight illegal copying, which is stealing our music,” Avex chairman Tom Yoda says. The number of daily back orders Avex receives from dealers started falling noticeably in early January, according to Yoda, and he believes a rapid increase in the number of people copying music onto blank CD-R discs is to blame.

Avex’s first “copy control” release is the maxi-single “Every Heart” by South Korean female singer BoA, due March 13. Following that on March 20 is Do the Best, a greatest-hits collection by pop group Do As Infinity. Affection, a new album by female vocalist Reiko Maeda, is due April 27.

Yoda says he is “very concerned” that [the BoA single] may be ripped although neither company has officially announced plans to do so.

Yoda says Avex eventually hopes to make all of its CDs copy-protected.
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IN INTERNATIONAL

Taiwan Pushes More Anti-Piracy Action
Record Industry Will Use International Media To Get Government More Involved

BY TIM CULPAN
TAIPEI, Taiwan—The Taiwanese record industry is stepping up its efforts to push the government here into taking more positive action against piracy.

One senior industry source says that local labels, acting with the local affiliate of the International Federation of the Phonographic Industry (IFPI), will take action against U.S. companies that they believe are involved in piracy.

The IFPI Taiwan executive secretary Robin Lee tells Billboard, “Last year, we had 2,235 successful raids on pirate CD merchants. Although we had a lot of successful raids, we can still see a lot of pirate products in the market. Taiweanese government officials have increased their anti-piracy enforcement efforts. The reality is that, in the past, the government has not done much to combat piracy.

The IFPI Taiwan has taken steps to pressure local government officials to take more positive action against piracy. One of the main issues is the implementation of a quota system, which requires that local labels be given a certain percentage of airplay on local radio stations.

BY NYAY BHUSHAN
NEW DELHI, India—A three-way joint venture for distribution among Virgin Records India, Sony Music India, and BMG Crescendo is set to launch within 12 months. It will be the first such deal in the Indian music industry, but it follows a model already set elsewhere in Asia.

The arrangement first sees Virgin signing a distribution deal with Sony Music India, which will distribute Virgin titles in the Indian market.

Virgin, Sony In Indian Distribution Pact

Sony Music India, which will distribute Virgin titles in the Indian market beginning April 1. For more than a year, Virgin product has been distributed in India by BMG Crescendo; that arrangement will end once Virgin moves to Sony.

Details are not yet available, but BMG Crescendo is expected to join the two other labels at a later date, resulting in the creation of an as-yet-unnamed joint distribution company by the three majors. Virgin Records India managing director Mohan Mahapatra says, “Optimistically speaking, that deal will take about a year to materialize, as there are a few issues which need time. However, our distribution with Sony kicks off on April 1. We’ll have our sales staff working out of Sony offices.”

Universal Music India will continue to operate independently, while Warner Music has a local licensing deal with leading indie label Tips Industries.

The cost savings and efficiencies resulting from the successful launch in September 2001 of Taiwan’s REDCO joint venture involving the local affiliates of EMI, BMG, and Sony, as well as leading indie Rock Records, prompted other companies in Asia to explore similar operations in other territories.

Being timed to coincide with the finalization of the USTR report, Lee is cautious about the goal of actually putting Taiwan on the Watch List, which would leave the country facing the prospect of U.S. trade sanctions.

Lee says, “That’s a decision that has to be made by the U.S. government. We’re just trying to show that piracy’s market share is higher than before.”

The IFPI’s figures put Taiwan’s CD piracy rate at as high as 48% for 2001—up from 40% in 2000—with total music sales revenue estimated to have declined by around 40% industry-wide last year.

Predecessors efforts by the Taiwanese music industry to raise awareness of the piracy problem have focused on local media. The new tactic is seen as an admission of defeat on the home front. Taiwanese record labels readily admit that local consumers no longer feel guilty about purchasing pirated CDs, leaving the industry with few options but to pressure the government into enforcing intellectual property laws.

Among the local artists supporting the labels’ anti-piracy stance is Warner Music-signed vocalist A-mei, one of Taiwan’s biggest Asian acts. She tells Billboard, “I tell people that if they really can’t afford to buy my CD they can listen to it on the radio, but please don’t buy pirated CDs.”

Virgin, Sony In Indian Distribution Pact

SONY MUSIC INDIA, AUSTRALIA, and BMG have formed a three-way joint venture that will launch in mid-2002. The new company will be called Virgin BMG Entertainment Asia.

Virgin BMG Entertainment Asia will be headquartered in Singapore and will be a 50% joint venture between Sony Music India and BMG Crescendo.

The new company will distribute the music of all the major labels in India, including EMI, Sony Music India, Virgin, and BMG Crescendo, as well as the independents.

The new company will also be able to negotiate deals with other indie labels in the region, including Malaysia, Singapore, and Thailand.

In addition to the joint venture in India, Virgin BMG Entertainment Asia will also be looking to expand its operations in other countries in Asia, including China and Japan.

The new company will be headed by a local executive, who will be appointed from within the industry.

According to the companies, the new joint venture will be able to negotiate better deals with artists and labels, as well as provide more extensive support for local artists.

The new company will also be able to provide more comprehensive marketing and distribution services for its clients, including online streaming and mobile phone applications.

The new company is expected to be up and running by mid-2002, with its first releases due in early 2003.

BY MARC MAES
BRUSSELS—A proposal to introduce a domestic-music quota on Flemish-language music shows has been met with qualified support among Flemish-language music producers and Flemish parliament members.

One senior industry source says that local labels, acting with the local affiliate of the International Federation of the Phonographic Industry (IFPI), will take action against U.S. companies that they believe are involved in piracy.

The IFPI Taiwan executive secretary Robin Lee tells Billboard, “Last year, we had 2,235 successful raids on pirate CD merchants. Although we had a lot of successful raids, we can still see a lot of pirate products in the market. Taiweanese government officials have increased their anti-piracy enforcement efforts. The reality is that, in the past, the government has not done much to combat piracy.

The IFPI Taiwan has taken steps to pressure local government officials to take more positive action against piracy. One of the main issues is the implementation of a quota system, which requires that local labels be given a certain percentage of airplay on local radio stations.

Such a quota system would allow local labels to have a say in the programming of local radio stations, and would help to ensure that local music is given a fair chance to compete with international artists.

BY NAYA BHUSHAN
NEW DELHI, India—A three-way joint venture for distribution among Virgin Records India, Sony Music India, and BMG Crescendo is set to launch within 12 months. It will be the first such deal in the Indian music industry, but it follows a model already set elsewhere in Asia.

The arrangement first sees Virgin signing a distribution deal with Sony Music India, which will distribute Virgin titles in the Indian market.

Virgin, Sony In Indian Distribution Pact

Sony Music India, which will distribute Virgin titles in the Indian market beginning April 1. For more than a year, Virgin product has been distributed in India by BMG Crescendo; that arrangement will end once Virgin moves to Sony.

Details are not yet available, but BMG Crescendo is expected to join the two other labels at a later date, resulting in the creation of an as-yet-unnamed joint distribution company by the three majors.

Virgin Records India managing director Mohan Mahapatra says, “Optimistically speaking, that deal will take about a year to materialize, as there are a few issues which need time. However, our distribution with Sony kicks off on April 1. We’ll have our sales staff working out of Sony offices.”

Universal Music India will continue to operate independently, while Warner Music has a local licensing deal with leading indie label Tips Industries.

The cost savings and efficiencies resulting from the successful launch in September 2001 of Taiwan’s REDCO joint venture involving the local affiliates of EMI, BMG, and Sony, as well as leading indie Rock Records, prompted other companies in Asia to explore similar operations in other territories.

Being timed to coincide with the finalization of the USTR report, Lee is cautious about the goal of actually putting Taiwan on the Watch List, which would leave the country facing the prospect of U.S. trade sanctions.

Lee says, “That’s a decision that has to be made by the U.S. government. We’re just trying to show that piracy’s market share is higher than before.”

The IFPI’s figures put Taiwan’s CD piracy rate at as high as 48% for 2001—up from 40% in 2000—with total music sales revenue estimated to have declined by around 40% industry-wide last year.

Previous efforts by the Taiwanese music industry to raise awareness of the piracy problem have focused on local media. The new tactic is seen as an admission of defeat on the home front. Taiwanese record labels readily admit that local consumers no longer feel guilty about purchasing pirated CDs, leaving the industry with few options but to pressure the government into enforcing intellectual property laws.

Among the local artists supporting the labels’ anti-piracy stance is Warner Music-signed vocalist A-mei, one of Taiwan’s biggest Asian acts. She tells Billboard, “I tell people that if they really can’t afford to buy my CD they can listen to it on the radio, but please don’t buy pirated CDs.”

Virgin, Sony In Indian Distribution Pact

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NEW YORK—The 44th annual NARM convention and trade show, which runs March 8-12 at the San Francisco Marriott, will have some new aspects, a little controversy and, as always, some very good music.

NARM's mid-year event, which was scheduled to have begun on Sept. 11 in Miami, was canceled, so it has been a long time since members have met, and the agenda is jam-packed. "Networking, promotion, information, education and advocacy continue to be the cornerstones of the convention, but, in the face of a difficult economy and a backlash from the terrorist attacks, there are a few new strategies aimed at making the show a success," says Jim Donio, NARM's executive VP.

One new strategy is the merging of the NARM show with the Assn. For Independent Music (AFIM) convention, a move that will save attendees time and money since there is definite overlap among members of both organizations—as AFIM’s focus is on the independent music marketplace, distributors and labels. Until this year, AFIM’s convention was held a couple of months after NARM.

“When we came to NARM in October, the pieces of their show were already set, thus we’re doing a truncated version of what we’ve done in the past. But we have two panels, and our crash course will run all day on Sunday,” says Clay Pasternack, board of trustees chairperson for AFIM. “The crash course is one of the best things we’ve ever created. It’s Music Business 101, a program that runs from 9 a.m. to 5 p.m. It’s during this time that industry professionals will advise people who have never been in the business about what they need to do.” The workshops cover legalities, technicalities, production and manufacturing, distribution, sales, marketing and promotion and retail. Additionally, this year there will be presentations by the RIAA and NARAS.

KEYNOTE SPECIFICS

Keynote speeches will come from Microsoft and Best Buy executives, as well as U.S. Sen. Orrin Hatch (R-Utah). Will Poole, VP of the Windows digital media division, Microsoft, is scheduled to speak on Sunday. His general agenda is to discuss digital-media innovations and solutions that can bridge the gap between the online and offline worlds. “The labels have begun to embrace digital media through subscription services and are using artist promotions to help drive sales. Both artists and labels want assurances they’ll be paid for putting their music online. Then they’ll have a lot more confidence about letting consumers try before they buy,” Poole says.

Online and offline distribution of music are not mutually exclusive, and that is a point Poole hopes to drive home in his speech. “There are opportunities for both physical and Web-based delivery of product, and it is up to both the retailers and labels to determine how to take advantage of those opportunities,” he says.

Poole will also discuss (Continued on page 90)
BY CHRIS MORRIS

LOS ANGELES—Jeanne Oberstar was hired as executive director of the Assn. For Independent Music (AFIM), the indie trade organization, in 2001, succeeding Pat Bradley, who resigned her post. Oberstar was most recently VP of U.K. indie label Matric Mad Music Marketing, and previously served as creative director of Point Entertainment and product manager at Zomax Optical Media; she also worked in various positions at Musicland/Excelsior Music and Musicland's label Orchard Lane Music. Oberstar has overseen the move of AFIM's headquarters from Whitesburg, Ky., to Los Angeles, and has been in charge of organizing this year's AFIM convention, which now runs in conjunction with the NARM confab.

Oberstar offers her views on the indie industry in her first interview with Billboard.

This is the first year that AFIM has joined forces with NARM to mount its convention. What do you think the two organizations can offer each other in this joint capacity? Do you think it represents a challenge to maintain AFIM's identity, as the two groups will be melding certain events?

AFIM and NARM have so many co-members. Ordinarily, these members have to spend the time and money to go to two separate conventions, so it will be very beneficial for them to meet at one place to attend both conventions.

As far as AFIM and NARM go, we definitely have our own identities. We both have our own separate convention schedules, yet we do invite all the attendees from the NARM convention to come to AFIM, and vice versa. There's a plethora of educational, networking and business opportunities that cross over between the two organizations.

This set-up should help in one of AFIM's primary areas of concern in recent years: There's always been a great desire to get more retail involvement at the convention.

Absolutely. We have a forum, “Indies Meet Indies,” that's a place where independent retailers can talk about the state of their current business. That invitation is definitely extended to any retailers who are members of NARM.

What about bringing in the chains, which has been a traditional priority? Historically, there hasn't been a large chain presence at the convention. We definitely want to get them involved. They have a huge effect on the independent sector, and we have to focus on outreach to that particular type of retailer.

While established labels and distributors have maintained a significant presence at AFIM, the group’s convention has often been perceived in recent years as a destination for start-up companies that attend the crash-course panels. Do you plan to do anything to address, and perhaps redress, this perception?

Yes. The main focus for this year in our seminars. The demographics and trends change on an annual basis, and that's what some of our seminars are geared toward, so it does affect our current member base, not just the novice who is attending the crash course. The panel “Meet the Mythical Consumer,” which is a great seminar to find out the general consumer's buying habits, should be interesting for all attendees. As I said, we also have “Indies Meet Indies”; that's a round-table discussion, where everybody can share ideas with each other and spark a dialogue and perhaps share some new ideas. There's another seminar, “Majors and Independents,” which talks about the difference between being distributed by a major and an independent, and what those differences are. So we are trying to expand that way.

The core membership of AFIM—primarily niche-genre companies and national distributors—also continues to support the organization. However, indie-rock labels and urban labels, whose releases account for much of the nearly $17 billion market share claimed by the indie sector, have been a dwindling presence recently, and so-called “bougie” indie-rock distributors are virtually unrepresented in the trade group. Does AFIM plan to reach out to these companies to make the organization more truly representative of the indie community?

Absolutely. That's another area that we know we need to work on, and we do have an outreach program in place. We're trying to do as much as we can for this convention, and we do plan on reaching out to those sectors of the industry within the next year. We're trying to unite the independent music industry and get as many distributors and different genres represented and involved in generating new business opportunities. That's an objective within the next year, too.

For the better part of a decade, AFIM was headquartered in Kentucky. Do you think its relocation to L.A. area, with its higher concentration of both major and indie-label activity, will bring an attendant change in its focus and direction?

I really think it will. L.A. seems to be more accessible to our current members. I want to get to know everybody on a more personal level, so that we can understand what they're looking for as members of our organization. It's been so much easier, because a large part of our member base is on the West Coast. Certainly, it adds a new energy and focus on where we need to take things with the organization, so it's been very beneficial moving out here.

What do you feel are the greatest challenges facing indie today, as both the music business and the U.S. economy in general face a downturn? Are there particular issues that you feel will be critical to the Indies' continued health in the immediate future?

What needs to happen, as far as uniting the independent music industry, is thinking outside of the box, because that is what is going to stabilize the indie industry. We have to think of other ideas. Most of the independent labels are genre-specific, and if they can unite and get together new marketing techniques, then new opportunities arise. We've specifically reached out to all those groups that are genre-oriented. That's where I think it needs to head.

What are your principal objectives as the new executive director of AFIM, and do you think any of your experience on the indie side of the business will come into play in realizing those objectives?

There aren't enough resources out there for people, and I really do believe that networking or mentoring new people in the business—or mentoring by people who have been in the business for quite a while and know all the basics—is important. The trends change on a daily basis, and that information has to get out to them, because they need to know what direction to take. They need to know their business plan is headed in the right direction. Otherwise, they're just going to set themselves up for failure. You learn from past mistakes, and you learn from success stories.

In music-industry terms, “independence” may often be taken as a state of mind, and not simply as a manner of doing business. What do you believe constitutes the independent state of mind?

The members of the indie industry have really been the pioneers of the music industry. Their general aim is quality musicians, quality artists. Unfortunately, those releases don't get the visibility in the marketplace that they should, but there is major talent in the independent music sector. I also believe that independents are the original risk-takers. They are very much interested in finding talent, and not necessarily marketable individuals who are strictly there to entertain.
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BY STEVE TRAUMAN
ST. PETE BEACH, Fla.—As tradi-
tional music retailers continue
to morph into total entertain-
ment destinations, the combined
appeal of DVDs and video games
is having a direct impact on store
inventory, with music CDs mak-
ing way for "the new guys in
town."

FACTS AND FIGURES

Virtually all retailers are giving
exposure to the new Super Audio
CD (SACD) and DVD Audio
formats, and most have a positive
outlook for the new DataPlay
mini-optical music-disc system
expected to launch this spring.

A number of major chains have
been ramping up for DVDs and
video games throughout last year,
including Best Buy/Musicland
Group, Tower Records, Hastings
Books, Music & Video, Virgin
Entertainment Group and Trans
World Entertainment/FYE.

The year-end numbers tell part
of the story. Although final
Recording Industry of America
figures were not available at
press time, according to Sound-
Scan, total U.S. album sales
declined 2.85% to 762.8 million
units, down from 785.1 million
in 2000 (Billboard, Jan. 26 issue).

With singles taking the biggest
hit, total unit sales were 794.1
million, down 5.25% from 838.2
million the prior year.

At the same time, U.S.
consumers for the first time spent
more on DVD purchases ($4.6
billion) than VHS ($3.8 billion),
according to Ernst & Young fig-
ures compiled for the DVD Enter-
tainment value around, with new
releases offering regular
and widescreen viewing,
director’s cuts, outtakes and
many other extras." He also sees
full-blown games departments
in a number of stores coming this
year.

At Hastings Records, Video &
Books outlets, Steve Hicks, VP of
purchasing, reports, "a slow first
half but a very strong holiday
quarter, with explosive growth
in DVD, games and digital music
for the year." Adds Victor Fuentes,
director of video operations, "We
expanded the footprint for DVDs
at the expense of VHS rental
space and brought video games
into the music department,
revising the stores in time for
the holidays."

Storm Gloor, director of music
operations, acknowledges that
music sales were down, which
ties in to the explosion of DVD.
"It’s taking many more discre-
tionary entertainment dollars
from music," he observes. The
stores have had a good assort-
ment of SACD and DVD Audio
titles, with a small ad campaign
for the latter, and he’s optimistic
about both new technologies. As
for DataPlay, he says, "I’m excit-
ed as both a consumer and retail-
er. We need to make sure we’re in
on the revenue stream to the
degree we deserve, and I’m
enthused about anything music
distributors will do to get that
(Continued on page 84)
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—Publishers Weekly

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**NARM 2002**

**DVD SAVES THE DAY**

Continued from page 82

U.S. comparable store sales for the six weeks ended Jan. 6 were up 8.2%, and December alone was up 12%. "We had a great holiday, which was heavily biased toward DVD and video games, and we exploited that," says Glen Ward, VEG N.A. CEO (Billboard, Jan. 26 issue). Adds Dave Alder, senior VP, product & marketing, "We were the first large specialist to embrace DVD, which was that any customer who spent $50 in November and December got $100 in vouchers to redeem from January through March. A strong partnership program with American Express' "Blue" offered a 30% discount on most inventory in December. A "Hard Rock" campaign this month will include music, DVDs with music themes and games with soundtracks.

For 2002, while the stores will see a continuing shift toward music, "the overall value of the music business should be increased by the new kiosk program (Billboard, Nov. 3, 2001, issue). "We'll have 2.4 million mostly music clips for customers to sample before they buy," Alder notes, "and this is already helping sales." Virgin also is supporting DVD Audio and SACD, and he is enthused about the prospects for DataPlay. On the games side, "we are new Virgin Records den-

"Terrific...one of the most authoritative books on the now-past golden age of the music business."

—Miami Herald

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**Music is still [Tower's] core business, but DVD was up 30% last year and now represents about 10% of total volume. [As for games], our toes are back in the water with mostly PlayStation 2 exposure in about five stores.'

—STAN GOMAN, TOWER RECORDS

and games have been part of the mix for 10 years. Our proposition is to offer a combination of entertainment products, and DVD and games are not a short-term strategy." With an average 27,000-square feet of space in each Megastore, "it allows us to be more flexible in product mix," he notes.

DVD sales were up 80% last year, and games were substantially ahead, all due to a series of year-long promotions. One of there are new Virgin Records de-

"[A] roller-coaster saga in a voice and style that's as singular and winning as ever."

—Ben Fong-Torres, author of Not Fade Away (A Backstage Pass to 20 Years of Rock & Roll)

"This music narrative has all the elements—drama, mystery, comedy, a course in business, debauchery, and history...delivers good gossip with high humor and class."

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by Ralph Tribbey of the DVD Release Report. New theatrical-to-DVD release totals should remain flat, with about 350 titles expected from the key primary studio source. Only three films that grossed $25 million or more at the box office since 1997 were released on DVD at year-end, and The Others was the only title unannounced from last summer.

The mining of studio vaults for films from the '80s and '90s is also beginning to pay off, and there are no new major product suppliers on the sidelines, with music, anime and special-interest categories see-
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One-Stop Status
How Key Liquidations And Consumer Shifts Are Affecting This Once-Thriving Sector

BY ED CHRISTMAN

NEW YORK—While some industry observers worry that the failure and liquidations last year of Valley Media, Pacific Coast One-Stop, Northeast One-Stop, Campus One-Stop and Music Merchandisers signifies that the one-stop sector is in big trouble and expect more of the same this year, others say that the void left by their departure should make the surviving one-stops stronger.

"With the landscape changing so much, the [one-stops] that are around are gaining in importance," notes Jordan Katz, senior VP of sales at Arista Records. "Business is tough, but the one-stop sector has to focus even more on what they do well. The strong ones will survive, but so will some of the little guys, because they have a sense of the pulse."

One of the main reasons that the one-stop sector is experiencing difficulties is because of the increasing dominance of discounters, who use music as loss leaders, industry observers say. Since the Federal Trade Commission forced the majors to eliminate minimum-advertised-price policies, most discounters advertise the hits for prices just below cost in an attempt to build traffic that will buy other, more profitable product lines in their stores.

But that pricing strategy has ramifications all the way down the line. For one, it has accelerated a shift in where the consumer shops for hit music with the result that, last year, independent stores suffered a 10.4% drop in sales; and music-specialty chain stores experienced a 5.4% drop in sales. However, the mass merchants enjoyed a 3.4% increase in sales, with the sector's market share growing to 30.2%, from 28.4%.

"The consumers are migrating from the independent merchant to the mass merchant," says the head of sales at a West Coast-based label. "It's unfortunate, but they are definitely migrating."

Since the discount department stores don't deal with one-stops and because the independent sector appears to be suffering a downsizing, the one-stop, the main supplier for indie retailers, is also suffering.

SHIFTING SHOPPERS

An executive with a West Coast-based one-stop says that his business has been hurt because "we have lost a lot of accounts that went out of business."

Retailers complain that the labels are helping the shift in where music consumers shop by favoring Best Buy, Target and Wal-Mart with exclusives and value-adds. "The majors forgot about the farm chants, but he denies that the majors are favoring that store sector. "Some of it is a shift in where America shops," he states, noting that chains like Wal-Mart, Best Buy and Target keep opening stores, while the music-specialty chains have stopped growing. Also, he notes that the big records currently are by boy bands and other teen acts, and those titles are mass-merchant records. "I think that's the big issue for why the other stores are down," he says.

Another trend accelerating the shift in where consumers buy music is the growing popularity of DVDs. "A lot of independents can't afford to carry DVDs, so the customer has to go to the Wal-Marts of the world, who use DVDs to build traffic—and while that traffic is there, it's buying music too," adds a one-stop executive.

THE DVD DEMAND

While the larger one-stops have been into DVDs from the get-go, smaller ones are now taking that product line on. For instance, MCM in Brooklyn has expanded its product offering to take in DVDs, as well as portable electronics.

David Lang, president of CD World in South Plainfield, N.J., thinks that one-stops getting into the DVD business is a good idea "because that is where the opportunity is." But he questions if the smaller ones "have the resources to properly fulfill DVD demand."

In addition to one-stops being hurt by independent merchants going out of business, they are also hurt by the music specialty chains—who use one-stops for fill-in, special orders and deep catalog—who are demanding low prices so that they can remain competitive with the discounters.

With the elimination of MAP, discounters are pricing hit titles at $11.98, while the one-stops are selling those titles to their customers at $1 higher, notes one merchant. "It's difficult to adjust to that [pricing]," that merchant says; so, consequently, one-stops are pressured by the larger chains to either lower prices, which means less profit, or lose the sale altogether.

Even as the majors acknowledge the shift to the larger discounters,
they are also alarmed by the trend. In an attempt to deal with the situation, they are supporting independents with a greater flow of free goods and cooperative advertising dollars, notes another executive.

On the other hand, some suggest that the rise of retail coalitions has captured some of the advertising dollars that, in the past, would have gone to one-stops. But Tom Silverman, chairman of Tommy Boy Records, observes, "Any one-stops that are hurting their profitability on co-op advertising they sell for their catalogs aren't that strong to begin with." He predicts that such one-stops are headed for trouble, because "you will see all the majors cutting back on marketing across the board, and that will include retail and one-stops."

So far, that hasn't happened. Arista's Katz counters, "We market to both coalitions and one-stops,

and each has a different function. The coalitions are on the front lines, in terms of the market, but our advertising support hasn't wavered to the one-stops."

Similarly, Bob Anderson, head of sales at Jive, says that a "major concern" of Jive executives is the attrition of one-stops. "We think the one-stops provide a very valuable service, and we look to them to be the frontline in starting certain records," he says. "We want to assist them with their cause."

One-stop executives complain, however, that the majors help with one hand and hurt with the other. Says one of these executives, "The buy-in deals on new albums are not what they use to be—10%, 7% and 5%. For the last two years, the majors have been ratcheting down deals, and now most buy-in deals are 3%. This hurts your profit margin."

AFTER VALLEY'S DEMISE

Some major distribution executives complain that the one-stops did a bad job managing the deals that came their way. "We compensate one-stops to take back defects by providing an allowance, and yet they stick to independent retailers by refusing to take back defects and pocketing the allowance," one senior executive with a major-label distributor complains. And he

(Continued on page 89)
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As the industry gears up for NARM—for readers of this column not in retail, sales, or distribution, that's the National Assn. of Recording Merchandisers' annual convention—there is a mixed feeling in the air about the industry and the conflagration. Some folks—like the kind of people who often see the cup as half empty—are despondent about the industry's state of affairs and are predicting that the convention will be hell March 9-12 at the San Francisco Marriott, will feel like a funeral for the music industry in general and the retail sector in particular. But others are eager to take advantage of NARM's raison d'être—an event that serves as a serious forum to deal with the industry's problems. If not here, where else will the industry find a way to instigate challenges facing it?

You can be sure that many issues will be discussed at the convention, but two groups of independent retailers are separately placing their agendas on the front burner. Both groups have issued policy statements in advance of NARM that take a stand against the label practice of providing exclusives and superior versions of albums to a select group of retailers, often mass-merchant accounts. Both groups demand advance notice so that they can make properly informed buying decisions on the "inferior" version of albums they are being offered.

The Coalition of Independent Music Stores (CIMS) says that without advance notice, "we reserve our right to return inferior albums get stuck with a lot of unfavorable results. " The CIMS letter further states, "Every time we turn around, we are forced to deal with inferior versions of albums they are being offered. The practice of producing exclusives is "anti-competitive, unfair, and may be illegal." The retailers signing this statement are mostly Music Monitor Network members, except for Record Express and the Record Exchange, and they include non-Network member Newbury Comics.

"We believe the situation is getting out of hand again," says Joe Nardone Jr., VP at Wilkes-Barre, Pa.-based Gallery of Sound. "Every time we turn around, we are forced to deal with inferior product. We are not trying to threaten people: We are just trying to get some sanity back into the business." Nardone argues that if labels want to do an exclusive, they should do it the way it was in advance of the convention, the above-mentioned figure should have at least had the courtesy to phrase the question like this: "When are ya gettin' into NARM?"
ONE-STOP STATUS
Continued from page 87

Eric Weisman, president of Coral Springs, Fla.-based Alliance Entertainment Corp., says that his company is focusing on broadening its horizon beyond the one-stop sector. "We are looking at the vendor-managed inventory area, continuing to push the e-commerce area and are growing our distribution business as well," Weisman states. "Also, the video sector, of which a big portion is DVD, is going to become a bigger part of our business."

Other one-stops have benefited by picking up Valley's independent-store business, label sales executives say, including Universal One-Stop, Norwalk Distributors, Super Discount CDs & DVDs, Central South, Galaxy Music and Dart.

NEED TO ADJUST
Randy Davidson, who runs Nashville-based Central South, says that even though the company didn't push for it, "a certain portion" of the Valley business came its way. Now, with the demise of Valley, for the first time, the Central South wholesale operation is putting a salesman on the road, instead of just relying on telemarketing, he adds.

Gene Rumsey, executive VP at EMI Music Distributors, notes, "A lot of labels didn't get paid money owed them. Other one-stops have benefited from the majors running out of product," says Lang. "More and more, the majors are going elsewhere to get what they need, and those one-stops haven't adjusted to the increase in their business." AEC's Weisman concedes that there have been instances "where our supply would be outstripped by demand."

Looking ahead, Weisman says he expects to see further significant consolidation during the course of this year.

The head of sales at an East Coast major label draws parallels to the independent distribution world when predicting the future. "A long time ago, there were a lot of independent distributors and one-stops, and then the trend went to national distributors and national one-stops," that executive says. "Now, the trend is back to the smaller independent distributors, and that's where it is going to go in the one-stop sector, as well. I think you will see the smaller one-stops making a comeback."
SAN FRANCISCO BEAT

Continued from page 79

Microsoft, as a provider of digital-media technology solutions, can help retailers benefit from digital media and drive sales. For example, Windows Media had a recent promotion involving Paul McCartney, where a digital download was offered to benefit the World Trade Center victims and their families. This also served to promote McCartney's album release at the time.

Sen. Hatch will deliver his keynote address at the annual meeting and business session of the Convention on Monday, "As the former chairman of the Senate Judiciary Committee, and the Committee's current ranking Republican, Senator Hatch has spoken of the need to review the increasing legal tension in the high-technology industry between intellectual-property rights and antitrust laws, an issue of utmost importance to our members. His personal experience as a songwriter and record executive gives him a unique perspective on our industry," says NARM president Pamela Horovitz.

And NARM continues to become more aggressive about lobbying in D.C. "Securing a speaker such as Senator Hatch will give our members an opportunity to make their points of view heard. It is all inextricably connected to our advocacy initiatives," says Donio.

Wade Fenn, president, entertainment and strategic business development, Best Buy Co., scheduled to speak on Tuesday, tells Billboard he will talk about the state of the industry and how it is not to where it is. "It seems that, right now, all of the music-industry constituencies are unhappy. I want to explore some ways we can make this industry run more smoothly and talk about some concepts that might stimulate ideas on how to make it easier for artists to get music to consumers," Fenn says. "I'm talking to a bunch of record companies before I give the speech, so that I represent a variety of views appropriately. The most important voice to be heard, however, is really the consumer voice." He plans to focus on the transformation model from the physical to the digital, and what some of the obstacles are to making that work.

Scheduled Panels

"Information and education are two of the other cornerstones of the Convention," says Chris Christman. On Monday, "Taking Stock of Entertainment's Future," scheduled for Monday, is a bit different this year and will actually be moderated by two Billboard writers, Ed Fenn and Geoff Mayfield. "It's different for us, because it has a little bit of a Wall Street focus. It will look at the entertainment business as a whole," adds Donio.

Another "sexy" panel is being moderated by Ty Braswell, VP, new media, Virgin Records America. "The Seduction of Digital Music...When to Say Yes and When to Say No" (Sunday) will start off with a presentation of trends by Aram Sinnreich, Jupiter Media Metrix. After that, each panelist will provide an example of a hard choice he or she made with regard to digital music this year. The topics expected to be covered will include subscription services, streaming, downloads, CD burning and portability issues. "Rather than focusing on successes and failures, I want to (Continued on page 53)

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E-Commerce Still In The Race

While The Internet Boom Has Subsided, Retailers Continue To Keep A Watchful Eye Online And On The Majors

BY BRIAN GARRITY
NEW YORK—Nontraditional music sales—sales of CDs from online retail, televised 800-numbers and concert sales—rose 30.6% in 2001, despite an overall decline in the music market as a whole. But, as music merchants head into NARM 2002 in San Francisco, the bulk of that nontraditional business—e-commerce—remains an ongoing source of concern.

The reason? While traditional retailers may no longer perceive the likes of Web-based music sellers like Amazon and CDNow as the threat that nontraditional business—e-commerce—remains an ongoing concern.

As the likes of Trans World's FYE, Best Buy—the consumer-electronics retailer that also owns the Musicland Group—and Tower Records attempt to build effective bricks-and-clicks strategies that drive consumers back and forth between their stores and their Web sites, the majors and their corporate owners are in the midst of their own direct-sales initiatives. Those are coming in the form of digital subscriptions via MusicNet and Pressplay. Meanwhile, with physical CDs, they are also attempting to build an increased presence for their record clubs online, and even experimenting with limited direct offers through controlled Web channels.

Notes one leading music-retail executive, "The question from the labels has become, "How much can we skim off the top without fatally wounding our retail partners?' They don't want us to go away because they need us, but they are willing to beat the shit out of us as long as we don't die."

IN-STORE FEATURES

Of course, concerns over the majors encroaching on retailers turf is not a new concept. NARM filed a lawsuit against Sony Music two years ago for embedding links to a Sony e-commerce site on its CDs. (The case was dropped last year.)

But the stakes have risen, in the eyes of many merchants, in the wake of the launch of the major-label subscription services. As of press time, no retailer had yet signed an agreement to distribute MusicNet, Pressplay or any other service, in large part due to a fight over customer control. Simply stated, music retailers are not interested in surrendering their customer information to subscription companies.

"At this point, the deals being offered to the retailer are very short-sighted," says one retailer. "It's 'You turn your customers over to us, we'll give you a piddling commission, and we reserve the right to approach these customers without you on our own behalf anytime thereafter.'"

Meanwhile, brick-and-mortar retailers have been hesitant to bankroll their own services, in part because they view content licenses as too expensive and ultimately "pretty meaningless" in a climate dominated by CD burning, free file-sharing and the inability of any company to create a service that can rival the likes of Morpheus in content selection and ease of use.

Indeed, PJ McNealy, research director for GartnerGroup, points out that while consumers are associating the PC and the Internet with music, they are used to buying a product, not a service like MusicNet or Pressplay or any other subscription offering.

For the most part, brick-and-mortar retailers are focusing their efforts on creating better synergies between their stores and the Web by importing new technology features into the store.

Leading the pack in that effort is Trans World, which last year debuted a new in-store Internet-enabled kiosk system that runs off Microsoft.
E-COMMERCE STILL IN

Continued from page 91

technologies and allows sampling of virtually any title by scanning a barcode. In addition, the retailer's customer-loyalty program, dubbed "Backstage Pass," is also powered by Microsoft and allows for the tracking of consumers' preferences, the awarding of points on purchases and the promotion of special offers and alerts. Users can access the system online at home or at kiosks and listening stations in FYE stores. What's more, a tab within Microsoft's MSN Messenger instant-messaging system will connect users to FYE.com; and Microsoft is also offering an FYE smart-client application that will let customers create playlists with related items, such as song samples, to swap with other MSN Messenger users.

Trans World chairman/CEO Bob Higgins says unifying the online and in-store experience will boost the retailer's brand and its music sales.

NEW TECHNOLOGY

Elsewhere, Virgin Entertainment Group, which bailed out of e-commerce last year, is, in conjunction with partners Microsoft and IBM, rolling out a new kiosk system in its U.S. Virgin Megastores that allows for in-store sampling of digital music, videos and game clips. In other initiatives, Rdio Dot Network is working on extensive sampling systems in Barnes & Noble outlets; Tower is featuring music recommendations from Savage Beast Technologies; and Borders Books & Music stores are testing sampling units, dubbed B Listening stations, that allow shoppers to hear song snippets from every album in the store.

Driving such experimentation are projections from the likes of Jupiter Media Metrix, which estimates that online music revenues will grow to $5.5 billion by 2006, with the bulk of that business coming from the sale of CDs. However, analysts and retailers acknowledge that Internet retailing—which, even with significant growth, accounted for less than 3% of all music sales last year—needs to significantly evolve before such revenue numbers can be attained.

In the meantime, Tower Records COO Stan Goman says traditional e-commerce, while making strides, is in the midst of "leveling out, in what really is a catalog mail-order business. McNealy says all Web merchants are facing the challenge of replicating the rack-browsing experience of the average record store. "Most people don't know what they want when they go into a Tower Records, and that concept of browsing and listening to music has not been fully replicated on the Internet," he says. Jupiter senior analyst Arun Srin- reich says that for music-focused retailers to compete against media companies, as well as more heavily trafficked mass merchant and online-only sellers, they must better execute their bricks-and-clicks strategy by offering more next-generation technology features in their stores and on their sites.

The differentiators for big brick-and-mortar stores now are catalog and pricing. But the Internet does away with those. Consumers are going to find bigger catalog and better pricing by doing a search online. So the real differentiators will have to be things like branding, promotional and marketing prowess, consumer relationships and next-generation feature sets," he says. Retailers like Scott Young, VP/CMO of entertainment for Bestbuy.com, have noted that such offers are part of relationship-building efforts with customers as companies prime the market for legitimate digital music.

But such demands and expenses are creating an increased bifurcation between the handful of large music retailers targeting e-commerce, and eventually subscriptions, and the majority of mid- and small-sized indie merchants struggling with their online strategy. Such players are increasingly bowing out or offering limited informational Web destinations.

Still, despite all the challenges and costs, retailers continue to pursue business opportunities on the Web. Says Tower senior VP Mike Farrace, "When you have a conversion rate that's under 5%—meaning one out of 20 people buys something—you bet your life there's some big upside to be unlocked."

However, Farrace thinks that it is not a proposition of CD sales vs. digital distribution. He says, "Before the full physical goods commerce on the Internet is realized, it will blossom into everything it could be. I think by then the digital marketplace will have to have sorted itself out a little bit."

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focus on the decision-making process. I want to reach the people who are afraid that making the wrong decision will cost them their jobs. If we can help a person just a little, then I think the panel has done its job," says Braswell.

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Retailers And Distributors Explore In Store DVD Security

BY SAM ANDREWS

LONDON—DVD may be one of the best things to happen to the world's entertainment retailers, but it also has its problems. Since the novelty of DVD has worn off, its popularity has grown, so has its rate of theft throughout Europe. Estimates put the size of the problem at as much as 20% shrinkage in stores across Western Europe, while wholesalers report that Euro-American shrinkage rate is believed to be as high as 30% in some stores.

"The market for stolen merchandise is as large as it has ever been. It is almost its own industry now," says Mark Cromb, managing director of retail security specialist the Tag Company, a division of U.K. Entertainment Group (the owner of Silverline Records), says that the deal is a strong statement of support for the relatively new format. "This has certainly got people's attention. Retailers might now be saying that [DVD-Audio] is worth a section in their stores," he says. "Sanctuary was looking to release their catalog in the new format, and we were looking for albums to release. We saw eye to eye on what we wanted to accomplish."


FOOD AND DRINK PROMOS: DreamWorks is teaming with Denny's restaurants and jelly-bean maker Jelly Belly in a promotion for its animated video releases. Beginning this month, consumers who purchase Shrek (an Oscar nominee for best animated feature film and best screenplay based on material previously produced or published) or any other DreamWorks animated feature will be offered free Jelly Belly candy. In April, a "buy one, get one free" coupon for DreamWorks animated films will be available in Denny's kids activity menus. The restaurant chain will also be producing themed children's cups.

Artisan and Dannon Natural Spring Water have joined forces for the Spring Into Health With Dannon and Denise Austin promotion this month. With the purchase of five Dannon multi-packs, consumers can receive the 15-minute video Shape, Stretch and Tone With Denise Austin. A brochure insert describing the video and offering information on other Austin titles will also be included in the multi-packs.

SHRINKAGE TYPES

Cromb is very specific about where the shrinkage occurs: The two main types are shoplifting, followed by employee theft. Shoplifting accounts for approximately 45% in-store crime, while employee theft is responsible for 42%. The remainder is made up of accounting mistakes and damaged product.

Cromb points out that staff theft is a huge problem for home entertainment retailers in particular, because they tend to employ lots of young people who are easily tempted by the goods they stock. The problem has seen retailers turn back to distributors and packaging manufacturers for help, although distributors have not always been sympathetic. One head of a major video distributor chortles, "You know what we always used to say—'A unit stole is a unit sold.' It ain't coming back."

While this distribution head emphasizes that he is joking and that distributors now like to stress the partnership aspect of their relations with retailers, both sides face is to create a response to the mishmash of approaches to in-store security adopted by retailers across Europe.

SECURITY OPTIONS

Currently, there is a host of security products available that ranges from big, lockable, hard-to-open cases to several different—and expensive—types of electromagnetic tags.

Some retailers, such as Woolworths in the U.K., do not opt for a security product at all, preferring to display empty boxes on the shelves and keeping product behind the counter (a process known as "master bagging"). This runs against the retail theory that "live" product encourages faster sales and impulse purchases.

British Assn. of Record Dealers general secretary Bob Lewis sighs at the idea of locker-style cases: "We've been working on this for something like 10 years, beginning with source-tagging CDs at the production line," he says. "We finally decided on an Acousto-Magnetic [AM] tag for U.K. retailers, but when we approached our German counterparts, they wanted a Radio Frequency [RF] one." But an RF tag slows the production line by 50% and was understandably unacceptable to distributors.

So far, no standard security system has found favor among European mass merchants. Each system has inherent problems that are either easy to overcome or impede customers' ability to purchase. It is this that software distributors blame for the lack of an integrated security approach at the replication level. "What do retailers really want?" one distributor asks. "They don't know, but they want us to solve the problem. It's an impossible task.

Throw into the mix the widely differing types of packaging used by the distributors—from Amaray to Digi pak to Snapper Box to Super Jewel cases—and the problem of incorporating a standard security tag in every line becomes even harder.

The issue is taxing several European packaging manufacturers. "What's important to remember at the moment is that DVD and CD are really fast-moving goods," says Vincent Liesegang, managing director of U.S.-based Nexpak's European subsidiary. "You want to have a secure package, but you want to optimize shelf space, have good presentation, and fast sell-through at the counter."

Equally, he says, "the challenge for us is to find a compromise to get a relative level of standardization to support the replication side of it and not drive up costs."

Nexpak already offers a secure case with both VHS and DVD sizes featuring a heavy-duty, reusable box with a security clip that has found a market with rental dealers. It is currently developing a product specifically designed for the sell-through market that can either accommodate a big-keeper case or a disposable lock.

One of the key areas of concern is that whatever solution is employed, it should not affect the shrink wrap surrounding the product. All sides of the industry are aware that any damage to the shrink wrap severely affects consumer attitudes toward gift giving, and it has an equally serious impact on rental returns to the distribution process.

Several packaging companies have been working on a solution. Jose Miguel Burgos at Spain's Estudios Gema says the company has developed a mechanical security device that can be combined with an electromagnetic tag. Burgos also claims that "the anti-theft device does not represent any increase on the price."

AGI Media Packaging in the U.K. has developed a concept that locks its Amaray case shut, requiring the thief to break the plastic to get at the disc, therefore rendering it useless for resale. Managing director Stefan Pijanowski says tests have already been conducted with a variety of retailers and there are plans to launch a fully developed product in the middle of the year.

At best, Pijanowski believes that packaging security is only part of the solution. Retailers have to be proactive when it comes to security, he says, with a highly visible staff and no hidden areas in stores. He believes that if these core issues are not addressed, theft could become as serious a problem as piracy.
## Billboard Top VHS Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Label/Distributing Label</th>
<th>Number 1</th>
<th>Weekly Release</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>PETER PAN (SPECIAL EDITION)</td>
<td>Animated</td>
<td>1 Week &amp; Number 1</td>
<td>1953</td>
<td>G</td>
</tr>
<tr>
<td>BALTO: WOLF QUEST</td>
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<td>19.99</td>
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<td>SHREK</td>
<td>Animated</td>
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<td>PG</td>
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<td>THE PRINCESS DIARIES</td>
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<td>2001</td>
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<td>BABY TAKE A BOW</td>
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<td>EXIT WOUNDS</td>
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<td>2001</td>
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<td>Shirley Temple</td>
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<td>DRIVEN</td>
<td>Sylvester Stallone</td>
<td>2001</td>
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<td>Jackie Chan, Chris Tucker</td>
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<td>ANASTASIA</td>
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<td>MVP 2: MOST VERTICAL PRIMATE</td>
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<td>R</td>
<td>19.96</td>
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<td>NOW</td>
<td>Johnny Depp, Penelope Cruz</td>
<td>2001</td>
<td>R</td>
<td>14.04</td>
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<tr>
<td>SHE'S ALL THAT</td>
<td>Fredric Prinze Jr., Rachel Leigh Cook</td>
<td>1999</td>
<td>PG</td>
<td>13.99</td>
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<td>PAC SHAKUR: BEFORE I WAKE</td>
<td>Tupac Shakur</td>
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<td>DR. DOLITTLE 2</td>
<td>Eddie Murphy</td>
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<td>2001</td>
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<td>THUMBELINA</td>
<td>Animated</td>
<td>1994</td>
<td>G</td>
<td>9.98</td>
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<td>THE BIBLE</td>
<td>John Huston, Peter O'Toole</td>
<td>1966</td>
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<td>9.98</td>
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<td>COYOTE UGLY</td>
<td>Piper Perabo, Adrian Grenier</td>
<td>2000</td>
<td>PG-13</td>
<td>14.99</td>
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<td>AN EXTREMELY GOOFY MOVIE</td>
<td>Blue's Clues</td>
<td>2002</td>
<td>NR</td>
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## Billboard Top DVD Sales

<table>
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<th>Weekly Release</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>DON'T SAY A WORD</td>
<td>Michael Douglas</td>
<td>2001</td>
<td>R</td>
<td>27.96</td>
</tr>
<tr>
<td>HARDBALL</td>
<td>Kevin Reeves</td>
<td>2001</td>
<td>PG-13</td>
<td>29.99</td>
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<tr>
<td>&quot;Q&quot;</td>
<td>Mekhi Phifer, Josh Hartnett</td>
<td>2001</td>
<td>R</td>
<td>24.99</td>
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## Billboard Top Video Rentals

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REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK CALL BILLBOARD CLASSIFIED TODAY 1-800-233-7524 OR 646-854-4697
Nashville Mourns ‘The Dean’

Harlan Howard’s Peers And Former ‘Juveniles’ Remember His Contributions

BY PHYLLIS STARK

NASHVILLE—Harlan Howard, who died at age 74 March 3 in Nashville, once described country music as “three chords and the truth.” The hundreds of classic songs that the legendary songwriter, composer and producer proved his point.

Alternately known as “the dean of Nashville songwriters” and “the Irving Berlin of country,” Howard penned more than 4,000 songs in a career that spanned five decades. Among his best-known compositions are “I Fall to Pieces” and “Got a Tiger by the Tail,” which were first recorded by Patsy Cline and Buck Owens, respectively. Owens says of Howard’s death, “The world has lost its greatest songwriter ever.”

Among the numerous other acts that cut Howard’s songs are the Judds, Patty Loveless, Rodney Crowell, Pam Tillis, Reba McEntire, Conway Twitty, Burt Ives, Kitty Wells, Trisha Yearwood, George Jones, Bobby Darin, and Willie Nelson.

Howard was inducted into both the New York-based National Songwriters Hall of Fame and the Country Music Hall of Fame in Nashville in 1997, after joining the Nashville Southern Label and Music Registry in 1972. BMI president/CEO Frances W. Preston says, “He understood the spirit of creative collaboration and was willing to share his melodies and his words with other songwriters—those who were his contemporaries and those who came to ‘the master’ to learn the art. He was generous with his gifts, and another generation of successful songwriters is grateful to him for showing them the way.”

SPACE-TIME SONGWRITER

Howard, who had experienced only nine years of formal education, moved in 1955 from the Michigan farm where he grew up to Los Angeles, where he worked as a forklift operator and wrote songs in his spare time. He had his first hit in 1958, when Charlie Walker recorded “Pick Me Up on Your Way Down.” The following year, both country singer Ray Price and pop artist Guy Mitchell recorded Howard’s “Heartaches by the Number,” scoring simultaneous hits on the country and pop charts.

In 1960, Howard moved to Nashville with his then-wife, singer Jan Howard, and three adopted sons. He quickly became entrenched in the music community here, and his career skyrocketed.

“I am devastated by the loss of my friend and old writing partner,” singer Hank Cochran says. “He was the master of the country song. This town and the country music will never be the same.”

Howard recorded several albums of his own material, including Mr. Songwriter and Down to Earth on RCA and Harlan Howard Sings Harlan Howard on Capitol. Several other artists also cut full albums of Howard’s songs, including Waylon Jennings’ 1967 RCA album Waylon Sings Of Harlan and Buck Owens’ Buck Owens Sings Harlan Howard on Capitol in 1961. In his later years, Howard remained a mentor to up-and-coming young songwriters, whom he called “juvenile.”

He and his fifth wife, Melanie, ran the small publishing company Harlan Howard Songs in Nashville. Songwriter Matraca Berg says, “Harlan was the standard we held ourselves up to. The profession is going to miss him.”

His songs include “Waylon Jennings” and “Ain’t No Good In Me” and have been recorded by thousands of acts, including Willie Nelson, George Jones, Johnny Cash, Dolly Parton, Trisha Yearwood, Tim McGraw, and many others.

A private funeral service was held March 6 in Nashville. A memorial service is scheduled for March 19 at Nashville’s Ryman Auditorium from 2 p.m. to 4 p.m. In lieu of flowers, the family is requesting donations be made to the Harlan Howard Music Scholarship Fund, which has been set up at SunTrust Bank’s Music Row office in Nashville.
MJ'S MOVIE EMPEROR: Michael Jackson is taking another shot at becoming a movie mogul. The top superstars' Neverland Entertainment has inked a $15 million-$20 million investment/partnership deal with Montreal-based MIP World- wide Entertainment to produce films under the newly created moniker Neverland Pictures.

Jackson's two previous film-produc tion companies—the now defunct Nation Films (which had a first-look deal with Columbia Pictures) and Michael Jackson Productions—were launched to much fanfare in the early '90s by MPTV. But ultimately, neither yielded any theatrical releases.

"The big issue with Michael is that he wanted control, which stu- dios don't really allow," explains movie producer Raju Patel, who heads Neverland Entertainment with Jackson. "He wanted to build a new company from scratch." Patel's credits include the films Bachelor Party, The Jungle Book, and The Adventures of Pinocchio.

In a prepared statement, Jackson said, "My favorite movies, such as Raja's Jungle Book and Pinocchio, were re-imagined as major features and were produced outside the tradi- tional studio system. Films have always been a passion for me as a fan and as an artist."

"We're looking to do movies in any genre—as long as they're commer cial and good films," says MPTV principal Mark Damon, a producer whose film credits include The Muskeeter, Short Circuit, and 9.

Damon adds that Jackson "will be directly involved in choosing scripts, and he could possibly direct: And if there's a script that comes along that's right for the Michael Jackson persona, he might star in the movie.

The biggest challenge for us is to find films that appeal to the do- mestic and international marketplace.

Damon would neither confirm nor deny reports that The United States of Leland, featuring Kevin Spac ey, will be among Never- land Pictures' first releases. However, Patel says that Neverland's first feature film release is expected by summer 2003.
What a trip.

Congratulations to our partners LUKE LEWIS, the entire LOST HIGHWAY crew and ARTISTS for always taking the road less traveled.

ALBUM OF THE YEAR
O Brother, Where Art Thou? - Soundtrack
VARIOUS ARTISTS

BEST FEMALE ROCK VOCAL PERFORMANCE
"Get Right With God" LUCINDA WILLIAMS

BEST MALE COUNTRY VOCAL PERFORMANCE
"O Death" RALPH STANLEY

BEST COUNTRY COLLABORATION WITH VOCALS
"I Am A Man Of Constant Sorrow" DAN TYMINSKI, HARLEY ALLEN & PAT ENRIGHT (THE SOGGY BOTTOM BOYS)
O Brother, Where Art Thou? - Soundtrack
VARIOUS ARTISTS

BEST COUNTRY ALBUM
Timeless - Hank Williams Tribute
VARIOUS ARTISTS

BEST TRADITIONAL FOLK ALBUM
Down From The Mountain
VARIOUS ARTISTS

BEST COMPILATION SOUNDTRACK ALBUM FOR A MOTION PICTURE TELEVISION OR OTHER VISUAL MEDIA
"O Brother, Where Art Thou?" VARIOUS ARTISTS

PRODUCER OF THE YEAR, NON-CLASSICAL
T BONE BURNETT
O Brother, Where Art Thou? - Soundtrack
VARIOUS ARTISTS

Dram recordings
MUSIC GROUP
T I N I R L Y R U S K COMPANY
LOST HIGHWAY

World Radio History
A TOUGH RACE TO CALL: When the new Alanis Morissette album came to market, it looked pretty much a shoe-in to bow with first-place honors on The Billboard 200. Then grass green O Brother, Where Art Thou? turned heads by winning the award of the year Grammy Award during a telecast in which three of the soundtrack's songs were performed, and we suddenly had a race.

There have been closer finishes than this—one-in which Morissette's Under Rug Swept emerges with a 6,000-unit lead, but the 2.9% gap was close enough to confound at least a couple of reliable chart prognosticators, who called for O Brother to pull an upset. Swept prevails, though, 215,000 units to 209,000, edging O Brother's 151,000-unit increase (15-2), one of the largest awards-related spikes generated in the 11 years that Billboard has utilized SoundScan data.

Although Morissette was the best-seller at traditional music stores, leading that sector with a 36% gain, O Brother topped Morissette at mass merchants by an identical margin of 35.4%.

Swept's start is the 12th-largest week of Morissette's career. It represents more units than 1999's MTV Unplugged sold in its first four weeks combined. Her last studio album started with 469,000 in 1998 and had two other weeks when it sold more than this week's total. Her 1995 Maverick debut, Jagged Little Pill, had eight weeks larger than Swept's opener on its way to becoming the biggest-selling album of the '90s.

GRAMMYS' GRAND SLAM: Despite a big ratings slide from 2001's TV numbers and pans from critics and attendees, music retailers say the 2002 Grammy Awards delivered more sales impact than last year's show (see story, parade, an honor underlined by the re-entry on No. 5. O Brother, Where Art Thou? is obviously the grand marshal of the Grammy parade, an honor underlined by the re-entry at No. 127 of companion album Down From the Mountain (up 110%) and the advance of participant Alison Krauss (123-81, up 51%).

Yes, Santana spun a larger gain when the band's chart-topper Supernatural padded its lead with a mind-boggling 364,000-unit uptick after a multi-award Grammy night in 2000. And, in 1994, Toni Braxton made two flashy dashes to the chart's summit after performances on both the American Music Awards (7-1, up 28%) and the Grammmys (8-1, up 31%)—back in the day when an act was allowed to sing at both awards shows. But O Brother's Greatest Gift spurt is still impressive, as it more than triples its prior-week sales (up 258,000) to outmuscle the boosts that Lauryn Hill and Alanis Morissette realized after their big Grammy nights—the former seeing a 112,000-unit spike in 1999 and the latter stalling at 87,000-unit increase in 1998.

This year's Grammy Awards broadcast really reushuffled The Billboard 200's top 20, where units at least double compared with the prior week for Alicia Keys (20-4), U2 (28-10), India.Arie (32-14), and this year's Grammy Nominees album (31-13), while creating ripples on most of the album charts.

Mary J. Blige bullets at No. 20 on the big chart and would have moved up, were it not for the four new albums that bow ahead of her. She (5-8) and India.Arie also storm Top R&B/Hip-Hop Albums (21-11), where Keys is the Greatest Gainer (19-9, up 84% at core R&B stores). Another Grammy leaps on The Billboard 200 belong to Pacey winner Train (97-37, up 153%), Nelly Furtado (63-38, up 52%), 'N Sync (69-66), Dave Matthews Band (86-70), and David Gray (165-148). Aside from the single imprint has reigned for seven straight weeks since Faith Hill's "The Way You Love Me" and Chad Brock's "Yes!" posted four weeks and three weeks, respectively, at No. 1 for Warner Bros. in spring 2000. Should McGraw collect a second week atop the chart, Curb will be the first imprint to accrue two months at No. 1 since Lonestar's "Amazed" did so for BNA in summer 1999.

COUNTRY'S LAST LIGHT: A duet at the closing ceremony of the Olympic Winter Games elevates Josh Groban and Charlotte Church. He advances 100-50 on The Billboard 200 with an 86% gain, while she re-enters at No. 150, up 56.6% ... A Love With No Begin and Kelly visit and continued growth by her latest single (23-21 on Top 40 Tracks) rally a Billboard 200 peak for Michelle Branch (67-54).

SINGLE'S MINDED: COUNTRY UP: Tim McGraw is the first artist in two decades to replace himself at No. 1 on Hot Country Singles & Tracks, as "The Cowboy in Me" roars 3-1, pushing his chart-topping duet with Jo Dee Messina, "Bring On the Rain," to No. 3. McGraw's accomplishment echoes a benchmark last accomplished on this chart by Willie Nelson in May 1982, when "Just to Satisfy You"—a duet with Waylon Jennings—placed his "Always on My Mind" after a two-week stretch at No. 1.

McGraw's solo single gains 268 detections and hops over Brooks & Dunn's "The Long Goodbye," which is lodged at No. 2 for a second week. The duo's horse in the No. 1 race gains 99 spins but finishes 102 detections short of McGraw's total. "Goodbye" is hanging tough, even though it has spent five more weeks on the chart than "Cowboy," which needed 16 weeks to reach No. 1.

McGraw's victory stretches Curb's No. 1 streak to seven weeks, following five weeks by Steve Holy's "Good Morning Beautiful" and a week at the top with the Messiaca/McGraw duet. No single imprint has reigned for seven straight weeks since Faith Hill's "The Way You Love Me" and Chad Brock's "Yes!" posted four weeks and three weeks, respectively, at No. 1 for Warner Bros. in spring 2000. Should McGraw collect a second week atop the chart, Curb will be the first imprint to accrue two months at No. 1 since Lonestar's "Amazed" did so for BNA in summer 1999.

NOBODY'S FOOL: Ashanti sets a precedent this issue on the Hot R&B/Hip-Hop Singles & Tracks chart, as she is the first female artist in the SoundScan/Broadcast Data Systems era to have three singles simultaneously in the top 10. Her lead single, "Foolish," jumps I-3-4, propelled in part by the retail launch of the 12-inch vinyl. "Foolish" debuted early with street-date violations at No. 28 on Hot R&B/Hip-Hop Singles and Sales and advances this issue to No. 7. As a result, the title automatically nails the Greatest Gain-
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<tr>
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*Note: The table represents the weekly top 40 songs on the Billboard Hot 100 chart for the week ending March 16, 2002. The table includes artist names, song titles, peak positions, and last chart week data.*
CONGRATULATIONS to the artists

O BROTHER, WHERE ART THOU?

ALBUM of the YEAR
Best Compilation Soundtrack
Best Male Country Vocal
Ralph Stanley “O Death”
Best Country Collaboration
The Soggy Bottom Boys “I Am A Man of Constant Sorrow”

T BONE BURNETT
Producer of the Year, Non-Classical

Timeless
HONORING THE MUSIC OF HANK WILLIAMS

Best Country Album

LUCINDA WILLIAMS
Best Female Rock Vocal Performance
“Get Right With God”

DOWN FROM THE MOUNTAIN
Best Traditional Folk Album

THANK YOU to all the Grammy voters
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</table>
### Top Jazz Albums

| Artist | Title | Number | Week | Sales
|--------|-------|--------|------|------|
| Diana Krall | The Look Of Love | 1 | 16 | 50,000
| Tony Bennett | Playin' With My Friends: Bennett Sings The Blues | 2 | 16 | 21,000
| Harry Connick, Jr. | Songs I Heard | 3 | 16 | 3,000
| Ramsey Lewis & Nancy Wilson | Meant To Be | 4 | 16 | 9,000
| Harry Connick, Jr. | 16 | 16 | 15,000
| Various Artists | Pure Jazz | 17 | 16 | 10,000
| Thievery Corporation | Sounds From The Verve Hi-Fi | 18 | 16 | 7,000
| Stan Getz | Getz For Lovers | 19 | 16 | 5,000
| Steve Tyrell | Standard Time | 20 | 16 | 3,000
| Diane Reeves | The Best Of Diane Reeves | 21 | 16 | 1,000
| Jane Monheit | Come Down With Me | 22 | 16 | 1,000
| Etta James | Blue Gardenia | 23 | 16 | 1,000
| John Coltrane | Coltrane For Lovers | 24 | 16 | 1,000
| New | Stanton Moore | 25 | 16 | 1,000
| Various Artists | The Best Of Ken Burns Jazz | 26 | 16 | 1,000
| Alex Fletcher Callaway | Signature | 27 | 16 | 1,000
| Charlie Haden | Nighttime | 28 | 16 | 1,000
| Louis Armstrong | Ken Burns Jazz - The Definitive Louis Armstrong | 29 | 16 | 1,000
| Billie Holiday | Ken Burns Jazz - The Definitive Billie Holiday | 30 | 16 | 1,000
| Soundtrack | Finding Forrester | 31 | 16 | 1,000
| Stan Getz | Getz Plays Jobim: The Girl From Ipanema | 32 | 16 | 1,000
| Diane Reeves | The Calling: Celebrating Sarah Vaughan | 33 | 16 | 1,000
| Various Artists | Never Never Land | 34 | 16 | 1,000
| Janis Siegel | I Wish You Love | 35 | 16 | 1,000

### Top Classical Albums

| Artist | Title | Number | Week | Sales
|--------|-------|--------|------|------|
| Andrea Bocelli | Cielo Di Toscana | 1 | 16 | 30,000
| John Williams | American Journey | 2 | 16 | 25,000
| Charlotte Church | Enchanting Classics | 3 | 16 | 20,000
| Sarah Brightman | Classics | 4 | 16 | 15,000
| Daniel Rodriguez | The Spirit Of America | 5 | 16 | 10,000
| Bond | A Beautiful Mind | 6 | 16 | 10,000
| Soundtrack | Perpetual Motion | 7 | 16 | 10,000
| Russell Watson | The Voice | 8 | 16 | 10,000
| Various Artists | Classical Hits | 9 | 16 | 10,000
| Sarah Brightman | La Luna | 10 | 16 | 10,000
| Soundtrack | Gorod | 11 | 16 | 10,000
| Various Artists | Cielo Di Toscana (With Spanish Tracks) | 12 | 16 | 10,000
| Tann Dun Featuring Yo-Yo Ma | Crouching Tiger, Hidden Dragon | 13 | 16 | 10,000
| YES | Magnification | 14 | 16 | 10,000

### Top Contemporary Jazz Albums

| Artist | Title | Number | Week | Sales
|--------|-------|--------|------|------|
| Norah Jones | Come Away With Me | 1 | 16 | 20,000
| Pat Metheny Group | Speaking Of Now | 2 | 16 | 15,000
| Boney James | Rite | 3 | 16 | 10,000
| Chris Botti | Night Sessions | 4 | 16 | 10,000
| Bela Fleck & The Flecktones | Live At The Quick | 5 | 16 | 10,000
| Various Artists | Hidden Beach Recordings Presents: Unwrapped Vol. 1 | 6 | 16 | 10,000
| Walter Beasley | Rendezvous | 7 | 16 | 10,000
| Various Artists | Ubervol | 8 | 16 | 10,000
| David Benoit | Fuzzy Logic | 9 | 16 | 10,000
| Peter White | Glow | 10 | 16 | 10,000
| Andre Ward | Feel You | 11 | 16 | 10,000
| St. Germain | Twilight | 12 | 16 | 10,000
| Herb Alpert | Definitive Hits | 13 | 16 | 10,000
| Acoustic Alchemy | AAAM | 14 | 16 | 10,000
| David Lanz | Finding Paradise | 15 | 16 | 10,000
| Paul Taylor | Hypnotic | 16 | 16 | 10,000
| Tower Of Power | The Very Best of Tower Of Power - The Warner Years | 17 | 16 | 10,000
| Larry Carlton | Deep Into It | 18 | 16 | 10,000
| Brian Culbertson | Nice & Slow | 19 | 16 | 10,000
| Ricks Elliot | Crush | 20 | 16 | 10,000
| Jimmy Smith | Hidden Beach Jazz Dezetten | 21 | 16 | 10,000
| Various Artists | Deep Blue | 22 | 16 | 10,000
| Various Artists | Sweet Love - Smooth Jazz | 23 | 16 | 10,000
| Pamela Williams | Evolution | 24 | 16 | 10,000
| Marcus Miller | M Squared | 25 | 16 | 10,000

### Top New Age Albums

| Artist | Title | Number | Week | Sales
|--------|-------|--------|------|------|
| Enya | A Day Without Rain | 1 | 16 | 25,000
| The John Tesh Project | Pure Hymns | 2 | 16 | 20,000
| Jim Brickman | Simple Things | 3 | 16 | 15,000
| Ben Sidran | Across An Ocean Of Dreams | 4 | 16 | 10,000
| Various Artists | If I Could Tell You | 5 | 16 | 10,000
| Yanni | Snowfall | 6 | 16 | 10,000
| Various Artists | Very Best Of Yanni | 7 | 16 | 10,000
| Various Artists | Pure Moods III | 8 | 16 | 10,000
| David Arkenstone | Visionary | 9 | 16 | 10,000
| Various Artists | Native Flute | 10 | 16 | 10,000

### Top Classical Crossover

| Artist | Title | Number | Week | Sales
|--------|-------|--------|------|------|
| Andrea Bocelli | Cielo Di Toscana | 1 | 16 | 30,000
| John Williams | American Journey | 2 | 16 | 25,000
| Charlotte Church | Enchanting Classics | 3 | 16 | 20,000
| Sarah Brightman | Classics | 4 | 16 | 15,000
| Daniel Rodriguez | The Spirit Of America | 5 | 16 | 10,000
| Bond | A Beautiful Mind | 6 | 16 | 10,000
| Soundtrack | Perpetual Motion | 7 | 16 | 10,000
| Russell Watson | The Voice | 8 | 16 | 10,000
| Various Artists | Classical Hits | 9 | 16 | 10,000
| Sarah Brightman | La Luna | 10 | 16 | 10,000

### Top Classical Budget

| Artist | Title | Number | Week | Sales
|--------|-------|--------|------|------|
| Various Artists | Romance: An Evening For The Millenium | 1 | 16 | 15,000
| Various Artists | Chess: The Definitive Collection | 2 | 16 | 10,000
| Various Artists | The Best Of Verdi | 3 | 16 | 10,000
| Various Artists | Verdi: The Best Of Verdi | 4 | 16 | 10,000

### Top Classical Midline

| Artist | Title | Number | Week | Sales
|--------|-------|--------|------|------|
| Various Artists | Classics You Need | 1 | 16 | 15,000
| Various Artists | Classics You Need | 2 | 16 | 10,000

### Top Classical<br>

| Title | Number | Week | Sales
|-------|--------|------|------|
| The Best Of Bach | 1 | 16 | 15,000
| The Best Of Beethoven | 2 | 16 | 10,000
| The Best Of Mozart | 3 | 16 | 10,000

### Top Songs

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*Albums with the highest sales gains this week. RIAA certification for latest shipment of 150,000 units (Diamond).*
### Top Independent Albums

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<td>EARTHLIGHT</td>
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<td>1</td>
<td>DRUM &amp; BASS REPUBLIC</td>
<td>Full Collapse</td>
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<td>JOHN TESH</td>
<td>A Deeper Faith</td>
<td>ESSENTIAL RECORDINGS</td>
<td>170110/17.98</td>
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<td>1</td>
<td>THE HIGH &amp; THE MIGHTY</td>
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<td>JIMMY DEAN</td>
<td>Hold Me</td>
<td>MUSIC BY THE NUMBERS</td>
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<td>BOSTON</td>
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<td>INTERSTATE</td>
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<td>HANK WILLIAMS III</td>
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<td>HANNAH</td>
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<td>OUT OF EDEN</td>
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<td>WARNER BROS RECORDS</td>
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### Greatest Gainer

- MTV Unplugged
- White Blood Cells
- XX
- Love Is Here
- Source Tags & Codes
- MTV Unplugged
- White Blood Cells
- XX
- Love Is Here
- Source Tags & Codes

### Hot Shot Debut

- A Deeper Faith
- Pure Hymns
- The Process Of Belief
- Animosity
- The Irish Tenors: Ellis Island
- Love Machine
- Platinum In Da Ghetto
- The Places You Have Come To Fear The Most
- Ultrasound
- Lucky 7

### Heatseekers

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</tr>
<tr>
<td>9</td>
<td>KASEY CHAMBERS</td>
<td>Barricades &amp; Brickwalls</td>
<td>SPOTLIGHT</td>
<td>170110/17.98</td>
<td>35</td>
<td>1</td>
<td>DANIEL RODRIGUEZ</td>
<td>The Spirit Of America</td>
</tr>
<tr>
<td>10</td>
<td>COURSE OF NATURE</td>
<td>Play It Loud</td>
<td>SPOTLIGHT</td>
<td>170110/17.98</td>
<td>37</td>
<td>1</td>
<td>SITAR</td>
<td>The Best Of Sitar</td>
</tr>
<tr>
<td>11</td>
<td>LINDA EDER</td>
<td>Through The Eyes</td>
<td>SPOTLIGHT</td>
<td>170110/17.98</td>
<td>40</td>
<td>1</td>
<td>DAVE ROSS</td>
<td>The Very Best Of Dave Ross</td>
</tr>
<tr>
<td>12</td>
<td>DAVE CROWDER BAND</td>
<td>Can You Hear Us?</td>
<td>SPOTLIGHT</td>
<td>170110/17.98</td>
<td>41</td>
<td>1</td>
<td>NICKEL CREEK</td>
<td>Nickel Creek</td>
</tr>
<tr>
<td>13</td>
<td>PETE YORN</td>
<td>Musicwithmostofit</td>
<td>SPOTLIGHT</td>
<td>170110/17.98</td>
<td>42</td>
<td>1</td>
<td>JANET JACKSON</td>
<td>The Best Of Janet Jackson</td>
</tr>
<tr>
<td>14</td>
<td>LINDA EDER</td>
<td>Pure Hymns</td>
<td>SPOTLIGHT</td>
<td>170110/17.98</td>
<td>43</td>
<td>1</td>
<td>SITAR</td>
<td>The Best Of Sitar</td>
</tr>
<tr>
<td>15</td>
<td>AND YOU WILL KNOW US BY THE TRAIL OF DEAD</td>
<td>The Cells</td>
<td>SPOTLIGHT</td>
<td>170110/17.98</td>
<td>45</td>
<td>1</td>
<td>CONFIDENTIAL</td>
<td>The Best Of Confidential</td>
</tr>
</tbody>
</table>

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**Notes:**
- Billboard's Heatseekers chart lists the best-selling titles by new and developing artists. Albums with the greatest sales gains this week are included on this chart.
- The chart is based on sales data for the previous week.
- Labels and number/Distributing label for this chart include: Universal, Sony, Warner Bros., Epic, and more.

**New artists eligible for New Artist Heatseekers awards are listed on this chart.**
The article reports on the Billboard Top Internet Album Sales for March 15, 2002. It lists the top albums by artist, title, and some additional information such as certification levels and Hot 200 chart positions. The Certification Levels are:

- **Platinum**: Shipments of 1 million albums
- **Multi-Platinum**: Shipments of 10 million albums
- **Gold**: Shipments of 500,000 albums

The article also notes that albums certified Gold, Platinum, and Multi-Platinum are highlighted, and the chart positions indicate their performance on the Billboard charts.
Mania Morissette: B200 1; INT 1; PCA 12; Ayo 5; Mr. Gzus: RS 59
Mr. Cheeks: RBA 58; Hioo 17; HA 32; HSS 2; RA
Mr. Low Down: HSS 55; RP 11; RS 18
Yolandita Monge: LPS 31; TSS 38
Ms. Jade: RA 63; RBH 71
John Mellencamp: Ayo 19
Method Man: Hioo 91; HSS 544; RA 65; 70; RBH
Metallica: PCA 9
Tim McGraw: 13200 60, 130; CA 5; 17; CCA 13; CS
Reba McEntire: CA 30; CS 36
Nicole J. McCloud: DS 16
Delbert McClinton: BL 2; CA 63
Martina McBride: B200 100; CA 12; CS 4; Hioo
Bob Marley: PCA 18; RE 1, 15
Barry Manilow: 8200 21; IND 18; I NT 2; AC 28
Lonestar: B200 168; CA 22; CCA 24; AC 4; CS 29
Little Big Town: CS 51
Lil' Romeo: Hioo 81; HSS 3; RBH 48; RS
The LUT Church Choir: GA 33
Lyle Lovett: CA 68
Liberacion: LA 29; RMA 18; LT 20; RMS 6

MARCH 16

CHRISTOPHER POPPEN: CL 15
Alexandre Pires: HS 39; LA 6; LPA 3; LPS 2, 5; LT
Point Of Grace: CC 34

PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY:

NOVEMBER 2001

CHRISTOPHER POPPEN:

VINTAGE ARTISTS ON THE BILLBOARD 200

Body & Soul: No Control: 179
City Of Shell: Sing Alongside Me: 143
Grammy Nominees 2002: 11
Now 8: 37
Rylie Or Die Vol. III: In The "B" We Trust: 126
So Sad: A Worship... - Volume 2
The Source Presents Hip Hop Hits - Volume II
Totally Country: 17 New Chart-Topping Hits: 8
Total Tracks: 2001: 90
WOW Gospel 2002: The Year's Top Gospel Artists And Songs
WOW Hits 2002: The Year's Top Christian Artists And Hits: 559
<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Week's Expanded Sales</th>
<th>Week's Airplay</th>
<th>Sales or Airplay Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Ain’t It Funny</td>
<td>Jennifer Lopez Featuring Ja Rule</td>
<td>7 Weeks &amp; No 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>GOOD MORNING BEAUTIFUL</td>
<td>Bobby Brown</td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Young</td>
<td>2Pac</td>
<td>55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Break Ya Neck</td>
<td>Jagged Edge Featuring Missy Elliott</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ANYTHING</td>
<td>John Legend</td>
<td>57</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>A NEW DAY HAS COME</td>
<td>Orianthi</td>
<td>57</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>ROC THE MIC</td>
<td>Ludacris featuring Stevie J Brown</td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>PASS THE CURVATURE PART II</td>
<td>Busta Rhymes Featuring Diddy &amp; Pharrell</td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>TAPES TASTES SO SWEET</td>
<td>Celine Dion</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>SOME DAYS YOU GOTTA DANCE</td>
<td>Jody Watley</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>J’M MOVIN’ ON</td>
<td>Rascal Flatts</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>SATURDAY (OOH OOOOH!)</td>
<td>Ludacris featuring Stephy Brown</td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>ONE LOVE</td>
<td>The Genius Allstars</td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>I’M NOT A CAR (PART ONE)</td>
<td>Foxy Brown featuring Missy Elliott</td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>SWING YOUR LUV</td>
<td>Al Green</td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>MY MUSIC</td>
<td>Usher</td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>WHAT IT TAKES</td>
<td>Tom Jones</td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>I’M NOT A CAR</td>
<td>Foxy Brown featuring Missy Elliott</td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>CAN’T FIGHT THE MOONLIGHT</td>
<td>LeAnn Rimes</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>LIT UP THE MOONLITE</td>
<td>Nicki Minaj</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>7 WEEKS</td>
<td>Nick Cannon</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>FAMILY AFFAIR</td>
<td>Mary J. Blige</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>GET THE PARTY STARTED</td>
<td>Pink</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>HANDS CLEAN</td>
<td>Al Green</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>NOTHING IN THIS WORLD</td>
<td>Keke Wyatt Featuring Avant</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>MY RAINBOW</td>
<td>Brandy</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>ROLL OUT (MY BUSINESS)</td>
<td>Ludacris</td>
<td>30</td>
<td></td>
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<tr>
<td>30</td>
<td>ANY OTHER NIGHT</td>
<td>Shania Twain</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>UNDERNEATH YOUR CLOTHES</td>
<td>Jimmy Eat World</td>
<td>30</td>
<td></td>
<td></td>
</tr>
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<td>32</td>
<td>HOW IT FEELS</td>
<td>Mary J. Blige</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>30</td>
<td></td>
<td></td>
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<td>WELCOME TO THE JUNGLE</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>THE WORLD (PART ONE)</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>MY LOVE</td>
<td>Faith Evans</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>DRIVE (FOR DADDY GENE)</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>38</td>
<td>INTO THE WORLD</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td>I’M NOT A CAR (PART TWO)</td>
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<td>UNDERNEATH YOUR CLOTHES</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>42</td>
<td>THE MIDDLE</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>43</td>
<td>CRAWLING IN THE DARK</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td>IN ANOTHER WORLD</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>BROTHER Q</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>CHICKEN POCKETS</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>I’M NOT A CAR</td>
<td>30</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>50</td>
<td>我愛你</td>
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<td></td>
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<td></td>
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</table>
ready chickens and sausage—Cajun Mardi Gras traditionally showcases the area's finest Cajun and zydeco bands. Many of the musicians playing the transcendent, mostly acoustic accordion- and fiddle-based music during February at this year's Mardi Gras festivities were quite young—some not even high-school age.

"I think the golden age of Cajun music is back," says Mark Layne, sales manager at Ville Platte, La., station KVPI and host of the daily Cajun Rendezvous show in French, as well as the long-running Saturday-Morning Jam. Musicians and costumed Mardi Gras participants spill out of the packed Savoy Music Center and into the front yard during the Saturday-Morning Jam. Musicians and costumed Mardi Gras participants spill out of the packed Savoy Music Center and into the front yard during the Saturday-Morning Jam.

Marc Savoy cuts to the magnetic core of Cajun music and to why its singular mix of joy and sadness attracts both those who are Cajun-born andNative Americans from many others around the world who have come under its infectious spell from outside the culture. It "bites and burns and blisters the heart," as Pierre V. Daigle described Cajun music in his aptly titled 1972 book, Tears, Love and Laughter—The Story of the Cajuns and Their Music.

Marc Savoy, who authored the encyclopedic 1986 tome Cajun Music—A Rzhoolie Legend, says, "There seems to be this kind of underlying drone you hear beneath the music that for some reason makes you feel emotionally connected to all the other music in the world, like Celtic or old French music. On top of that is all the power and energy and the pain that cries out of the voices of the singers, plus the innominate joy that radiates from the party songs.

Cajun music, in essence, is a manifestation of in-common humanity." Joél and [yellow Red Stick Rambler fiddler] Linsay Young both grew up and immersed themselves in their families' music traditions. "From Cajun to Western swing, these cultural bommies bring us a refreshing new chapter to the continuing creativity of Louisiana music," Savoy adds. "They embrace other forms, but they're an extension of the Cajun culture."

Joel Savoy says, "It was just there for me to pick up, with every kind of instrument around me. I learned to like accordion and I started playing fiddles together when we were 6 or 7 and always clicked. Then we went to college in Baton Rouge [La.] and got lucky and met the right people."

The Ramblers' sound includes Cajun fiddle tunes à la Dewey Balfa and fiddle late great fiddler Dennis McGee, Western swing from the likes of Bob Wills, and hot '20s and '30s New York jazz after such luminaries as Django Reinhardt. Another young Cajun act, Moise & Alida Vator, has likewise expanded its repertoire from its traditional roots.

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The current zydeco, Ardoin continues, is "not the so-called 'nouvelle,' which implies that we don't know what we're doing, or what we're on. That's yesterday, but for the most part, it's the same as it ever was. We still borrow from the popular music and trends of the day, and I'm trying to do everything I can to make it not just 'Livin' la Vida Loca,' because it has an opportunity to blow up like saltas: It's party music that can't be denied, with a dance and culture to go with it. Once it gets media attention, it can be readily accessible and has no choice but to blow up.

Ardoin is the older brother of Chris Ardoin, for whom he played drums in Chris Ardoin & Double Clutchin. (The band name derives from the double-bass kick-drum beat that drives a lot of contemporary zydeco groups. His father was zydeco banjo-bandleader Lawrence "Black" Ardoin, and he is the grandson of famous Creole accordionist Alphonse "Bois-Sec" Ardoin, a cousin of the pioneering '30s Creole accordionist Amédée Ardoin.

"I'm big on vocals and making real songs with a beginning, middle, and end, verse, chorus, and bridge; and guitar solo," Sean Ardoin continues, further contrasting his songs with the traditional rural zydeco song subjects and shouts. "It isn't just 'O, bi-bi,' or 'I got a mule,' but topics that people can relate to, with catchy lyrics and hooks that emulate and resemble the music of the day while maintaining its own roots, if you know what I'm saying. That way, the zydeco dance in Southwest Louisiana translates to other places.

�� treason, guitar/vocalist, is now in college in New Orleans, where they've formed the nine-piece group 5th Street. La., Beach Boys are now on the old Creole greeting, "Hey, over there!" (It is also a theme-song title for Diesanlad jazz great Kool Yoy's Creole Orchestra.) So, they've relinquished their role as representatives of Cajun musicians to the accordion.

Meanwhile, over in nearby Carencro, La., 25-year-old accordionist/bandleader Alphonse "Bois-Sec" Ardoin, a cousin of the pioneering '30s Creole accordionist Amédée Ardoin.

"Ardoin's current rockin' album Pullin' 'ZydeKool Rollin'," from Sean Ardoin's current rockin' album Pullin' (the title is illustrative of his accordion play), draws on Creedence Clearwater Revival's "Proud Mary" and has lyrics that "people in the city can identify with, even if they don't know what zydeco is," Sean Ardoin says—specifically, references to cell phones and two-way pagers. "You'll never hear nothing about a mule on my CD.

Todd Ortego cites other "relatively young" key zydeco players as Eunice's Geno Delafose and Soileau, La.'s Keith Frank, both descendants of important zydeco artists (John Delafose and Prentice Frank, respectively). Then there's Geno Delafose's nephew Jeremy Frugé, the 14-year-old accordionist/leader of Gold Hot Boys, who range in age from 10 to 15.

But there's also a resurgence in the seemingly moribund swamp-pop genre, whose heyday essentially ended with the Beatles' arrival. Generating excitement here is Steve Riley, who is moonlighting in the Lafayette-based Li'l Band O'Gold, along with swamp-pop "godfather" Warren Storm on drums and rock gui- to decide what it is and what we play."

"But the two fiddler/guitarist/vocalists are now in college in New Orleans, where they've formed the nine-piece group 5th Street. La., Beach Boys are now on the old Creole greeting, "Hey, over there!" (It is also a theme-song title for Diesanlad jazz great Kool Yoy's Creole Orchestra.) So, they've relinquished their role as representatives of Cajun musicians to the accordion.

Meanwhile, over in nearby Carencro, La., 25-year-old accordionist/bandleader Alphonse "Bois-Sec" Ardoin, a cousin of the pioneering '30s Creole accordionist Amédée Ardoin.

"Ardoin's current rockin' album Pullin' 'ZydeKool Rollin'," from Sean Ardoin's current rockin' album Pullin' (the title is illustrative of his accordion play), draws on Creedence Clearwater Revival's "Proud Mary" and has lyrics that "people in the city can identify with, even if they don't know what zydeco is," Sean Ardoin says—specifically, references to cell phones and two-way pagers. "You'll never hear nothing about a mule on my CD.

Todd Ortego cites other "relatively young" key zydeco players as Eunice's Geno Delafose and Soileau, La.'s Keith Frank, both descendants of important zydeco artists (John Delafose and Prentice Frank, respectively). Then there's Geno Delafose's nephew Jeremy Frugé, the 14-year-old accordionist/leader of Gold Hot Boys, who range in age from 10 to 15.

But there's also a resurgence in the seemingly moribund swamp-pop genre, whose heyday essentially ended with the Beatles' arrival. Generating excitement here is Steve Riley, who is moonlighting in the Lafayette-based Li'l Band O'Gold, along with swamp-pop "godfather"

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Continued from page 5

HOPING 'GUTTERFLOWER' BLOOMS

'Gutterflower'—which takes its
name from a work by Chilean poet
Pablo Naruda—follows the biggest
studio album of the threesome's
career. 'Dizzy Up the Girl,' released
in 1998, spawned a number of hits,
including 'Iris' and 'Slide,' main-
stream top 40's most-played songs of
1998 and 1999, respectively. That
album has sold more than 5 million
units worldwide, including 3.6 million
in the U.S., according to SoundScan.
(The group also released a compila-
tion, 'What I Learned About Ego, Opin-
ion, Art & Commerce,' in 2000.)

The pressure to follow up 'Dizzy Up
the Girl' with a worthy successor loomed
large in the band's mind when it re-
turned to the studio in 2001 with Rob
Cavolo, who produced the album with
Goo Goo Dolls. 'Things come and go
so quickly in the music business now,'
Rzeznik observes. 'You start to ques-
tion your relevance and whether some-
body has already planned your obsolescence,
and that's really uncomfortable.

'You have to stay in touch with
why you write a song,' he continues.
'Why do I need to do this? It's my right
to do it, and it's my privilege to
make a living at it. I have a really good
life. It could end so quickly that it's
something you try not to attach your-
selveto. If the album doesn't do well,
I wouldn't be so devastated that I would
crawl under the sink and just drink
scotch and Drano.'

But Takac admits he will be sad if
the album doesn't produce numbers
like its predecessor. 'Positively, I'd be
disappointed,' he says. 'But at this
point, I don't feel like it doesn't sell
that we've made a bad record, which
I think is really cool.'

Originally, the band was slated to
release the album last fall but held back
until it felt that Warner Bros.—which
was undergoing a number of major
staff changes—had settled down.
'We decided, 'Ok, we're gonna sit on it
for a bit until the smoke clears and
find out what's going on before we
jump into it,' ' Rzeznik recalls. 'It just
seemed like the prudent thing to do.
I think I'm more confident now than I've
ever been as far as having our record
company behind us.'

FIRST FLOWERING

'Gutterflower's first single, 'Here Is
 Gone,' went to pop, rock, alternative,
and AC and triple-A formats March 5. Pro-
grammers say they were ready for
something new from Goo Goo Dolls.

'We've been waiting for this for a
while. I think a lot of people have,' mod-
ern adult WLNK Charlotte, N.C., PD
Neal Sharp says. 'The single' is pure
radio, and I know the station's listeners
will be excited. I'm still playing
at least five records by them, [includ-
ing] 'Iris,' 'Slide,' 'Black Balloon,' and
'Broodway.' No question people are
ready to run with it.'

The group's broad demographics sig-
ifies good news for retailers as well.
'We're really looking forward to that
record because of their ability to cross
through the different, strange thing in Los Ange-
les to date people.'

'There rank fairly high in all
demographics,' Takac says. 'We work
with a good business with the col-
lege crowd, the 19- to 30- to 39-year-
olds. That's where we'll find them
with this record.'

Rzeznik explains. 'We're shaking hands and
delivering the songs on Goo Goo Dolls'
work to the promotional team. The
video for 'Here Is Gone' will
certainly be handled by Warner Bros.
worldwide. (Previously, the band
was signed to Warner Bros. for North
America and Japan.) And didn't
Hollywood for the rest of the world.)
The biggest change for Goo Goo Dolls is that
all of their activities are coordinated by
a single outlet. 'It's paced better than it
was before,' Rzeznik says. 'With
something going on from one central point,
so we can schedule things really nicely
without killing ourselves.'

Release dates for 'Gutterflower' will be
staggered worldwide to take into
account of the group's schedule. 'We're in
the thick of working out their time con-
straints,' Quinn says. 'The promotional
tour starts in the U.S., then Canada,
then Japan, then Europe, then
California.'

The band—represented by the Atlas/
Third Rail Management division of
Mosaic Media Group—is now on that
active promotional slate that will lead
up to the album's release. 'It's a machine,'
said the William Morris Agency) that
may last as long as 22 months.

'We have a crystal meth lab in our
bus,' Takac jokes about how the band
handles its schedule. 'Actually being on
tour is great fun, because your responsi-
bilities are a lot less. On your
day off, you can hang out with your pals.
On your day off at home, you gotta
cancel all the activities and make sure
the plumber gets there.'

The album's push began with the
group's Feb. 22 appearance at the
Olympics in Salt Lake City (the band
also in Olympic commercials with skier
Jonny Mose-
ley), followed by a Feb. 26 perfor-
ance at the annual Rock the Vote Gala
in Los Angeles.

The video for 'Here Is Gone' will
debut March 18 on VH1 and MTV. An
MTV concert with the band will air the
week of April 7.

The Goos are also part of a Much-
Music U.S. promotion called Class Dis-
missed. Fans enter by directing their
own video of Slide, and the winner gets
a concert by the band at her or his
school. Additionally, Goo Goo Dolls will
be artist of the month for AOL in April,
DirectTV in May, and VH1 in June.

After all, their next album was slated to
make an appearance—although not
perform—at the National Assn.
of Recording Merchandisers Convention,
which takes place March 8.

'We're running out of patience,' Rzez-
nik explains. 'We're shaking hands and
kissing babies. I have no shame about
going out and working hard for my
record, because I want people to hear it,
and I want to win. Any musician that
says they don't want to win is either
completely stoned or a fucking liar.'

As they prepare to launch the promo
tour one more time, Rzeznik and Takac
formed the band in 1985 in
Buffalo, N.Y.—can hardly believe
that 17 years have gone by since they
started. Rzeznik says he supposes the
day will come when they decide to go
no further together as a band, but for
now, with some new songs and a few
things just as they should be.

'All you can do is do what you're
doing, and keep asking yourself, 'Is
this really what I want to be doing, and
b) Do I look like an idiot doing it?' The
answer to both questions is cor-
rect, on you go.'

Additional reporting by Jill Pesselnick
in Los Angeles.

**'Gut' Reactions**

Following is a track listing of the
song from Goo Goo Dolls' 'Gutterflower':

- **'Big Machine'**: A propulsive
tale of unrequited love, Johnny
Rzeznik's divorce song. 'I'm
really horrible at pro-
grramming drum machines, but this
was like pattern 74 on my drum
machine, which said 'disco,' I called 'disco.'
I called it 'disco.'

- **'Think About Me'**: 'I was just
thinking about some of the people
I had wound up dating since I got
divorced,' Rzeznik says. 'And it's a
different, strange thing in Los Ange-
les to date people.'

- **'Here Is Gone'**: The album's first
single is 'kind of a cynical track
about a very casual relationship
where you just want something
more,' Rzeznik explains. 'I mean,
I'm single. I'm living 3,000 miles
from home. Trying to figure things
got out of human beings.

- **'You Know Never Know'**: 'I was liv-
ing back in Buffalo [N.Y.] for a while,
and this song's about some of the
creepy folks back there,' Robby
Takac says. 'I just got married [last]
August, and I feel pretty grounded.
I'm just kidding myself for a lot of
stuff that I've done over the
last couple of years. (It's an
honest song.)

- **'What Do You Need'**: Written by
Rzeznik, this is 'about when you're
in a relationship with someone,
and it feels like you have to be a mind reader,
and that's so unfair.'

- **'Smash'**: 'I ran into a friend of
mine in Buffalo who had been
getting the shit kicked out of
me,' Takac says. 'She'd had a baby,
and even though her life seemed
absolutely fucked up, the second
she talked about that, it was like every-
thing else went away.

- **'Tucked Away'**: 'I'd gotten out
of the most shitty, bad relationship
in my life, and I was amazed at
how one phone call can erase every-
thinking head that had
happened,' Takac says. 'All you want
do is to start talking to the person
again, and this is about the real-
ization that that was absolutely the
wrong thing to do.'

- **'Truth Is A whisper'**: 'If you're
looking for the truth, you have
to shut up,' Takac advis-
es. 'Most people I know are
meaningless bullshit, small talk,
and trivial diversions just to keep the noise in
our own heads.'

• Written by Johnny Rzeznik, pub-
lished by Corner of Clark & Kent
Music/EMI Virgin Music (ASCAP).

• Written by Robby Takac, pub-
lished by Six Aspirin A.M. Music/
EMI Virgin Music (ASCAP).
Art Thou? rose 340% to 35,000 copies, Leave Behind tripled to 9,500 units. Group (VEG) reports a 347% post-changed to highlight the winners. Jackson held on to the No. 2 position in the show, where special cardboard rackjobber sent its sales force to 80% it focused on Grammy week itself. The chant retailers as Kmart and Wal-supplies music to such mass- mer-Mich.-based Handleman Co.—which year, he says his stores saw post-Grammy sales. "Last year, we only got a lift post-Grammy sales. " We're certain- of hundred percent" for the 0 Brother winners posting improved Sound-259%, jumping from No. 15 to No. 2 cy- plagued merchants in need of a unlikely hero for hit-starved and pira-Continued from page 5

RATINGS LOW BUT HOPES HIGH

Although the Grammy show posted its lowest TV ratings since 1995—it accounted 19 million viewers, a 29% declinent from one year ago—the impact on sales of this year's event is being viewed more positively by retailers. VEG senior music product manag-impact " could have been greater if the

One album that wasn't rewarded despite a strong performance was Mary J. Blige's No More Drama. lang says it "didn't get the same buzz, even though she put on a fantastic performance—one of the highlights of the night."

Dave Lang, president of the 10-store Compact Disc World based in South Plainfield, N.J., believes the sales impact "could have been greater if the Grammys' ratings weren't down 29% from last year." With "a good cross-section of all musical tastes and interests" represented, from "good popular acts like U2 [to] something new to ex-

"There is just no support for the single" in the 2000s, says Larry Gaines, president of the 420-unit, Torrance, Calif.-based Wherehouse Entertainment, "By not releasing sin-

Larry Gaines—along with Bob Anderson, Central South president—speaks for many when he says that the songs' albums. Soon, a belief emerged among the majors that singles canonicalized album sales, and deleting singles became commonplace. By the mid-1990s, labels began working out how to get the people back into the stores, this industry will not survive."

A generation now goes to Napster and its clones for the songs it wants. And since it now gets much of its income from "free, "giving away a percentage of that is?" asks Melissa Ander-

"They all complain from the managers to have the No. 1 retail and label executives believe that the reasons why the single has died, but it
doesn't think we've seen a phenomenon like that— where the impact was so

"There are many reasons why the single has died, but it didn't die because there was a lack of people wanting to buy it."

Moreover, most argue that more is at stake than the death of the single. Many retail and label executive believes that the single, as the lowest-priced music con-

But Vinnie Birbiglia, field music marketing manager and director of Retail Development at N.Y-based Trans World Entertainment, thinks otherwise. "They all complain about cannibalization, but when you compare the SoundScan numbers for a single and an album containing the same single, you will find that in a majority of the cases, the single didn't affect album sales, except for one week."

NEW FORM OF CANNIBALIZATION

Speaking of cannibalization, Universal Music & Video Distribution (UMVD) president Jim Une wonders "If the [Some That I Call Music] series album-performance had a net affect on single-
sales." The series began selling in 2000 and is now a multi-platinum fran-

"The single is another one of those 'Kumbaya' situations. We've had great sales. We've had million sellers of the then largely unknown Ricky Martin through file sharing or CD burning. The growing tendency of the young to get their music from the Internet either through file sharing or CD burning."

"I think it is unfortunate that this is what the industry has chosen to do. It is extremely shortsighted. If we don't figure out how to get the people to buy music, but since the music

"We are all about to blame for killing the single," Atlantic Group co-chairman/co- CEO Val Azzoli says. "We got pressure from the managers to have the No. 1 single only a few months ago. Label executives complain that when the two biggest proponents of saving the single—Top Hits' Rosenbaum and Trans World's Birbiglia—make their case for shortening the configuration, they see a gleam in the merchants' eyes that sug-

"They all complain that the singles fix— at a cheaper price, too."

"We blame me if the labels can't control themselves?" Birbiglia asks. "Nobody got their arm twisted [to participate in the Trans World singles promotions]."

"Nobody made the label and distribu-

come a decision that it is dead."
without any singles available to buy.

Indeed, Birbiglia argues that Billboard itself is helping to kill the single. He cites a report from Billboard about how it compiled The Billboard Hot 100 chart, it eliminated an incentive for labels to release the configuration.

"When Billboard changed the airplay/sales structure, it gave control of the Hot 100 chart to radio," Birbiglia contends. "Millions of people may hear it, but that's just pipe dreams until they buy it."

Billboard director of charts Geoff Mayfield replies, "It is disingenuous to blame our revision of the Hot 100 for the shortage of hits made available as retail singles. We changed the chart's methodology at the start of the 1999 chart year to allow noncommercial singles to chart on the Hot 100. For the past 26 years, Billboard has had our old chart rules as one of the excuses why they were withholding an increasing number of bona fide hits from stores. Under the old rules, if there was no retail single, there was no chart for the song. This was the result of a successful attack of the Hot 100 since those records could not chart.

"With more and more big — songs by which the '90s will be remembered — being distributed only via, and not available at, 'noncommercial,' it was necessary to force to make significant changes," Mayfield continues. "We know for a fact that during the first year of the revised Hot 100 formula, the chart's new rules provided the labels with a way to put out singles for six or eight hit songs that wouldn't have been released under the chart's previous rules. It's a classic case of 'Damned if you do, damned if you don't.'"

Mayfield used the chart's old formula as an excuse to side step retail singles now use the Hot 100's new rules as an excuse."

UMVD's Urie says you can't point to just one reason as to why the single looks as though it's heading into history. A lot of people are going online for the songs they want, there is CD burning, the compilation business is packaging the big hits into the commercial digital singles very well, which they used to and can still have — a place in the market. Singles are still a force to be reckoned with, and we have continued to downsize. We want to kill it, the retailers are doing the right thing, and so are the labels."

But free-goods shenanigans aside, other factors cut against the viability of singles. The majors to save the single. Even as U.S. music retailers gripe about a lack of new services making it impossible to get a song at all: You can't buy a song at all — you can't even buy a single for sale.

"But free-goods shenanigans aside, other factors cut against the viability of singles. The majors in the format that many continue to favor."

"We have already sold 2 million albums on CD and 12-inch vinyl. But other labels are still willing to champion of the configuration to cut back or move the single merchandising to a网页下。"

"We can't sustain [the configuration] by itself."

"If kids want to buy singles rather than albums, [they] may have taught the consumer that other music industry trends may help save the physical single. Singles are more than just a retail数码化.
Countdown Begins For This Year’s Billboard/Monitor Radio Seminar

That whooshing you hear is the sound of hundreds of radio and label professionals rushing down to Miami Beach, where the 8th annual Billboard/Airplay Monitor Radio Seminar & Awards kicks off on Wednesday (14). The three-day event of the Eden Roc Resort will bring together program and music directors, on-air personalities, record label promotion executives, and artists for informative panel discussions on current issues facing the radio industry.

The Billboard/Airplay Monitor Radio Seminar will also include live performances by some of today’s hottest new artists. Artist showcases will include the Big 3 Records Welcome Reception featuring MyLife, Remy Shand, Johnny Nash, and the Hampton’s; a Big 3 Records Happy Hour featuring Keke Wyatt; and special in-panel performances by Oleta Adams and Blessed.

Other Seminar highlights include pre-seminar bash welcoming record labels, hosted by Clear Channel Florida; Arista Records’ Spa Day (by invitation only); an Island Def Jam video screen; a poolside welcome reception; and a special hotel TV channel featuring music videos. The event culminates Oct. 16 with the Billboard/Airplay Monitor Radio Awards at Miami Beach's Billboardlive nightclub. Host Joey McIntyre will join Billboard and Airplay Monitor in honoring excellence in radio broadcasting and related fields at the gala event.

There’s still time to register on site at the Eden Roc. For general information, visit www.billboardevents.com.

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Don’t be left out! For information on advertising in the new Power Book, contact Jeff Serrette at 800-223-7524 or 646-654-4697, or email him at jserrret@billboard.com.

For more info: Michele Jacangelo 646.654.4660

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Hal, Val & Nik

The National Academy of Popular Music/Songwriters Hall of Fame kicked off its 2002 season with the announcement of this year's honorees—Sting, Michael Jackson, Randy Newman, Barry Manilow, and Nichola Ashford & Valente Simpson—as well as the presentation of the Abe Olman Scholarship Awards for promising songwriters, at the New York Friars Club. Among the attendees was lyricist/Academy CEO Hal David, pictured here with Ashford & Simpson.

Just Liza—And Her Guest Gest

The ever-present Liza Minnelli hosted an all-star engagement party last month with fiance David Gest at the Morton Steve Leeds introduced a video retrospective of presented the DJ with the award at B.B. King's Blues Club. Pic-

On The Radio

New York radio legend Scott Muni was presented the Lifetime Achievement Award at the recent Achievement in Radio Awards in Manhattan. Universal Records senior VP of promotion Steve Leeds introduced a video retrospective of Muni, and Louise Harrison, sister of George Harrison, presented the Eli with the award at B.B. King's Blues Club. Pictured, from left, are Leeds, Harrison, and Muni.

Buddy Arnold: Cleaning Up

Buddy Arnold speaks with uncommon ease about the lowest point in his life. "I was in New York City, homeless, in somebody's funky pad, I had nowhere to go, and I just took a handful of garbage pills," he says. "I figured they couldn't ask me to leave if I was half dead. It was humiliating and degrading, where I was so down they couldn't ask me to leave if I was half dead. It was humiliating and degrading, where I was so down I didn't know if I was capable of even thinking of how to get out of this." That was some 45 years ago, following Arnold's auspicious beginnings as a musical protege at Columbia University and his high-profile livelihood as a jazz saxophone player—before his career flickered out into his heroin became life's guiding force. He was an active addict for 31 years, spending time in federal prison as a side effect. Even today, he admits that temptation is ever looming. "Compulsion is an allergy of the body," Arnold says. "Drugs are clever, an obsession that can grab you when you least expect. I don't think there's any point where anybody has it licked: if you think you do, you're in great danger."

With the lessons he has learned, Arnold and wife Carole Fields formed the Musicians' Assistance Program (MAP) in 1992, an outreach program for musicians suffering in the battle against drugs and alcohol. MAP offers treatment, regardless of financial circumstances, as well as transitional housing and public prevention and educational efforts. With assistance from the Recording Industry Ass'n of America, among others, the nonprofit program has expanded throughout the country and into London.

"Carole and I put eight people into treatment, which in some respects is in direct contrast to what you need and do... It is MAP's hope that they'll be willing to hang with somebody that's clean." Arnold claims a 60% success rate, which he attributes to the program's unique peer network: "It's one fucked-up musician talking to another: one of them just happens to be clean. That's what works." Despite his tell-it-like-it-is demeanor, Arnold is certainly not void of feeling pride for all that MAP has accomplished in the past decade. "This has given me a great feeling about myself," he says. "It's a hell of a payoff for the oldest living Jewish junkie."
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Make all payments to Billboard.
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CANCELLATIONS
All cancellations received between March 26 & April 23 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after April 23 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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