Latin Music’s Growing Pains

With Limited Video, Touring, And Pop A&R Strengths, The Music Seeks New Strategies

BY LEILA COBO
MIAMI—The Latin music industry is experiencing severe growing pains as it struggles to play catch-up in an environment that currently offers limited opportunities for development—especially for new acts catering to a younger audience.

With no massive music-video outlet, no established touring circuit for developing acts, a lack of alternative radio programming, and no real tradition of setting up albums for release and marketing at a national level, the Latin music industry is having to rethink itself, particularly when it comes to which Latin pop acts get signed and for how much.

“We’re losing the young buyer,” Universal Music Latino president John Echevarría says. “My children, who were born in Spain and speak Spanish, don’t listen to Spanish-language radio. We’re losing our audience. Television offers no support. And if we survive, it’s thanks to the loyalty of the Mexican audience.” Echevarría adds that now, “the pure need for survival will make us re-focus.”

The dichotomy of Latin music can be seen in the numbers. SoundScan reports that in a year where album sales were down 3%, sales of Latin music were up 2.7%. The Recording Industry Assn. of America (RIAA) reports that while Latin music shipments overall remained flat in 2001 (and shipments of all other CDs fell), shipments of Latin music CDs jumped by 9%, to 42.3 million units shipped.

And the U.S. census reports a rise of nearly 13 million in the number of Hispanics in the U.S. between 1990 and 2000—13 million Hispanics who, apparently, don’t buy much music in Spanish, for even though there are more than 30 million people of Hispanic origin in the U.S. (comprising 11.9% of the country’s total population), only 31% of all music sold here is in Spanish.

If the numbers don’t always seem to line up, that’s (Continued on page 85)

Victory Eludes Legal Fight Over File Swapping

The Music Industry May Win A Few Battles While Losing Multiple Logistical Wars

BY BRIAN GARRITY
NEW YORK—Despite ongoing efforts by the recording industry to combat digital piracy through the courts, a wide range of media and technology executives are expressing serious doubts as to whether an industry litigation strategy—save suing individual consumers—will actually stop peer-to-peer exchanges of music.

The reason? While record companies have on the run the operators of many pirate sites that have been or are being targeted in lawsuits—Napster, Aimster, MusicCity, and KaZaA, among others—file sharing continues to proliferate and splinter at an increasingly rapid pace.

Studies suggest there is more file sharing going on now than there was two years ago, when the industry set its litigation machine in motion: Some major-label estimates indicate that peer-to-peer music trading has risen to as much as 18 million monthly unique users—up 150% from the height of Napster’s popularity. What’s more, the activity (Continued on page 86)

Def Soul’s Musiq Bids Fans To ‘Juslisen’

BY RASHAUN HALL
NEW YORK—Musiq, the artist formerly known as Musiq Soulchild, is finally getting the hang of this business. The 24-year-old singer/songwriter has matured a great deal since his debut set, 2000’s Ayjusuwanasesegi, and it is evident on his sophomore Def Soul effort, Juslisen (May 7).

“It’s definitely been a growing experience,” Musiq says. “I never knew what artists meant when they would say, ‘On this album (Continued on page 86)

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THE BEAT

Mailboat’s Jimmy Buffett Knows Who His Fans Are
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THE FLATLANDERS

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Miles Of Music, Years Of Ears

Happiness is a process—largely of learning what lies beyond one’s apparent bounds—and it probably begins within. It’s now 10 years since I started this column, roughly 12 since becoming the Billboard editor in chief, and a half-century since a life passed mainly as a musician and a journalist. I write now from a different place. Stopped at a flux, stuck at a music scene warped to this distant era that’s nearly vanished, reeling like a tax as it gathers speed. I can do it to try slow down the final stage of the past’s departure is occasionally go with it, becoming a reflective passenger on a long journey that’s likely coming full-circle.

My brother and I drove in the summer of 1956, in the tough old town of Paterson, N.J., when a band of Italian street musicians ambled down East 27th Street and paused in front of my tiny Cape Cod-style house. Four sad-faced middle-aged men attired in red military blazers and dark trousers began to play the can- zuzone and organ, and a trumpet. Eager to make his band of the Neapolitan classics I heard while peering at my 4-year-old self in the flared bell of a polished tuba were the popular “O Sole Mio,” “Torna a Surriento,” “Santa Lucia,”“La crema Napulitana.” What still moves me most about musicians—about all creative people who disclose the depths of their better selves—is the same thing that touched me on that otherwise torpid August afternoon: that these people would be willing to trust another stranger with the open expression of such inner truths.

My mother and I were open to the music I could not yet cope with, except outside onto the stoop behind me to sit and listen to the music, in what I came to understand was a season’s rite in our largely Italian working-class neighbor- hood of mostly two-family houses. Afterward, my parents offered a few dollars in thanks, carefully placing them in the cup held by my father and some spin, he said, to the trumpet player. Then the brass and accordion quartet moved on, and the lethargy of the hot day resumed.

But the band ambled back just before dusk, casting long shadows in the afternoon stillness. The idle valves and buffeted membranes on a suburb sidewalk against their uniforms as they bore down their adjoining alley into the modest back garden of the Amatuzio and Misano families. There, these weary men, who spoke only halting English, unwound under dense trellises of grape leaves.

The next music I knew emerged that same year from 78-rpm singles being played on a phonograph on the floor of our living room by my eldest brothers, 17-year-old Doug and 15-year-old Denny. As I watched intently, I saw that one was an RCA Victor disc of Elvis Presley’s “Hound Dog,” the other a Mercury recording of “The Great Pretender” by the Platters. Much later, Denny would tell me that he and Doug “didn’t like hokey pop music, only basic rock’n’roll and R&B, and we could discover months before it went into the high time, like ‘You Baby You’ by the Clolettes, Little Star by the Elegants, Bobby Day & the Satel- lites ‘Little Betty Pretty One’, or Day’s Rockin’ Robin.”

By the time that last record had bounced from the R&B Best Sellers chart in Billboard to the newly created Hot 100, Doug was a high-school graduate enlisted in the Air Force, and all his favorite music had been captured on reel-to-reel tapes, the songs either recorded from the radio via a home ES-46-126 transformer or pasted over by his father. As one of the four-track reel-to-reel stereo albums being manufactured by Cap-itol and other companies, Doug took many of them with him to Van- denberg Air Force Base in California, where he surfed on wooden boards, made reel-to-reel audio letters he mailed home, and bought a black 10-1Aaron’s. He bought his own stereo, which he said lasted up to 1966, long after Doug’s impeccable back 49 Chevy fastback while he was gone.

Unbeknown to Doug, mere hours after leaving town, his younger brother had eased his Chevy into our garage, stripped off the chrome trim, removed the hubcaps, and carried the massive hood down into the basement. As I recall, his friend Andy created a metallic drum set. My younger brother dashed down each section of the body, filled in the screw holes and flaws with putty t.t.e., “nosing and dickering,” and repainted the jalopy. Then he bought a pair of small, curved “sword” stripes and limned red and white pine stripe tracery throughout the car. Linger- ing imperfections on all outer surfaces were likewise camouflaged with fluid, semitransparent hairline designs. The gray interior was replaced with bright blue and white seat covers. Finally, Denny paint- ed the wheel rims fire-engine red and emblazoned the front hood with crimson pinestripes, edged in white. A ones style but subbed vehicle was now a hot rod. As such, it fell prey to obsessive harassment by curiosity, both for its unique look and perhaps participating in after-dark drag races on California Avenue, near the Cur- tiss-Wright aeronautics plant where my dad worked.

Shortly afterward, Denny dropped his future wife to the Totowa Drive- in for an evening spent trying to grab a little elbow. When he abrupt- ly turned around the drive-in sedan. I was reeled from the kindness, he hastily pulled out of his parking space without removing the stubby drive-in speaker affixed to his side window. The pane was shattered as the box-sized speaker box was yanked free of its mooring post. Denny sped off with the loose wires dangling from the contraband box, which was now resting beside his rear seat and its most an embarrassing moment, he realized he had the unmediated preconditions for an auto stereo system, and when he got back to our garage he rigged up the speaker (which had its own audio knob) to his radio, thereby achieving a bold new decibel level for “Rock-in’ Robin.”

Doug returned on his first leave from the Air Force to face an unrecognizable automobile: taking it out for a highly bemused spin, he immediately had a blowout. Seeing the tires were bald from Denny’s drag racing experience, I soon learned how to make a floor jack which now worked with a crude lathe, since the chrome lock had been removed to get a spare. In the wheel well under the (bald) spare, he encountered a fittering caper to his curious welcome home: a stiff, shapeless, black felt lump. Lifting it up, he was as the finny driver opened it up and the Breville Presley’s “My Wish Came True,” he realized it was the never-worn 10-gal- lon hat. To Doug’s great credit, and in the White family tradi- tion, he had a good laugh at his own expense.

In time, as Paterson’s city government deteriorated, my dad looked for a place to relocate to, settling on a suburban house we couldn’t really afford called Montclair. For us, Paterson had always meant poet/novelist William Carlos Williams and poet Allen Ginsberg (whose parent Louis was a high-school principal and a friend of my mom’s), and comedian Lou Costello, who had played on my dad’s childhood Little Leagues. Denny turned 18 the same year and was ratted and watched as he opened the music education program at Montclair State University. He majored in English and emerged as the state’s top jazz linguist, and put together the air in the shape of a substantial andIn Paterson, my acquaintance with West Indian kids while attend- ing Public School No. 25 had laid the groundwork for a lifelong interest in Caribbean music and culture and precipitated an avid interest in reggae and calypso, which is a significant part of the island’s music that yielded decades of magazine journalism for Cramadddy, Rolling Stone, and Musician, a historical biography of Bob, and even the reg- gae chart. I instituted at Billboard in 1994. While in Montclair, my older brothers’ passion for hot rods and beach culture with a Southern Californian flair helped foster my interest in playing music in the music at the Mont-Newark, the New Local Country Bees, and a group formed at Rolling Stone with Jon Pareles, Kurt Loder, Charles M. Young, Delton, and others called the Dry Heaves. As for the Whites, we all grew up and moved away from both Paterson and Montclair, but their urban bluster and lush tranquility enriched our family on its own journey. For all their children might have later attained, my mother and father never owned a car much nicer or more exotic than the jalopies Denny customized. One of the nicest moments in my life was the 1990s, when I was visiting Denny and saw him playing his guitar, had sliced “the green banana” for its oddly unique hue and rode out of Paterson and up through Clifton to Montclair. Our parents showed us its parks, parades, and the aged clapboard house with a porch on Grove Street that would soon be our new abode. On the return trip, Dad decided to cruise along Montclair Avenue, and when his head hit the roof, all the wealth of the wealthy were posited on the crests of massive lawns. Pouring out of the dashboard from New York City’s WABC-AM was Maurice Williams & the Zodiac’s “Stay,” followed by Elvis Presley’s “It’s Now or Never.”

“You do think,” my father asked, lighting another of his White Owl cigars as we settled down to the windshield of our car, “that these people are happy?”

“Oh, they may be,” my mom said, resting her head on his shoul- der, “but they’re not happy like we’re happy.” My pop shot a wry look at us kids, and the twinkle in his eyes taught us all, as we laughed together, that money may be honed, but true happiness—like the greatest popular music—is the outgrowth of an educated heart.
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LORENZO’S MUSIC: It was slightly more than three years ago that Irving Lorenzo made his first appearance as a songwriter/producer on The Billboard Hot 100. Writing under his real name and producing as Irv Gotti, he had a No. 19 hit in January 1999 with “Con’ Me A...” by Ja-Z featuring Amil (Of Major Coinz) & Ja. Ja was Jeff Atkins, better known as Ja Rule. Lorenzo brought Ja Rule to Def Jam, and Lorenzo is also the founder of the Murder Inc. label. It was Lorenzo's seventh chart entry that put him in the top 10 for the first time. "Put It On Me" by Ja Rule Featuring Lil’ Mo & Vita peaked at No. 8 in the March 24, 2001, issue. But it wasn't until this year that Lorenzo/Gotti found himself in the top three. This issue, he owns the top three. He is the first producer/songwriter to write and produce the No. 1, 2, and 3 songs on the Hot 100 since Barry Gibb did it in March 1978.

“Always on Time” was the first top three hit for Lorenzo/Gotti. The Ja Rule/Ashanti single spent two weeks at No. 2, starting in February. While that song falls out of the top 10 this issue, Lorenzo’s other compositions have aligned at the top of the chart. “Ain’t It Funny” (Epic) by Jennifer Lopez Featuring Ja Rule continues at No. 1 for a sixth week. “What’s Love?” (Terror Squad/Atlantic) by Fat Joe Featuring Ashanti stands pat at No. 2 for the second week. And Ashanti’s first solo effort, “Foolish” (Murder Inc./Def Jam), clinches the deal, as it advances 4-3.

In the issue of March 18, 1978, Barry Gibb was the writer and producer on Bee Gees’ “Night Fever” (No. 11) and “Stayin’ Alive” (No. 2), as well as Samantha Sang’s “Emotion” (No. 3). While he wasn’t listed as a songwriter, producer George Martin controlled the top five songs in the April 4, 1964, issue, with a quintet of titles he helmed for the Beatles.

Lorenzo could add to his achievements in the coming weeks if "What’s Love?" replaces "Ain’t It Funny" at the top and is then succeeded by "Foolish." That would give the Murder Inc. chief three consecutive chart-toppers as writer/producer. The last producer to have three consecutive No. 1 hits was Sean "Puffy" Combs, who pulled off this hat trick in the summer of 1997 with his own "I’ll Be Missing You," "Mo Money Mo Problems" by the Notorious B.I.G., and "Honey" by Mariah Carey.

SOMETHING NEW: Chanteuse Celine Dion collects her fourth No. 1 album on The Billboard 200, as "A New Day Has Come" (Epic) opens in pole position.

It’s Dion’s first album to enter the chart at No. 1. Her first chart-topper, Falling Into You, entered at No. 2 in March 1996. Let’s Talk About Love also opened at No. 2, in December 1997. And All the Way... A Decade of Song started its chart life at No. 3 in December 1999.
Our Mission Statement:

To the infamous Rhino Brothers,

At Rhino, our mission is to put out great stuff,

For creating the standard in music preservation while making our major-label friends question their very careers and gaze at our promo closet with lustful envy...

have some fun,

for the bowling days, the semi-operational pinball machines in the lunchroom and all of your vain attempts to get record geeks to participate in athletic activities...

make some money,

for that one year when we didn’t quite hit our financial target and you dug into your own back pockets so every one of us still got our profit-sharing bonuses...

learn from each other,

for encouraging us to grow personally and allowing us to grow professionally in ways that no other company in its right mind would stand for...

and make a difference wherever we can.

and for showing us how to profit with pride by making community involvement and social justice nearly as important as licensing Winiple Winch for Nuggets 2...

Our future is limited only by our imagination.*

everyone who is and ever was a part of Rhino thanks you for letting our imaginations run wild, and we wish you the best wherever your imaginations take you next.

*The actual Rhino Entertainment mission statement, ratified by Richard Foos & Harold Bronson in 1996, enacted daily by the rest of us ever since.
MCA Shifts Its Urban Division In New Direction

BY RASHAUN HALL

NEW YORK — As MCA Records finalizes its distribution deal with Rawkus Records, the former seems to be signaling a new direction for its urban music division.

"My vision for the label was to try to get ahead of the curve in terms of where we feel hip-hop music is going," says MCA president Jay Boberg. Lacking a large stable of established hip-hop acts, he explains, MCA signed the Roots, Common, and Mos Def, providing "the foundation to be a powerhouse in the progressive hip-hop movement." He adds, "MCA can become a major power in this particular area of music."

After months of speculation, the Rawkus deal may be finalized as early as Friday (5). The New York-based rap indie was distributed by Priority until the latter was merged into Capitol.

In The News

• The Grammy Awards will move to Sunday as the telecast returns to New York Feb 23, 2003, for the first time since 1998. "Sunday night is the night when most people are using their televisions," National Academy of Recording Arts and Sciences president/CEO Michael Greene says. Greene does not know if the return to New York means the CBS show will now alternate between The Big Apple and Los Angeles. "It costs $2 million more to hold the show in New York because of union costs at Madison Square Garden and less income from sky boxes. We had to step up and find partnerships, but we'll probably still take a half-million dollar beating."

• The Recording Industry Assn. of America TV/Recording Artists Coalition (RAC) has begun negotiations to achieve mutually acceptable modifications to the record industry's amendment to California's seven-year rule for personal service contracts (Billboard Industry, April 3). Negotiations centered on State Senate bill S.B. 1246, which would strike the state's amendment allowing labels to sue artists who leave a label while still owing albums. RAC believes the amendment is unfair. Judiciary Committee members asked both parties to negotiate a settlement.


BY DEBORAH EVANS PRICE

NASHVILLE—Bob Carlisle, George King, and Mike Rinaldi have partnered to form the Butterfly Group. With offices in Nashville and Las Vegas, the new company is launching four labels—Christian Records, Gospel 1, Flying Leap, and Butterfly Kids—and three publishing companies.

"How do you know that go into business with their former label head?" asks Carlisle, who scored a multi-format success with "Butterfly Kisses" (including seven weeks at No. 1 on the Billboard Adult Contemporary chart in 1997.

Carlisle signed with King's Diadem label in 1994. King later sold Diadem to Zomba's Christian division, Provident Music Group, where he became co-chairman/executive VP (with Dean Diehl) of Provident's Reunion, Diadem, and Brentwood labels. King left Provident Jan. 31—the same day Carlisle's friend Rinaldi retired after 34 years as a 747 pilot with United Airlines. "None of us in the Butterfly group had to do anything," says King, who is also a partner in Deso Canyon Films, which is working on a movie inspired by "Butterfly Kisses." "We're all doing this because we feel this is what God had in mind for us." Carlisle, who is still under contract with Provident and has a greatest-hits package, Butterfly Kisses and Other Stories, due May 21 on Diadem—adds, "We've started this company just for the joy of doing it—all things creative and all things family."

Russ Lee is Christian Records' first signing. "We want to minister to the church," says Rinaldi, who sees Lee as a perfect fit in that philosophy.

King adds, "He knows how to communicate. He's an amazing singer and a wonderful songwriter."

Formerly a member of the group Newsong, Lee previously released the solo album on Sparrow Records. He's working on his Christian Records debut, which King says will likely be released in August or September. Christian Records will also issue a Songs for Sleepless Nights compilation of soothing music.

King says Gospel 1 will be devoted to black gospel music. Flying Leap will focus on alternative pop/rack and contemporary praise music, and Butterfly Kids will be a children's label.

The Butterfly Group's three publishing companies are Three Lions Music, Creative Collision, and Final Exam Music. Butterfly Group also has a studio in Las Vegas, where Carlisle currently lives.

King says they are in negotiations for distribution and hope to make an announcement during the annual Gospel Music Week convention (April 21-25). "We will also be going after some pretty significant people," he says of future hires. "We want a company with a mixture of great experience and youthful enthusiasm."
Guenther Hensler
1939 - 2002

The RCA Victor Group and Universal Classics Group remember a leader and a friend.
Merlis, Less Form Indie Label With Roots Focus

BY CHRIS MORRIS

LOS ANGELES—Former Warner Bros. Records senior VP of worldwide corporate communications Bob Merlis and ex-Blue Foundation executive director David Less have formed a new indie label, Memphis International Records.

The imprint—distributed by MRI via Ryko Distribution—will focus on American roots and blues music, with an initial emphasis on Memphis’ hometowners artists.

Merlis says, “Memphis has so much resonance in the world, it’s an asset to identify with, so I’m putting the slogan—Cleveland notwithstanding.”

Less operates a Memphis-based consultancy, while Merlis—now an independent public relations rep—maintains an office in Los Angeles. Less says, “We decided, because we both have offices we operate and other clients and no overhead, we could do a record label and make good records.”

The label’s first three projects, which Memphis International hopes to release by June, are Down in the Alley, a new studio album by blues singer/guitarist Alvin Youngblood Hart produced by Less and producer/musician Jim Dickinson, The Missing Link, a set of unreleased performances recorded by Less and Dickinson in 1979 from the late “Harmonica” Frank Lloyd, a unique Southern minstrel show and carnival performer, and Live in Memphis, a concert recording by soul diva Carla Thomas.

Memphis International has enlisted some notable figures to write liner notes for the releases. Rick Troches, author of Great Balls of Fire and Fimpo, penned the Floyd notes; Isaac Hayes wrote the Thomas liner; and Robert Gordon, author of It Came From Memphis, introduces the Hart set. Billy Gibbons of ZZ Top and L.A. roots-music performer Dave Alvin will also contribute to the Hart collection.

Less says, “These are records that other people may or may not make. They’re all quality records that, in the economy of the music business today, would not get made.”

Merlis says Memphis International has a cross-genre mission: “We don’t want to be thought of as a roots label. David and I have thought maybe we can get a rock hand. We’ll definitely do a jazz record one day.”

Hart, a Memphis resident for the past four years, says of the label’s plan to promote Memphis and Southern music: “There’s not a lot going on in that aspect—nobody trying to mine the things that are floating around down here. Somebody needed to do it.”

Morgan Stanley Takes Stake In V2

Deal Gives Music Group Much-Needed Cash Injection

BY ADAM HOWORTH and MATTHEW BENZ

LONDON—V2 Music Group has received a much-needed injection of cash after U.S. investment bank Morgan Stanley exercised its right to convert $128 million of bonds into a 4.7% equity stake in the label.

The deal frees V2 from the banks’ reliance to fund what V2 chairman Richard Branson describes as the label’s “strongest-ever release schedule.” The bank has also agreed to lend V2 a further £14.3 million ($20.6 million), with Branson investing a similar amount for artist acquisitions as the label continues its bid to become the largest independent music group in the world.

Branson, who last December replaced founding CEO Jeremy Pearce with former BMG Europe VP of operations Stephen Navin while establishing a new management structure, tells Billboard, “V2 is coming of age after five years of development, and I am delighted that Morgan Stanley recently decided to convert its bonds into equity.”

Branson adds, “I fervently believe that there is room for a truly independent worldwide music group, and with that in mind, we are today both committing and putting together the business to take it forward.”

A spokesperson for V2 says Branson and his new management team brokered the deal, though “Stephen Navin has been part of the process over the past six months and helped bring it to fruition.”

Since it launched in November 1996—four-and-a-half years after Branson sold Virgin Records to Thorn EMi for £260 million ($304 million) —V2 has run up losses of £65 million ($83.6 million). It has yet to reach the thriving independent-label status Branson envisioned for it.

The new deal with Morgan Stanley now values V2 at £200 million ($288 million) and should enable the company to meet its target of posting its first profit this year.

The V2 roster includes Stereophonics, Moby, and Filipino artist Billy Crawford, who is now an international priority for the label since his single “Trackin’” was recently accredited as a platinum-seller in France. The single and album, Ride, got a Pan-European release in the summer.

Given the size of its shareholding, it is expected that Morgan Stanley will occupy a presence on the V2 board. A Morgan Stanley official confirms the size of its stake but adds, “A lot of the numbers that have been floating around are incorrect.”

An analyst at a London-based rival of Morgan Stanley calls the valuation “a joke,” adding that if V2 were worth more than £200 million, EMi would be worth more than £20 billion. The source claims that several months ago, V2 executives were touting the company for sale for much over £1 billion if the purchaser would wipe out the company’s debt.

However, the Morgan Stanley official stresses that V2’s financial position is secure. “The company’s funded for growth,” he says. “This is not a company that’s been put together to be in maintenance mode. We’re not naive about the industry or the finance world or the opportunity,” the official adds. “It’s a long-term opportunity.”

The official cites a “good pipeline” of albums this year, and, most important, Branson’s experience at building a label. “Clearly, it’s a business he knows well. He’s been in it a long time, and I think that perspective’s important.”

After Rise, EMI Share Price Levels Off

BY MATTHEW BENZ

LONDON—EMI-Group’s share price has risen steadily since Alain Levy’s Oct. 15, 2001, appointment as recorded music chairman/CEO. But now that he has more fully explained his plans to reshape the label, some do not expect the shares to go much higher.

EMI shares traded as high as 800 pence ($11.44) in early 2000, around the time EMI and Warner Music Group announced plans to merge. Those talks and subsequent discussions with Bertelsmann eventually ended, after resistance from regulators. By early May 2001, shares had fallen to around 450 pence ($6.48). Late fall, shares slipped below 300 pence ($4.32), after the company issued a warning that profits would be lower than expected. Shares now trade at around 350 pence ($5.04).

In his first BMG annual income Levy and his chief lieutenant, vice chairman EMI Recorded Music North America head David Munns, have streamlined and sharpened the profiles of the two labels in the company to get the top of the world. At a March 20 presentation to the London financial community, EMI Recorded Music said it would cut 1,700 jobs and 400 acts to save £98.5 million ($142 million) by March 2004. The total cost of restructuring is £240 million ($345.6 million), of which £142 million ($204.5 million) is EMI Recorded Music aims for operating margins of 11%-13% in three years.

Levy and Munns emphasize long-term artist development. “The creative part of the industry seems to have become less important than ever,” Levy noted during the presentation. “There is a need for cornerstone, sustained attention to the artist-development process.”

While many in the industry applaud this ethos, some fear that EMI Recorded Music simply can’t outrun such industry-wide difficulties as CD burn- ing and file sharing (see story, page 1). EMI declined to comment further, citing a need to remain silent until late May, when it announces results for the fiscal year that ended March 31. EMI Group shares are not likely to do much until investors have a chance to digest those numbers.

Merrill Lynch analysts say EMI shares are worth at least 4.10 pence ($5.90), noting that an upturn is possible as marketing costs and artist advances are reduced.

David Griffiths, an investment manager for U.K. equities at AEGON Investment Management in London, says EMI shares could still climb another 100-150 pence ($1.44-$2.16), in part because of the “reasonably conservative expectations” Levy has set for the company this year.

Yet Griffiths and others stress that growth of the recorded music business in a difficult environment is the main concern for EMI Group shares. Led by Martin Bander, EMI Music Publishing is regarded as the industry’s best, its 600 employees deliver nearly a third of EMI Group’s EBITDA (£93 million, or 1% of profit) in fiscal 2000.

Griffiths says, “There’s skepticism in the U.K. market [about whether the growth forecast is achievable]. It’s quite difficult, given the labels’ backline growing ahead of the industry.”

Michael Nathanson, an analyst with Sanford C. Bernstein in New York, adds that cost cutting is sensible but says, “They’re basically cutting to maintain what they have, rather than to grow.”

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On ‘Thalía,’ EMI Latin Star Reveals Her Gutsier Side

BY LEILA COBO
MIAMI—Thalía, barefoot and without makeup, is fiddling with the remote control of her newly installed stereo system in her almost equally new home in Miami Beach. So here we are, listening to what even a home stereo can’t disguise: that this is a gutsy album, flush with personality and hooks, and that Thalía—Mexican soap-opera star, former teeny bopper, and Latin pop diva—has taken a quantum artistic leap that may mark the difference between her current musical success and mainstream stardom.

Due in stores May 21, Thalía (EMI Latin) has far more aggressive rock undertones than its namesake’s previous material, edgier arrangements that often rely on crunchy guitars, and a generally relaxed feel that belies the nine months of work that went into it. A rap/pop track featuring Los Bafanes and even the requisite dance tracks—including the irresistible “En La Fiesta Mando Yo” (At the Party I’m the Boss)—manage to sound out of the ordinary yet at ease with themselves.

It’s been a very relaxed, unpretentious process, Thalía says. “It’s been a marvelous personal encounter where it was about simply letting things flow and taking them as they came, without so much starch and fuss. It’s not that I’m not doing pop anymore, but the tendency of everyone who worked on the album was to go toward [more rock-oriented] sounds, and it feels incredible.”

Thalía is a collection of 10 Spanish tracks, most of them penned by hit writer Estefanía, who co-wrote and co-produced several of them with collaborator Julio Reyes. The album also includes three English-language tracks that Thalía envisions as her introduction to that language’s market; a process that will be complete by year’s end, when she releases her full-length English-language debut. Though many associate her simply with her soap operas, it’s a point Thalía has been moving toward consistently and carefully. “Sometimes you have to be the one who’s in places you can’t even imagine,” she explains. “For example, in Greece, my banda album sells. In Spain, too. My records sell in Turkey, the Philippines—countries where I would have never had the opportunity to be known—and it wouldn’t have happened if I hadn’t had those roles and if my songs hadn’t played on a single night on TV.

When the Thalía project came into Estefanía’s hands, he was told to write songs in a fresher, more aggressive vein, and he developed a strong rapport with the singer. For example, the ballad “Y Seguirán (And Go On)” came about after a long conversation in which Thalía told Estefanía that in love, one leaves pieces of oneself behind, only to have to turn around, pick those pieces up, and go on. The next day, Estefanía turned in the track, where he put her words into song.

“She surprised me from the beginning,” Estefanía says. “She is far cooler than her TV roles, far nicer and more relaxed, and that’s what I wanted to project. I found she had much more of an edge. She’s an extremely talented, hard-working girl, and she works with love. I think this will be the most important album of her career. It’s a great album.”

Expectations surrounding Thalía’s release are high—not just because she’s a consistent seller and a major act, but because this is her first album since her marriage to Sony Music Entertainment chairman/CEO Tommy Mottola, and that alone puts an extra spotlight on the project. “I’m at this stage in my career because I’ve prepared for it, and in no way do I feel pressured,” Thalía says. “I’m Thalía on my own.” By the same token, she says her husband has been close to her album-making process, a situation she embraces. “He definitely gives me advice,” she says. “Imagine having such a music guru in your house. If he supports me in something and likes something, well, I really have to pay attention.”

“Tu Yo” (You and I), the disc’s first single—a guitar-based pop/rock track—goes to radio April 15 in pop and grabber versions, the latter completely re-done as Thalía laid vocals down again at a slower tempo and with totally different inflections. (There’s also a second, more traditional grabber version, plus an acoustic version of the track.) Of Thalía, Latin music buyer for the Musicland Group J.C. Gonzales says, “We’re expecting this album to do very well, and we’re very excited and very supportive of the project.”

EMI Latin USA president/CEO Jorge Pino says, “She has such a star quality, and with this album she’s found her match.” This is a deep album—it has five or six singles—the marketing plan is comprehensive, and she’s eager to support it to the max.

Freeman’s ‘Beautiful Stars’ On Lost Highway

BY DEBORAH EVANS PRICE
NASHVILLE—It’s been more than 50 years since Isaac “Dixie” Freeman moved to Nashville to become a member of the Fairfield Four. But instead of winding down, the 73-year-old bass singer is kicking in the attention generated by his appearance in the film O Brother, Where Art Thou? and his soundtrack and releasing his very first solo album, Beautiful Stars. The project pairs Freeman with the Bluebloods, and the combination of his deep, soulful vocals and the acclaimed Nashville blue band infuses new life into a collection of such well-loved gospel standards as “Because He Lives” and “When We Bow in the Evening at the Altar.”

Freeman credits the album’s executive producer, Jerry Zolten, with encouraging him to step out. “He used to be road manager for the Fairfield Four,” Freeman says of Zolten, who is a communications professor at Penn State University in Pennsylvania. “So he asked me one day if I had ever thought of doing a solo album. I said, ‘I’m not prepared for it,’ and he said, ‘You can get prepared, can’t you?’”

Freeman did so with the help of producer Kieran Kane, who originally recorded the album for Dead Reckoning, the Nashville-based indie in which Kane is a partner. Though available on that label’s Web site last year, the project did not have national distribution. It has now been picked up by Lost Highway and will street April 16.

Freeman brings more than five decades of experience to his solo outing. He joined the Fairfield Four in 1948, later leaving to organize the Skyhawks, which performed together for 13 years. In 1980 the Fairfield Four reunited and began a new chapter in its career. The Grammy Award-winning group, currently managed by Freeman, performed "Lonesome Valley" on the O Brother, Where Art Thou? soundtrack, and Freeman appeared in the film as one of the gravediggers. Booked by Nashville-based Keith Case, the group performed recent dates on the Down From the Mountain tour, which was a spinoff from O Brother, Where Art Thou? Stepping out solo is already garnering Freeman attention. “It’s a great project, and we’ve been getting tremendous feedback,” WGOK Mobile, Ala., PD Felicia Allbritton says. “The second it went out over the airwaves, people were screaming, ‘Where did you get that?’ We’ve been playing ‘Beautiful Stars,’ and the audience has gone wild.”

According to Lost Highway VP of marketing Kira Florio, “We’re doing a lot of multi-artist ads, and Isaac is in those right next to Tift Merritt and other Lost Highway artists,” she says. “We’ve also hired Barry Martin of Gospel Marketing and Sales Management, based in Mobile [Ala]. He’s primarily working gospel radio.” First single “Lord I Want You to Help Me” is included on a three-song sampler with “Jesus Is on the Mainline” and “When We Bow in the Evening at the Altar.” The sampler includes a 48-minute interview being serviced to the gospel, Americana, and triple-A formats.

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BY LARRY FICK
NEW YORK—Moby has decided that his new primary musical ambition is to create compositions that are warm and emotional—the kind that listeners can “take home and embrace.”

“In the past, when I made records, there was always an element of being an old punk rocker,” he says. “Culture had to be confrontational. When I made a record, I aspired for it to be beautiful and compelling, but something that was also confrontational. I don’t remember exactly when it happened, but I have changed my mind. Most people, in their daily lives, experience enough confrontation; they don’t need more from me.”

The threads of that philosophy bind his latest effort, 18 (V2, May 14), into an eclectic, yet cohesive collection that strives to play equally well on crowded dancefloors and in more intimate, low-key settings.

Joined by guests Angie Stone, Sinéad O’Connor, and MC Lyte among others, the New York-rooted artist darts from the electronic grooves that fueled 1999’s hugely successful Play into rugged hip-hop, earthy gospel, and atmospheric pop soundscapes. Moby says he wrote 150 tunes before settling on the 18 that made the final cut. Despite the fact that he was following what has been described by critics and music observers as a career-defining recording, he said he felt little pressure in the studio.

“My only concern was in making people feel like this record wasn’t a waste of their time. I always feel a sense of artistic responsibility and debt toward anyone who listens to my music. The interest and good grace of an audience can disappear in two seconds, if you don’t make it worth their while.”

Moby knows from whence he speaks. Before Play, which V2 estimated has reached the 10 million mark worldwide, he issued the charismatic, rock-pegged Animal Rights on Elektra, a set that sold a meager 100,000 copies worldwide.

“I remember going to the U.K. for my first big effort, and exactly how the journalists showed up—one from a homeless paper in Birmingham and two from a student paper in Norwich. I know what it’s like to make a record that no one wants to write about.”

Still, Moby has never compromised his songs in order to win listeners. He recalls sitting in a park on the Lower East Side of Manhattan shortly after completing Play and thinking, “I like this record, no one else will. And there’s nothing I can really do about it because this is how these songs came out of me.”

He adds, “That day, I had an earnest conversation with myself about what other careers I could do. I thought I was at the end of my musical career. I thought I could go back to school and study architecture, and make music in my spare time but off to hear anywhere. I missed the entire feeding frenzy. But it certainly was fun and exciting to be a part of it. It’s interesting to think of your music in so many different contexts and forms.”

Though it remains to be seen if 18 will spark similar interest, its content is undeniably accessible to all forms of media. Moby has grown into a composer of remarkably cinematic style. Yet, he has also mastered the art of the three-minute pop single—as evidenced by the set-opening “We Are All Made of Stars,” an infectious, guitar-laden gem that is fondly reminiscent of David Bowie’s “Heroes.”

The track shipped to modern rock and triple-A radio formats April 19, and it is accompanied by a videoclip directed by Joseph Kahn (Britney Spears, U2). Based on photographs by Philip-Lorca DiCorcia and featuring appearances by actors Corey Feldman, Gary Coleman, Tod Bridges, Thora Birch, Vern Troyer, and Rod Steiger, the clip will be premiered shortly on his popular MTV program, Senior Moby’s House of Music.

“That single is the perfect way to introduce the subject,” notes Marilyn Creton, manager of Record Kitchen, an indie retailer in San Francisco. “It offers Moby as an artist who can effectively play the pop game, yet it is 125 million miles away from anything that will connect with fans who have been with him since his club days.”

The release of the single and 18 will be supplemented by a spree of activity that includes a series of personal appearances and a lengthy concert tour by the artist, who is managed by Marci Weber and Barry Taylor at MCT Management, and booked by Marsh Vlastic at MVO (both companies are based in New York).

“Moby is one of those artists who doesn’t just work hard, he works non-stop,” says Rachel Minte, product manager at V2. “It is to anything and everything, including showing up to conventions like the New Assn. of Recording Merchandisers confab and personally playing the new record in stores.”

Moby notes, “The philosophy with Play was that we would say yes to everyone. If it was reasonable, we’d show up anywhere and do whatever it took to get exposure from as many people as possible. The approach to this record will be similar. I’m going to get out into the trenches and serve this record—and anyone who cares about it—as well as humanly possible.”

bases, tremendously entertaining live shows, scant critical acclaim, and virtually nonexistent support from contemporary radio. Accordingly, the broadcast versions of “Savannah Fare You Well,” the current single from Buffett’s new album, received 32 spins on radio, whereas Buffett’s classic cut “Margaritaville” got 30 plays. Both Diamond and Manilow had songs from their latest studio albums (Manilow released Here at the Mayflower on Concord Records last December) stall in the mid-20s on the Adult Contemporary chart (although it was the first time they’d appeared on that chart in years).

Radio stations are calling me to do interviews, and my first question that I’m going to ask them on the air is if they’re playing my new single,” says Buffett, with a slightly wicked laugh.

The moral of the story here is that no play, which most in the industry perceive as the holy grail, is not the only path to success for established artists who were once radio pop mainstays. Nor are major labels. Buffett’s single refers to three of his own, self-distributed Mailboat Records.

And he’s trying to lure other artists who may have the same sort of following. “I know the ones who are available,” he says. “Maybe they can look at me and just do the math. I don’t have to pay for anybody else’s mistakes. Take your career in your own hands. Look at what Jimmy’s doing.”

None of these artists expect to get played on the radio between the Britneys and Christina’s of this world. In fact, Manilow goes so far as to say he probably would have agreed with the consultants who told radio stations that their listeners don’t want to hear his new material on the radio. But that was before he came in at No. 3. “I would have never in a million years predicted that that kind of thing would have happened,” he says, “I don’t know who’s buying [Ultimate Manilow]. I think it’s the younger people.”

That may be, but the key to these acts’ success is that they aren’t chasing a younger audience by pairing with some hip, young thing for a duet or by learning at girls young enough to be their daughters in videos in an awkward attempt to get on MTV. Instead, any younger fans have come to them on the artists’ terms.

Nowhere is this more evident than on tour. While their radio play may have diminished, their ability to draw audiences has not (last year, Buffett grossed $25 million from 30 shows).

These acts express a graciousness, respect, and gratitude toward their core fans that make them enduring and endearing. Diamond sold out three shows at Los Angeles’ Great Western Forum last December, despite the absence of a true radio hit in years. The appeal was clear: He didn’t skim on production (he was backed by a 20-piece orchestra), he played for more than two hours, and even when performing “Sweet Caroline” for what had been the 10,000th time, he sung it like he knew there were people hearing it live for the first time. And they loved him for it.

Just as someone like Sting has revitalized his currency by appearing in commercials for Jaguar (that’s where many people first heard “Desert Rose” after radio was slow to embrace it), it’s time for some of these artists to use commercials as a way to get their new music heard. They may not be stylish or young enough to sell something trendy, but there has to be some product between a soft drink and Poldiend that Madison Avenue thinks they are right for.

We’d also love to see a radio format that catered to some of these artists, perhaps playing a blend of the new and the old. The record sales show that there are clearly people out there who would listen and who spend.

STUFF: Warner Bros. has entered into a partnership with Epitaph to release two albums from Blaqstarr and the Hives for North America. The group’s I Can’t Stand It—which originally came out on Epitaph in September 2001—will be reissued later this spring by both labels.
Bolton Begins New Chapter With Jive Debut, Updated Sound

BY CHARLES KAREL BOULEY

LOS ANGELES—Michael Bolton has a new album and a fresh sound. When his first Jive release (and first album of totally new material since 1998), Only a Woman Like You, hits retail April 23, the label hopes it will relaunch this AC hitmaker.

“arried me to a new Michael, but a fresher one. Michael is very funny, very personable, and very charismatic, and now that’s coming across more than ever.”

There can be no doubt that the album’s 11 new cuts update the artist’s classic sound. From the opening, Latin-flavored “Dance With Me” to the debut single/title cut “Only a Woman Like You” (penned by superstar Robert John “Mutt” Lange and Steve Lipson and produced by Nami, Lange, Shania Twain, and Max Martin), it is clear that Bolton has started a new musical chapter in his life.

“This attitude of a fresh face or sound is purposely avoiding the last thing I’d want to do—which is reinvent the wheel or try to be the older ‘N Sync guy, the male Britney. It’s never going to happen,” Bolton says with a laugh. “But, I expect this will be my audience’s favorite record since Time, Love and Tenderness. I’m hoping that the material draws them in but doesn’t leave them saying, ‘What the heck is he doing?’ My guess is they’re going to know, and they are going to love where I’ve gone, and in the process we are going to make new fans.”

Bolton is an enduring industry figure with an impressive history. The artist has sold more than 52 million records worldwide, according to the label, and he’s won two Grammy awards and six American Music Awards. But that was then.

“I was feeling stagnant. Stagnation for an artist is death,” Bolton says. “We need the attitude of this being a relaunch. I believe I’m part of the next phase for Jive.”

Some may see the Bolton signing as a departure for the teen-hit-driven Jive—home to ‘N Sync, Backstreet Boys, and Britney Spears, among others—and ask, “What is a youth-driven label doing with such a decidedly adult artist?”

“Mainstream AC is not a foreign territory to us,” Jive senior director of promotion, adult formats, Tom Cunningham says. “‘N Sync and Backstreet Boys are staples at the format, and Britney Spears is charting now. We’ve also had Huey Lewis through Silvertone. For us, this is not new. The first single is a great song. The caliber of writers, the diversity of the talent, the song, and then Michael Bolton in the mix brings a whole new dimension to the table.”

But a new Michael Bolton record does not necessarily mean an automatic add at radio. Jhani Kaye, PD for Clear Channel’s KOST and KBIG Los Angeles, says, “Michael Bolton, like Celine Dion, Phil Collins, and Elton John are core artists for AC. Because of that, we are going to take notice. But research indicates that people react song by song, not artist by artist. Every artist has failed commercially at one point, so the song must stand on its own. This song has successfully reinvented him as an artist, and it’s a great song. That’s why we play it.”

Nylon Strings Help Dualtone’s Smith Hone Sunny Set

BY TOM DEMALON

NASHVILLE—There’s something appropriate about Darden Smith’s Sunflower, his first album in five years, having a spring release date. The mood of Smith’s Dualtone debut, arriving April 23, and the thread of awakening that ties the 12 tracks together mirror the season. The album’s roots are as organic as the music it contains.

“I bought a really cheap, nylon string guitar,” Smith says. “I fell in love with the sound. There’s an intimacy to a nylon string guitar that I really like.” Two of the first tracks written, the optimistic “Stronger” and the Zen-like “Shadow,” took me in a direction of writing that the rest of the stuff kind of flowed from. Unsung for the first time in more than a decade, Smith felt no pressure to please anyone on the outside. “In the end, you have to satisfy yourself.”

Recording in New York and at home in Austin, Texas, Smith worked with such longtime collaborators as bassist Roscoe Beck and co-producer Stewart Lerman. “It’s a real luxury to work with friends that are as talented as these guys,” Smith says. “I trust them to do their thing. I know they’re going to come up with stuff I never could.” Some of Sunflower’s notable contributors include songwriter Gary Nicholson and guitarist Knox Chandler, with Kim Richey and Patty Griffin providing vocals on several cuts.

When Dualtone co-president Scott Robinson heard a burned copy of the results, “I realized that Darden had made his career record.” Robinson and Dualtone’s desire to “bring [Smith] back in a big way” began with the March 5 release of “Satellite” to triple-A radio. Jody Denberg, PD for Austin’s KGSR, says, “The new album moves him forward as an artist.”

Smith is self-managed. His songs are published by Darden Smith Music (ASCAP). Rick Cady of Third Coast Artists Agency in Nashville handles his booking. Smith’s initial tour dates will be primarily acoustic.
SOUL TRAIN AWARDS CD: Soul Train founder/executive producer Don Cornelius says one of the greatest compliments he's heard about the annual Soul Train Music Awards show, now in its 16th year, is that “it’s a music show with awards rather than an awards show with music.”

For the first time, the event has its own CD, Soul Train 2002 Music Awards (MCA Records), which features tracks from several of the show’s nominees (Billboard, March 23). This year’s Soul Train Music Awards aired in syndication on different dates in different markets between March 30 and April 7, (Winners of this year’s show may be found at billboard.com.)

The tracks on the Soul Train 2002 Music Awards album are Alicia Keys With Busta Rhymes, “Fallin’” (his high-major version of the song not found on Keys’ multiplatinum debut album Songs In A Minor; Angie Stone, "Brotha," Jaheim, "Just In Case;" Usher, "I Remember Me;" Jagged Edge With Neely, "Where the Party At;" Fabulous Featuring Nate Dogg, "Can’t Deny It;" the O’Jays, "Let’s Ride;" and Donnie McClurkin, "That’s What I Believe."

Cornelius is forthright in explaining why he created the Soul Train Music Awards: “The intent of the show was to make a point and guarantee that there is a party especially dedicated to soul music, instead of soul music just being part of an awards show. At the time we started the awards show, there were grumbling about the way black music was treated at other awards shows, like the American Music Awards and the Grammys. We weren’t getting prime seats at the events, and some of the artists weren’t being treated in a first-class way. It wasn’t necessarily racist, but it was custom. These shows really aren’t our party, so we decided to have our own show.”

He adds, “The Soul Train Music Awards just have a different swagger. We don’t fill up the front rows with just industry people; we have regular fans who also get great seats, and it shows how the audience reacts to the people onstage. The performers at our awards show feed off of that, and they tend to perform differently than they would at other awards shows.”

Soul Train has been on the air since 1971 and is currently the longest-running TV show in first-run syndication. Since launching the Soul Train Music Awards in 1989, Cornelius has also masterminded the annual Soul Train Lady of Soul Awards (since 1995) and the Soul Train Christmas Starfest (since 1998). Later this year, MCA will release the first Soul Train Lady of Soul Awards CD and the next CD of the Christmas Starfest event.

The TV mogul says what he’s most proud of about the Soul Train Music Awards is “the way our award is reverenced. It’s almost flawless, because it involves people who work in the industry and who really know the records and the artists.”

In The Works

- On May 21, Pantera’s Philip Anselmo bows his latest side project, Supervising Ritual, with the release of the band’s debut album, Use Once & Destroy (Sanctuary Records). In addition to Anselmo on guitar and vocals, the lineup features Jimmy Bower (Eyehategod/Corrosion of Conformity/Down) on guitar and Joe Pazzio on drums. The band is expected to tour the U.S. this summer.

- Soul Asylum frontman Dave Pirner is to release his solo debut in late June/early July on Ulittum. The self-produced album was recorded at New Orleans’ legendary Kingsway Studios and features a guest appearance from Chris Whitley. The first single, “Never Recover,” will be released in May.

- Bruce Hornsby will return for his first release of new material in four years with Big Sugar Face, an RCA album that features little of the artist’s signature piano work. Hornsby and producer Dave Bendeth decided to explore some more exotic keyboard textures, recalling Wayne Fontana in his prime. The project is due June 11.

- Also due on RCA this summer is the studio debut of Broadway diva Heather Headley. The Tony-winning star of Aida and The Lion King will be revealing a more mainstream pop/R&B side of her personality on the set.

Ready to Rock. Famed heavy metal guitarist Zakk Wylde is trekking the U.S. in support of his current Black Label Society collection, 1919 Eternal. The project comes on the heels of the artist’s appearance alongside members of Deep Purple, Deep Purple In Rock, Blind, and Slaughter) in the motion picture Rock Star and a slot on 2001’s Ozzfest tour. “The momentum has been great, and I like this record is going to hit the fans in a great way,” he says. Wylde is putting together plans for a major summer jaunt that is being kept under wraps. “There’s always something cool brewing,” he says.

The Classical Score

REDISCOVERED HERITAGE: During the mid-1970s, conductor Paul Freeman, then in residence at the Detroit Symphony Orchestra (DSO), and musicologist Dominique-René de Lerma addressing a gaping hole in the classical recording lexicon with an ambitious series of nine LPs on Columbia Masterworks featuring music by composers of African descent. Their pioneering collection, the “CBS Black Composers Series,” presented music by such composers as Joseph Bou-lougne, Chevalier de Saint-Georges, William Grant Still, Otis Wilson, and George Walker—many for the first time on record—performed by the Detroit Symphony and other leading orchestras, ensembles, and soloists.

Though highly acclaimed, the series was short-lived. A limited-edition boxed set of all nine LPs was issued by the College Music Society in 1987 but quickly disappeared. Now, the Detroit Symphony (that “there must be something more to the earlier performances,” he says. “And that has happened through a series of commissions; [Seiji] Ozawa commissioned Otis Wilson and George Walker for the Boston Symphony, which led to the Pulitzer Prize [in 1996] for Walker [for Lilacs].”

Walker agrees that the “Black Composers Series” and its progeny have played a significant role in spreading awareness, but he feels that the job is not finished—noting, for example, that none of the major orchestras that have recently issued commemorative boxed sets included music by an African-American composer, except for a single Duke Ellington transcription. “Certainly, there has been another generation of black composers who now have the same opportunities afforded to everybody, with the greater possibility of getting grants and fellowships,” Walker says. “But you have to have something more to the superficial awareness that there are black composers and performances of their music. The fact that this reissue is in a medium that makes it extreme-ly appealing. The events and the music of these works is of tremendous importance; I would have been at that point that we don’t have to go through another 25 years of neglect and ignorance about what’s available.”

According to Detroit Symphony president/executive director Emil Kang, the idea for the reissue arose from the orchestra’s Classical Roots Committee, which seeks to increase African-American participation in DSO events and fosters the inclusion of African-American composers and performers in the orchestra’s concerts. Since 1978, the DSO has presented an annual Classical Roots Concert showcasing these artists. During the past two years, it has also hosted an African-American Composers Forum, during which established composers—includ-
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VITAL RE/issues

THE PSYCHEDELIC FURS
The Psychedelic Furs
REISSUE PRODUCER: Bruce Dickinson
ORIGINAL PRODUCERS: various
Columbia/Legacy CK 85918

THE PSYCHEDELIC FURS
Talk Talk Talk
REISSUE PRODUCER: Bruce Dickinson
ORIGINAL PRODUCER: Steve Lillywhite
Columbia/Legacy CK 85917

THE PSYCHEDELIC FURS
Forever Now
REISSUE PRODUCER: Bruce Dickinson
ORIGINAL PRODUCERS: Todd Rundgren Columbia/Legacy CK 85916

THE PSYCHEDELIC FURS' evolution—one common to many acts born in the punk era that later found commercial success—is clear on these expanded reissues of the band's first three discs. On their eponymous 1980 debut, the Furs traveled from the naivety of "We Love You," the first song the group recorded, to the subtle sophistication of "Suffer Europe," the album's first single. Talk Talk Talk (1983) showcases more mature Brit-rockers who still make a lot of noise ("Dumb Waiters," "Mr. Jones") but are gradually moving toward more restrained, melodic work ("Pretty in Pink," "No Tears"). On 1985's Forever Now, the Furs hold on to their punk credentials with such rowdy tracks as "Danger" and "President Gas," but it's clear that they've crossed the rubicon into mainstream (or at least radio-friendly "alter-native") territory with a single like the sing-along gem "Love My Way." This trend that would progress further on the band's kinder, gentler 1984 set, Mirror Moves. When Furs albums came across the pond, their songs were frequently re-sequenced and occasionally changed altogether. These reissues contain the original British sets, Forever Now is unaffected, Talk Talk Talk is dramatically rearranged, and The Psychedelic Furs includes the previously omitted "Blackood Radio" while including U.S. additions "Susan's Strange" and "Soap Commercial." (Fans of those numbers need not worry, because they're also included as bonus tracks.) Other extra tracks include demos, B-sides, and live versions of album tracks; several have already appeared on other Furs collections, but a few are heard here for the first time, including early versions of "Flowers" on the self-titled disc and "So Run Down" on Talk Talk Talk. The reissues also feature cover art from the British originals, which was changed for the first time in 1981. Though the British covers are an improvement debatable, they're certainly a curiously for serious Furs fans. Tony Fletcher's concise, informative liner notes will also interest Furs followers. But the biggest selling point is the music—a full of raw energy and already established (which has aged remarkably well, still sounding fresh and original.—WH


SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of their musical merit and/or (Billboard chart potential). NOTeworthy Releases of critical merit. VITAL REISSUES: Remastered albums of special artistic, archival, and commercial interest, and substantial connections of works by one or more artists. PLUS (+): New releases predicted to hit the top half of the chart in the corresponding format. CRITICAL CHOICES (#): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (**): New releases deemed Plus that were new or re-released on the Music to My Ears label and among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael D'Antonio, Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003. Please enclose stamped, self-addressed envelopes.

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BILLBOARD APRIL 13, 2002

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rewi e 1 s & P re vi e ws

al um b s

pop

- Patty Griffin
1000 Kisses
PRODUCERS: Patty Griffin, Doug Lancio
ATO 79102-21504
Featured in Music to My Ears, Billboard, Feb. 2.

- Baha Men
Move It Like This
PRODUCER: various
5-Curve/Capitol 37980
How does an act follow a monumental novelty hit like "Who Let The Dogs Out?" By packing its next album with enough beat-laden, candy-coated jams to send the average listener into sugar shock. While there’s nothing here even remotely as electric or as memorable as “Who Let The Dogs Out,” there’s plenty of enjoyable, fairly innocuous fodder. Ironically, the Men are most effective on such lower-key material as the ragga-splashed “Rich In Love” and the old-school ballad “I Thank Heaven.” It’s when they push too hard (as on the wildly self-conscious “Giddyup” and “We Rubbin’”) that Move It Like This starts to falter. It’s proof that you can’t recreate magic. You can only move forward and hope that something new and exciting happens naturally.—LF

- Garrison Starr
Songs From Take-To-Off To Land
PRODUCER: Chris Fahrman, Garrison Starr
Back Porch 11731
Starr’s Songs From Take-To-Off To Land is just what a satisfying album should be—a truly enjoyable listening experience that sounds better and touches deeper the closer you get. Amid country/rock accompaniment, Starr can be lyrically serious and complex or fun and enjoyable, he admires a spiritual over-arch-

edical—Off to the Sky, “Mary Goes To Hollywood,” “Waiting For You.” His final single, “Sister Europe,” with a band whose musical merit. MUSIC TO MY EARS

(Continued on next page)
imagination—which isn’t always a good thing. And uptempo like the derivative “What Do You Want?” don’t put Avant’s tender toner to its best use other. It’s like doing Tidal waves with small sailboats or balloons as Thinkin’ About You.” “Sorry,” and “One Way Street” which features the Gap Band’s Charlie Wilson, was a more ambitious solo album the song originally appeared that Avant shines brightest.—GM

★ SOUNDTRACK Scratch PRODUCERS: various Transparent Music Palm Pictures 50017 From rap/rock hybrid groups to the ever-growing popularity of turntab- lism, DJs are getting much deserved attention in the spotlight. Aiding in their cause is director/filmmaker Doug Pray, who turns the cameras on these deserving artists with Scratch, a documentary dedicated to the art and mastery of the turntable as a musical instrument. Like the film, the Scratch soundtrack features the best and brightest in the field. From the X-Ecutioners to the Invisible Skatch Pikta, the 23-track set provides a peak into DJ’s like DJ D’s Like Andy’s DJ set, the tracks flow fluidly into another one with legends like Grand Wizar and Theodore, Jazzy Jay, Afrika Bambaataa, and GrandMixer DJT providing the only breaks to dress up history. A learning experience for hip-hop fans and novices alike, Scratch should be required listening for all.—RH

COUNTRY

★ JOHN COWAN Always Take Me Back PRODUCER: Wendy Waldman Sugar Hill 3952 Former New Grass Revival vocalist John Cowan has crafted the most ambi- tious album of his solo career in Al- ways Take Me Back. It’s a stylish, prima- ry acoustic record, with the uplifting, gently insistant “They Always Take Me Back” and the joys. Celtic flavored David/Gollath treatise “Someday I’ll Be On My Stone” and the pace early on. Cowan is a power- house of a vocalist who can sing and play almost anything with his skilled band; he experiences to great effect with funk on “Sittin’ on Top of the World” and syndicated pop rock on the Ves chestnut “Long Distance Runaround” and then rocks impressively on the pouding “18 Years.” Elsewhere, the runway bluegrass of “Two Quarts Low” and “Mornin’s Mule” recall the best work of his previous band, and Cowan is appropriately subtle on such gorgeous numbers as “Blood” and “In My Father’s Field.” A first-class effort all the way around.—RW

TOMAS TANKO Soul of Things PRODUCER: Manfred Eicher ECM 1768 Going from strength to strength over the past few years, veteran Polish trumpeter Tomasz Stanko presents this moody, tured suite of original tunes with his band as a follow-up to his recent ECM super-group set, From the Green Hill, and his sublime tribute to film composer band leader Krzysztof Komeda, L’infini. Stanko’s quartet is comprised of the members of which have played with the leader since they were in their teens—his trio with his music with telepathic inti- macy, and the trumpeter’s lines have never been so much emotive. Although the album has its own, very European atmosphere, the whole of Things vibe is reminiscent of Kind of Blue, with a common indigenous due to the motifs, a related pace throughout, and a unique economy of expression. Abet- ting Stanko’s carefully groomed great is the usual beautifully resonant ECM sound. Few jazz recordings, on either side of the Atlantic, are being made with such much poetry.—BB

LATIN

★ TOTÓ LA MOMPOSINA Pacatón PRODUCERS: John Hollis, Basz Anderson, Marco Vincenzi Oyga WELO Village Records/Capa Mundo 74001 While traditional Cuban music—from Buena Vista Social Club to Los Muñec- ques de Matanzas—has been widely cel- ebrated in the U.S. market, traditional tropical music from other quarters has been largely overlooked. Still, Toto La Momposina is largely regarded as the grande dame of the traditional rhythms of Colombia’s coasts, even if hers is hardly a household name here. But it could well be, Pacatón, while utterly faithful to tradi- tion, is often forward-looking in its exe- cution—particularly in the title track and “Café de Sierra,” among others—all enigmatically danceable with distinct commercial appeal made more so by the use of horns, flute, and guitar. At the other end of the album, both tracks called “Chambari” which finds Toto singing (make that soaring) over six minutes of percussion-only accompaniment that dis- solves into an all-out track—and the call and response of “Pozo Brillante.” The end result is what could be called ele- vated tropical jazz. “It’s a high-exceptional skill. Pacatón only suffers from being overly long: 16 lengthy tracks where 10 would have sufficed.—LC

★ SIN BANDERA Sin Bandera PRODUCER: Marco Antonio Baquero Sony Discos LAK 48468 & 2.499474 Mexican duo Sin Bandera (No Flag) — Leonel Garcia and Noel Schlag—has two distinct sounds and styles. On the one hand lies the acoustie feel of tradi- tional Latin troubadours, evident on the opening track “Para Acañanta,” a joyful, tasteful track with a tropical feel that uses acoustic guitars and the Venezuelan trees for effect. On the other, Sin Banderas also favors more commercial pop of it of R&B stock, which brigh- flours, especially in the vocals. While these poppeeper elements are well executed, there isn’t much staying power to the album; an act’s way too closely recalls that of other acts (which is the case with such songs). Still, the wowsome—who write a song every now and then and boasts something in their balance of vocals and in their remarkable song- writing skills—“Te Vi Venir,” sung over a simple acoustic guitar, easily stands on its own, and “A Primera Vista” (with Joselo Rangel on guitar is lovely. This is a group to watch and nurture.—LC

ON SUPER AUDIO CD

THE DAVE BRUBECK QUARTET Take Five PRODUCER: Tom Macero 5.1 MIX ENGINEER: Mark Wilder Columbia/Legacy CS 51152

Concurrent with the rising tide of DVD-Audio titles entering the marketplace, new and, especially, catalog recordings are increasingly available on the Sony/Philips-developed Super Audio CD (SACD) format. At the moment, SACD is a next-generation format featuring high-resolution audio and up to 5.1-channel mixes. The format, like its DVD counterpart, is a great benefit to both studio and live recordings, as these new releases from Columbia/Legacy demonstrate. Recorded in 1959, the Dave Bru- beck Quartet’s Take Five has been remixed in 5.1 and remastered by Sony Music Studios engineer Mark Wilder. An experiment in odd time signatures, the groundbreaking album became an unexpected hit and is now considered a classic in the jazz lexicon. As with most multi-channel mixes, the benefit of five discrete sound sources (plus a subwoofer for low frequency information) is quickly apparent. On “Blue Rondo a La Turk,” for example, Brubeck’s piano and Paul Desmond’s alto saxophone are placed prominently in the center channel, giving the steady ride cymbal of Joe Morello plenty of space in the left-front speaker in which to keep the unusual 9/8 time signature. The 2-channel CD has no such luxury. Likewise, the realism delivered by SACD cannot be matched by a 16-bit, 44.1kHz CD. Brubeck’s piano, on “Strange Meadow Lake,” features all the richness of the master recording. The fullness and resonance of the instrument is conveyed, with SACD, for far greater fidelity. Suddenly, the complete disc doesn’t sound quite so pristine. The track title is especially satisfying: The Desmonds’ penned “Take Five,” framed by Morello on the left and Brubeck on the right, is con- veved with every nuance and char- acteristic of the instrument. One can actually hear the player breathing of the saxophone. With Eugene Wright’s upright bass in the center channel, providing the es- sential link between Brubeck and Morello, “Take Five” on SACD gives the listener a far greater sense of depth and realism than a two-channel mix—the very reason for these next-generation delivery for- mats. With light reverberant inform- ation in the rear speakers, the three-dimensional effect carried by SACD is enhanced. As a celebration of Johnny Cash’s 70th birthday, Columbia/Legacy has an ambitious schedule of releases and reissues. While many titles are only available on the Johnny Cash at Folsom Prison CD can be enjoyed in surround sound, thanks to its release on SACD. This 1968 classic, chock full of right-on-the-money material—drugs, prison, and desolation (“Cocaine Blues,” “Joe Bean,” “J

CHRISTOPHER WALSH

BECK & THE GRATEFUL DEAD Studio Dog A&M 40240

Although footloose and fancy-free, the Grateful Dead’s latest release is emotionally grounded. The collection of tracks, mostly of live origin, is a revealing document of the band’s dissolution, and of the community that has formed around it. The songs are bold and beautiful, a testament to the band’s enduring legacy. Its influence is still felt today, as artists continue to build upon its foundation. The group’s innovative approach to music-making, combined with their dedication to their fans, has made them an integral part of the cultural landscape.
FUNDISHA Live the Life (3:48)
PRODUCER: Jermaine Dupri
WRITERS: J. Dupri, F. Johnson, T. Cottrell, T. Gone
So So Def/Columbia 56743 (CD promo)
After singing background for the likes of a Hill and Tyrese, R&B songstress Fundisha is ready to step out on her own. Best known for her recent appearance on Lil’ Bow Wow’s “Thank You,” the Newark, N.J., native makes an impressive debut with “Live the Life.” The inspirational ditty will appeal to the upwardly mobile. Showers of life have a feel-good sound that is awfully catchy. For his part, producer Jermaine Dupri, almost note for note, the instrumental to Talib Kweli & Hi-Tek’s fairly recent “The Blast.” Although the shimmering original was ignored by PJs, hopefully they will pick up on this fun little number. Look for more from this young songbird as she prepares to release her debut. Let’s see, this June.—RH

COUNTRY
★ BRETT JAMES’ Chasin’ Amy (3:37)
PRODUCERS: Dunn Huff, Brett James
WRITERS: Brett James, James Hoge
PUBLISHERS: Sony ATV tunes/Cross Keys Publishing/Onaly Music, ASCAP; Songs of Universal, BMI
Atlantic 061912 (CD promo)
Already a highly successful songwriter, Brett James takes another shot at an artist career with this engaging single. James previously recorded for the now-defunct Arista Nashville imprint Career Records during the mid-’90s and had three country singles that charted briefly. As a songwriter, his credits include Martina McBride’s “Blessed” and Lonestar’s “With Me.” He penned this ode to an old flame with Troy Verges. The lyrical trip down memory lane recalls a relationship that blossomed after a high school graduation party and the heady cocktails of emotions that accompany carefree days and young love. James has a warm, inviting voice that draws the listener into the song as he reminisces and the production, courtesy of James and Dunn Huff, has an edgy, haunting quality. This should help James get back in game at country radio.—DEP

TRUTH HURTS FEATURING RAKIM Addictive (3:46)
PRODUCER: DJ Quik
WRITERS: E. McCain, E. Garrett, W. Griffin, D. Blake
PUBLISHERS: EWM Publishing/EMI; SESAC/Herbiscus/Wil Music/Q Baby Music, ASCAP; The Eastern Letter/Songs of DreamWorks/Cherry River Music, BMI
Aftermath/Interscope 10722 (CD promo)
The death of hip-hop machine of the crew has become more evident recently, with producers and artists referencing a spate of death. The Eastern Region newcomer Truth Hurts, with a little help from DJ Quik and Rakim, samples a hauntingly beautiful Hindi movie track on first single “Addictive.” DJ Quik has crafted an incredibly hypnotic track that blends sample and beat perfectly. For her part, Truth Hurts’ smoky alto is potent and filled with emotion. If that weren’t enough, the single also features a verse from Rakim. Arguably the best MC ever, Rakim has been off the music scene for a good minute, but he hasn’t lost one step. Mainstream R&B stations would be foolish not to snap up this gem. Serving as Aftermath chief Dr. Dre’s first foray into R&B in years, Truth Hurts proves that the good doctor has an ear for more than rap. “Addictive” is simply just that one line you’ll be hearing.—RH

★ P.O.D. Boom (3:09)
PRODUCERS: Howard Benson, P.O.D.
WRITERS: P.O.D.
PUBLISHERS: Sony Records/Famous Music Publishing, ASCAP
Atlantic 330797 (CD promo)
The third single from P.O.D.’s platinum-certified Satellites reaps up the band’s sold-out, solid-kicking rock-n-rap rep with what sounds like a hundred spark-shooting guitars in tow against frontman Sonny’s autobiographical lyrical about the band’s rise to fame, from its beginnings in San Ysidro, Calif. —a Southbound—a city situated near the U.S./Mexico border, to its burrowing status as world power: “Boom! Here comes the boom/Ready or not, here comes the boys from the South/Boom! Here comes the boom/How you like me now?” So there. In addition to recent treks in Europe and Southeast Asia, P.O.D. (which stands for Poetic Deed) is now gearing up to headline this summer’s Ozzfest tour. Meanwhile, previous modern rock No. 1 “Youth of the Nation” is working its way from rock to top 40, following the massive success of last year’s “Alive,” the nail-driving anthem that brought the band into mainstream consciousness. The sun is shining on P.O.D.—these guys are just a step away from their own VH1 Behind the Music episode.—CT

★ QUARASHI Stick ’Em Up (4:07)
PRODUCER: Sibley Blindal
WRITERS: S. Blindal, H. Olafsson, O. Orn Hauksson
PUBLISHERS: EMI April Music ebo itself and Quarashi Publishing Designee, ASCAP
Time Bomb/Columbia 54898 (CD promo)
Rakjavik, Iceland’s rap/rock quartet Quarashi brings a new vitality to the sea of generic acts in the genre with its first U.S. release, “I’ll Try,” which hit the streets last month (see review, page 16). Sibley Blindal layers guitar lines and a bunch of samples and scratching over his own drumming, while the group’s three other members pass around the mike, producing a fresh song with witty references to ensemble rapping. The act succeeds in creating its own vibe, which seems to have been inspired more by old-school rap (think Public’s ‘80s-era Beat Boys) and more recent electronica (the Chemical Brothers) than Limp Bizkit and its disciples. Quarashi has already made moves in the U.S., landing a tour on the Orange County soundtrack, and the band is lined up for this song’s charms to be heard on tour this summer. “Stick ’Em Up” appears to be destined for modern rock and will probably be a little too hard for rap radio to play. Though its industrial edge could work for some adventurous club and mix show jocks.—EA

★ TINA MOORE: Time Will Tell (3:53)
PRODUCERS: Big Dog Productions
WRITERS: C. Jones, J. Vines, J. Stoddart
Music Mind/Orpheus 9R506 (CD promo)
Prolific rhythm Tina Moore received the front and center with the title track from her latest set, released at the end of January. “Time Will Tell” is quite a show case for the talented vocalist’s charged vocal chords, which slide over the notes of this beautiful ballad like a satin glove over velvet. The song rises into emotional proportions at the midsection, but Moore gives us just enough to show off her abilities without resorting to bombast, an admirable accomplishment. Throughout, she possesses an ease and elegance that’s not only for adult R&B outlets but also AC. “Time Will Tell” is stunning from start to finish and simply sparkles.—CT

SUBMITTED BY Eric Asee, Reashun Hall, Deborah Evans Price, Chuck Taylor
SPOTLIGHTS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or established artists. POOS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICEES (*) New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard), (68) 770 Broadway, 6th Floor, New York, N.Y. 10003 or to the writer in the appropriate box.
A Decade As The Leading Light Of Dance Music

Los Angeles-based Moonshine Music is one of America’s most revered dance/electronic independent labels. It’s also one of the genre’s most successful. This year, the Koch-distributed label celebrates its 10th anniversary.

Co-owned by British brothers Steve and Jon Levy—president and CEO, respectively—Moonshine created a niche for itself in the world of dance/electronic music by being at the forefront of DJ-mixed compilations. The label’s earliest DJ collections arrived via Keoki, Judge Jules and Billy Nasty. In addition, Moonshine compiled genre-specific collections over the years, encompassing trip-hop, drum’n’bass and techno.

Since its inception, Moonshine has realized the importance of the DJ. By putting its DJs on tour, Moonshine continuously taps into the DJs’ fan bases, which helps drive sales of their respective CDs. Moonshine’s artist roster includes AK1200, Cirrus, Christopher Lawrence, Dave Audé, DJ Dara, DJ Micro, Keoki, Omar Santana, Micro, Misstress Barbara, Freaky Flow and Tall Paul, among others. Last year, the label welcomed Icelandic act Gusgus to its star-studded artist lineup. (Gusgus’ Moonshine debut is expected this summer, as are discs by Cirrus, Micro, Frankie Bones and Carl Cox.)

In 1994, the label launched its Web site, Moonshine.com. According to the Levys, it has generated a steady cash flow and has drastically cut down on the company’s need to allocate funds to traditional advertising. It’s a fine example of the company’s ever-evolving marketing strategy. The label recently reconstructed and relaunched the site, replete with the full Moonshine catalog, artist tour schedules, listening stations and a photo gallery.

Late last year, Moonshine unveiled a new vinyl-only label, Moonshine RGB, and its three color-coded imprints: Moonshine Red (house and techno), Moonshine Green (breakbeat and drum’n’bass) and Moonshine Blue (trance and progressive).

Earlier this year, Moonshine debuted its Moonshine Movies division, which focuses on the electronic-music culture, encompassing documentaries, television programming, short films and audiovisual DVDs. Already, Moonshine Movies has issued two DVDs: Transambient and Spaced Out. Both discs are the result of a content output agreement with London-based audiovisual pioneer Addictive TV. Eight additional audiovisual DVDs are scheduled for 2002.

Moving into the future, Moonshine will undoubtedly remain a dominant force within the dance/electronic realm. Its brand name will continue to rise. Ditto its credibility. To guarantee its success, Moonshine has, since day one, relied on quality product. Over the years, Steve and Jon Levy have never lost sight of this very important element. As both frequently point out, “You can’t fool the kids.”

The Men of Moonshine: Q&A With Steve and Jon Levy

BY MICHAEL PAOLETTA

What is the significance of Moonshine Music’s 10th anniversary?

Steve Levy: The fact that we’re still standing. [laughs] Actually, the significance is twofold: First, we were right in chasing our dream, our passion and our belief in electronic music; and, second, we managed to make a career out of it. It was only a couple years ago that Jon and I suddenly realized we might be able to do this for the rest of our lives instead of getting real jobs.

What were you thinking the first eight years?

Jon Levy: Survival. In this industry, especially for independent labels, to be still around and successful after 10 years is a feather in anyone’s cap. From a consumer point of view, we play it down, because we’re selling to a young market; we don’t want them to think we’re old. [laughs] From an industry point of view, it’s a milestone—not many independent labels in any genre actually succeed for 10 years.

Do you recall which independent dance labels were around when you began the label?

SL: There was Instinct, Radiikal, Eightball, Strictly Rhythm, Nervous, Henry Street and several others. But the reality is this: We’ve managed to eclipse these companies. Along the way, we’ve become our own brand in our own right. It’s a pretty cool thing to have accomplished.

JL: But we have so much more to do. We’ve only scratched the surface of where we want to go.

Where is it that you want to go?

JL: I want our artists to eclipse the brand name. I also want Moonshine to be looked at the same way as labels like Def Jam, American and Casablanca.

SL: Casablanca is such an amazing model; it had an eclectic roster of artists that came out of a certain time period—as well as a certain production paradigm. That’s how I’d love Moonshine to be remembered. Moonshine has a broad base of artists that have come out of a certain snapshot of time in music. But we’re not there yet.

What is the key to Moonshine’s longevity?

SL: Jon is the key to Moonshine’s longevity.

JL: No. Steve is. [laughs] Seriously, we have a fantastic partnership. Steve is an amazing source of creativity. We’re a product-led company.

SL: We’ve got to make money, though, and Jon is the guy that keeps an eye on that.

How so?

JL: I have the business-management skills to keep things under control. Steve respects my abilities to operate the business in a way that will keep us here for the long-term. I respect his choices in terms of taking risks.

SL: We’re business guys who love music, rather than musicians who have fallen into the business. We’ve both come out of dance music; it’s our life. We got our start throwing after-hours warehouse parties.

What inspired you to start the label?

SL: In the early ‘90s, I was living in Los Angeles and Jon was living in London, and we were both promoting parties. Moonshine began as illegal warehouse parties, which is how we got the Moonshine name. Our catch phrase was, “Nothing less than excess.” [laughs] This is how we originally spread the Moonshine name.

How did these illegal parties evolve into a label?

JL: I was watching the compilation business begin to take off in the U.K. It was coming out of the acid-house and rave scenes. Steve and I were friends with a lot of the guys putting out the raves and releasing the compilations. We wondered why these British compilations weren’t being released in the U.S. The result was Moonshine Music.

It sounds like humble beginnings.

SL: [laughs] We started the label in the back of my house, in a room behind my garage. At the time, I had stopped promoting parties, but I was producing a band, Lunatic Fringe. It was my first taste of getting into the record business. Moonshine’s first release was the compilation Techno Truth. It ended up selling over 100,000 copies.

What set Moonshine apart from other labels in those days?

SL: While in England, Jon befriended Stefan Chandler, the son of Chas Chandler, who discovered Jimi Hendrix. We hired him to start Moonshine U.K. This gave us an edge over the other companies in that we were hearing all this early stuff from the Dust Brothers [who later became the Chemical Brothers], Portishead, Moloko and Fatboy Slim. We were also big in the acid-jazz scene, and we were one of the first labels to focus on jungle music with our Speed Limit series. Our compilations were the real shit. They weren’t rehashed British

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compilations; they were very credible in the U.K., and this gave us a real edge in the beginning.
JL: But then Ministry of Sound and Cream entered the scene, and dance compilations began flooding the market. When this started happening, we shut down the U.K. office and concentrated on North America.

At that early stage of the dance-compilation game in the U.S., how did you know what to release?
SL: Well, we happened to meet Tim Fielding of the [then] British label Journeys by DJs. We licensed the first few Journeys by DJs compilations for the U.S. These were the first DJ-mixed compilations to appear in the U.S. on a U.S. label; Billy Nasty, Judge Jules and Keoki did them. Many props must go to Tim Fielding for pioneering the concept of DJ-mixed compilations.

How has the business of dance/electronic music changed over the years?
JL: Business is business, no matter what you're selling. When you're doing $1 million of business a year, that's one thing. When you're doing $10 million a year, it then comes down to concentrating on your business. Mistakes must be avoided. We run a legitimate business. That's the sad part is that there's little cooperation between businesses.
SL: We operate like an island outside the music business. There's this whole world of people—promoters and booking agents, for example—operating this huge business outside the corporate structure of the record business. At one point, though, we're going to have to work in the corporate world. But I don't think people in the corporate world realize what's going on out here. There's this huge thing about to explode, this huge movement you can tap into and sell records, and it's still not recognized in the corporate world. We're still like the poor stepchild. But real artists will soon come out of this scene and people will then wonder, "Where the fuck did that come from?"

We don't play in the major world. In fact, we really don't play well with anyone else. [laughs] I think we're still viewed as an upstart by many. At this point, I'm more excited about the music than I've ever been.
JL: We've always had a very DIY philosophy. We won't kiss anyone's ass to make something happen. An example is touring. We put together the Moonshine Overamerica tour because we couldn't find any promoters or booking agents who would work with us. So, we did it ourselves. Our mantra was, "If we build it, they'll come."

The annual [Moonshine Overamerica] tour, which lasted from 1997 to 2000, put the spotlight on the DJ. Is the DJ-as-artist one of the biggest developments in the dance/electronic world to occur in the last decade?
SL: Absolutely. The DJ is the artist. The DJ is the superstar. DJs are now viewed totally differently. Only in the past two years, really, has the DJ cracked the mainstream.

When did you first notice the scale tipping in favor of the DJ?
JL: Early in the game. By '95, we saw that our DJ mixes were outselling our genre-led compilations. People were supporting their favorite DJ—the proof was in the sales. Also, in the second year of the tour, we noticed that some of the DJs were known on a national level. We knew we were on the verge of something when we saw people waiting to get autographs from DJs.

What have been Moonshine's biggest challenges?
Continued on page 24

TALL PAUL

Tall Paul fancies himself a "good old-fashioned house DJ," but, as a key player on U.K. radio with numerous productions and remixes to his name, he is selling himself a bit short. After getting his start playing at his father's nightclub Turnmills 14 years ago, Paul became a fixture on pirate radio stations and quickly gained coveted club residencies on his own merit.

Even though he travels constantly, he continues to do radio—Saturday night shows on U.K. dance stations Kiss FM and Kiss 100—as a way to promote the music he loves. "A radio show is a format where new music can be supported because you identify the tracks and the labels," he explains.

Although Paul runs his own label, Duty Free Recordings, and is busy remixing for the likes of New Order, the Stone Roses, Blondie and others, he entrusts Moonshine to put out his albums in the U.S. "I have always liked their concept, and they have a good name throughout America," remarks Paul.

His Moonshine debut, Mixed Live, was recorded at the relaunch of the L.A. club Giant, and his first artist album for Moonshine, Back and Forth, will be out this month. "It's a good introduction to the range of what I can do," says Paul. —Maggie Stein
May you continue to light up the charts with your creativity and keep our friendship glowing...and may the MOONSHINE brightly over our lives forever.
CONGRATULATIONS
JON & STEVE
ON 10 YEARS
WE'RE ALWAYS
2B WORKING WITH
moonshine
JL: Distribution. Although we’ve always had it, any label will tell you how important distribution is. We’re very fortunate in this way, because our records sell. We’ve always had good relationships with the distributors we’ve worked with over the years.

SL: As an independent label, the biggest challenge is always the ability to grow the company with your cash flow. The turning point for us happened when we were no longer living hand-to-mouth.

Is there any one thing you’ve learned over the years that you wish you’d known from day one?
JL: Don’t take the money upfront; you’ve always got to pay it back in the end. This pertains to labels getting a distribution deal. Don’t get drunk on the advance, because it’s got to be paid back.

Ultimately, there’s no one thing, really. If we had known then what we know now about the music business and about running an independent label—and the chances of success—we never would have started the label.

SL: I think being naïve in the beginning definitely helped us. Not having experience in the music business helped. We played by our own set of rules. We always had a certain amount of faith.

JL: We also realized early on that you can’t fool the kids. You can’t put out shit records. If we say this is hardcore, then it’s got to be hardcore. We’ll put out a record by Omar Santana, who’s the king of hardcore in America. It may make your ears bleed, but it’s credible.

Is this how Moonshine remains vital?
SL: Yeah, absolutely. We don’t change the music for the audience. The audience will change for the music.

Q&A
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Moonshine proves its commitment to artist development with dance-music act Cirrus. Aaron Carter and Stephen Barry, the two members of the breakbeat-oriented group, first signed a single deal with Moonshine in 1995. After three singles, Moonshine signed them to a five-album deal and set them up with their own studio.

The pair met in recording school in L.A. Barry was a guitar player with a rock background, and Carter's roots were in underground dance music. Combining their knowledge, they formed a live breakbeat act and performed as a band, much to the surprise of audiences at the raves and warehouse parties where they got their start. “People would leave the dance floor when they saw us with instruments, but once we’d start, they would always come back,” recalls Barry.

With their third album, Counterfeit, due in June, the group is joined by drummer Jim Chaney of Jimmie's Chicken Shack and vocalist Laura Derby. The additions to the band came after the album was completed, but Moonshine president Steve Levy was supportive of the group revisiting the album and creating a new sound. The final album incorporates trip-hop, big-beat and jungle elements. “We were happy with the instrumentals, but, by adding vocals, we made songs with a traditional structure,” Carter explains. “We were growing musically, and Moonshine allowed us to evolve.” —MS

2B WORKING WITH
Moonshine
on 10 Years
of Great Music!

JOHN & PAUL
LAW OFFICES OF
CARPENTER &
ZUCKERMAN
CIRRUS

For the most part, Moonshine got out of the vinyl 12-inch business about five years ago. But, last year, Moonshine created a color-coded vinyl offshoot, Moonshine RGB (Red, Green and Blue). What was the reason for starting this?
SL: We originally got out of the vinyl business because we were losing money. Because our catalog is so musically diverse, a DJ can’t just look at the Moonshine label and know what to expect musically. But recently, we’ve been receiving all these great demos from all these great producers and we wanted to find a way to release this music. We came up with the idea of a specific genre/color catering to a specific group of people. It’s been amazingly successful. People now know what to expect according to the color of the logo.

Earlier this year, you launched Moonshine Movies. Was this a natural progression?
JL: That was my little baby. I’m very interested in the visual side of things. When people think of audiovisual albums, I want them to think of Moonshine Movies. We plan to release eight DVDs this year. We’re in the media business. We’d be idiots to not get in on the DVD-side of things. We didn’t want to get lost in the dust. The question was how to find credible product to fit the Moonshine image.

At this point, we have very reasonable expectations for sales. More importantly, we look at the longevity of something. The other interest for us is from a film standpoint: There’s going to be a breaking down of doors in filmmaking just as there was in the music industry 10 years ago. Remember when the barriers to becoming [music] producers were erased due to the arrival of samplers and cheap mixing boards? The same is happening in film.
What a long, strange techno, house-y, ambient, junglistic, hardcore, trip-hop it's been.

Rave on for 10 more, moonshine

[from your friends at]

URB
futuremusic/culture
Q&A
Continued from page 24

There's no reason why today's digital filmmakers can't become the Chemical Brothers of film. The audiovisual albums are our stepping stones to this.

How important is branding today?
SL: Moonshine itself is a brand. It's been a key to our success. In the long run, our artists must become bigger than we must as a brand.
JL: That's our next goal. To take the artists beyond the Moonshine brand and dance culture. We'll accomplish this by applying what we've learned over the years. We now have a strong team of 20-25 people. We're applying that machine to break some artists through. We're at the stage where the music and artists we have can be launched into the mainstream. Every overnight success takes about 10 years.

When signing an act or DJ to the label, what are you looking for?
SL: I always look for individuality, something that stands out. There must be something distinctive about each artist. We originally signed Supreme Beings of Leisure six years ago when they were called Oversoul 7. Though they never released an album with us, and later signed with Palm (Pictures), we're still very proud of them.
JL: Also, when signing an artist, you must make sure they're committed to making it happen. Are they willing to make the necessary sacrifices? You know, the hard work, touring and everything else that's needed to make it happen.

When did Moonshine create its Web site?
JL: In '94. We were one of the first labels to create a Web site. Actually, it was at the suggestion of a friend of ours, Charles Como, who had immersed himself in the Internet. He designed our Web site in order to get other accounts [for himself]. He still maintains our site today.

Has the site proven to be an important marketing tool?
SL: You can't operate today without a Web site. That's where people get their information. But we've never seen the Web as a means to replace retail. All that's happened is that the business we once did as mail order has been replaced by Web site sales. We get about 1,000 uniques a month.
JL: The online mailing list is nice, too. If I want to reach 40,000 people, I just click "send." The direct-marketing aspect can't be overstated.

Last year, New York City's revered Twilo club closed. Many of its interior contents were auctioned off on eBay. Moonshine became the proud owner of the club's mirrorball. What's the significance of owning this?
JL: It's hanging in the center of our main office space. The fact that so many of our DJs played in that room, coupled with the club being a part of dance-music history, was impetus enough to want to own the ball. Twilo was, and remains, a significant club within dance culture.

What's next for Moonshine?
SL: In the middle of last year, we consciously sought to change the focus of what we're doing. We're focusing on putting out more artist repertoire, which is one of the reasons why the vinyl labels are important. We can build up repertoire quickly that way. Also, we're being away from the DJ-mix market. It's become too saturated. We're not jumping out of DJ mixes; we'll just be concentrating on our key guys. From an artist point of view, we're looking to build something big out of Clear's next album, as well as new sets from Gusgus and Tall Paul. And then also, building up our visual catalog. So, yes, it'll be another busy year for us. ■

GUSGUS

Quirky Icelandic musical collective Gusgus won't be insulted if you compare them to fellow countrymen the Sugarcubes. "They were a great band who did a lot for the Icelandic music scene," band member Step.Step proclaims. "They were doing really interesting things in the pop/rock world, and they are punk people at the same time." Similarly, Gusgus makes music that is at once creative and avant-garde, yet always accessible and dance floor friendly.

2002 finds gusgus consisting of its three core band members, producers Step.Step, Biggi Veira and Magnus Pop, along with Udur, a young singer making her debut with the group. While releasing two records on the U.K.-based 4AD label, the band swelled to as many as nine members, all involved with creative endeavors like film, photography and acting. The group consistently creates dynamic live shows drawing on the artistic talents of the band.

The group signed a multi-album deal with Moonshine in mid-2001 and is currently working with producer Gareth Jones, known for his work with Depeche Mode, on an album due this June. "The new album is more dance-oriented, and we didn't sample as much. We've been making our own sounds more," explains Step.Step. Adds Udur, "We mix all of our ideas in the studio. It's magic when the music starts flowing." —MS
CONGRATULATIONS JON & STEVE
KEEP THAT MOON RISING AND SHINING!

Michael Koch and Everyone at KOCH Entertainment
When Moonshine Music expanded into the home-video industry with the January launch of its DVD-only Moonshine Movies division, it just seemed like a natural step. Moonshine CEO Jon Levy had been eyeing the tremendous growth of the DVD market, when the opportunity to put together a blend of electronic music and visual images, the resultant Audio Visual Experience (AV:X) series, came to fruition. Levy worked closely with the U.K.-based TV production company Addictive TV, which had created several programs using the audiovisual concept. He recalls, “We felt that, as a media company, and not just a record label, it was something we had to be involved in.”

The first two Addictive-produced AV:X titles—Transambient (featuring environmental images and underground electronic, trance and ambient tracks) and Spaced Out (shorter music tracks accompanied by NASA film footage)—have “met our expectations in laying the groundwork for some even better product in the future,” Levy says. “Our next goal is to start breaking into just simply video.”

New titles in Moonshine’s AV:X line—currently distributed by Koch and available at major music retailers such as Wherehouse, Tower, Best Buy and Musicland—include Mixmasters-Episode One (released March 26), Mixmasters-Episode Two (April 23) and Transambient 2 (May 21). The Mixmasters discs, based on a U.K. television show, consist of six 10-minute audiovisual mixes, as well as bonus interviews with select artists. (Moonshine is also looking to pick up television rights to the show for North America.)

While Levy says that Moonshine’s goal is to release 10 individual DVD titles this year, “people have been coming out of the woodwork all over the world, offering us content, since we released the first two DVDs. We decided to have a much busier schedule next year.”

Its first foray into documentary titles will be American Massive, expected in late June or early July. The work will explore the ups and downs of the DJ lifestyle and delve into the perspective of artists and attendees at clubs and raves across the country. Moonshine releases planned for 2003 will likely include several feature-length films and a compilation of short films from independent producers. ■
CONGRATULATIONS MOONSHINE!

Jon and Steve,
Congratulations on 10 excellent years!
Thanks for pushing electronic music forward.
YOU'VE PAVED THE WAY FOR ALL OF US.

Your friends at BPM Magazine
and djmixed.com
congratulations to moonshine music on it's 10th anniversary from, only www.amonly.com

Steve, Jon & everyone at moonshine
It's been a great 10 years!

Dean

Dean Sheldon Serwin, Attorney-At-Law
1680 N. Vine Street, Suite 1115
Hollywood, CA, 90028
323.465.1735
mail@deanserwin.com

C O N G R A T U L A T I O N S

Steve and Jon

Jeff Gelineau and Nick Latshaw

UNITED AGENCIES INC. Insurance
350 W. Colorado Blvd. Ste. 220 • Pasadena, CA 91105-1855
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the moonshine timeline

October 1992
Moonshine’s first album release, Techno Truth Volume 1, goes on to sell well over 100,000 copies. Moonshine is still operating out of Steve Levy’s garage.

January 1993
The Speed Limit 140 BPM Plus series is launched, introducing America to many of the artists who go on to become the main players in the drum’n’bass scene. The series goes on to sell more than 250,000 units.

December 1993
Possibly the first record label Web site to offer downloadable sound files, www.moonshine.com is launched.

March 1994
Moonshine releases the first American DJ-mixed compilation: Journeys by DJ Keoki.

June 1994
Journeys by DJ Paul Oakenfold is the mega DJ’s first release in the U.S.

January 1995
Moonshine inks distribution deal with U.K. Jungle originator Suburban Base.

January 1995
The Trip Hop Test Part One introduces America to the new U.K. trip-hop phenomenon. It includes early tracks from the Chemical Brothers and Fatboy Slim.

October 1996
Moonshine releases the first CD from the Crystal Method (via City of Angels Recordings). The Method’s next album goes on to sell more than 1 million units on Geffen, becoming one of America’s biggest electronic-music acts.

Steve, Jon & everyone at moonshine
It’s been a great 10 years!

Dean

Dean Sheldon Serwin, Attorney-At-Law
1680 N. Vine Street, Suite 1115
Hollywood, CA, 90028
323.465.1735
mail@deanserwin.com

C O N G R A T U L A T I O N S

Steve and Jon

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UNITED AGENCIES INC. Insurance
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January 1997
Happy 2b Hardcore Pt 1 is released. The series is the world's best-selling series documenting the underground sound of Happy Hardcore.

May 1997
Carl Cox, "the world's No. 1 DJ," signs to Moonshine.

July 1997
Moonshine releases its first major-artist CD with Keoki's Ego Trip, which sells more than 100,000 units.

September 1997
The inaugural Moonshine Over-America tour is the first and only annual electronic-music tour in the U.S., until Area: One is launched by Moby in 2001.

August 1998
Back on a Mission, by Cirrus, becomes the most-licensed repertoire in Moonshine's catalog.

November 1999
The documentary Moonshine Over-America 99 is produced. Released via Moonshine's Web site, 15,000 VHS copies are sold.

February 2000
Moonshine signs an exclusive distribution deal with Koch International for U.S. and Canada. Sales increase 60% over the previous year to exceed $12 million.

September 2001
Mixmaster Mike (Beastie Boys DJ) releases his first-ever DJ-mixed CD.

November 2001
Moonshine RGB (Red, Green, Blue) vinyl labels are launched.

December 2001
Internationally acclaimed Icelandic band gusgus signs to Moonshine.

January 2002
Moonshine Movies launches with Spaced Out and Transambient audiovisual DVDs. Six more DVDs will follow in 2002, including the documentary American Massive.
Gaither Finds Home At CCE

Homecoming Tour Switches Promotional Allegiance After More Than 10 Years

BY LINDA DECKARD
NASHVILLE—Bill Gaither and his Gaither Homecoming tour, which has been hugely successful in the last 10-20 years, will be promoted by Clear Channel Entertainment (CCE) beginning this fall. This breaks a long tradition: It has been promoted by Gary Gentry’s Premier Productions for more than a decade.

Gaither made the move in an attempt to reach a broader audience. “We’re in some pretty large arenas, and we don’t always fill them all,” he says. “Some of the new NBA arenas are 19,000-22,000 seats: that is a challenge,” he says.

Feeling he has hit a plateau in attendance, Gaither is seeking new fans, and he says CCE’s marketing will go beyond the usual Christian channels. Given Clear Channel’s radio and billboard network, Gaither anticipates a deeper reach into the secular market. “We’re trying to get ahead of the game,” he says.

Michael Marion, GM of Alltell Arena in North Little Rock, Ark., echoes a concern several arena managers voiced when he suggested, “Obviously, by Clear Channel making a huge offer Gaither couldn’t refuse. I wouldn’t be surprised if ticket prices went up.” He expects that there will at least be more scaling of the house, with a golden-circle, lower-bowl, and upper-bowl price differential.

Gaither isn’t expecting that. “I think the current plan is to keep ticket prices the same. And if we go to a PACs game and I see some of those ticket prices, and you tack parking on top of that, I wonder how a family can afford to go to a basketball game,” he says. “I don’t think that Gaither couldn’t make an offer Gaither couldn’t refuse.”

Paul Emery, producer of the tour out of CCE’s St. Louis office, confirms that the plan is to generate additional dollars through volume, not increased ticket prices.

SIMILAR AUDIENCES, MISTAKES

Emery believes the Christian marketplace has demographics similar to country music, and like country, some gospel acts have “committed their own suicide out there by overpricing themselves.” He classifies Gaither along with Garth Brooks as an act in touch with his audience. He believes Gaither will benefit from CCE’s strong marketing tools, particularly its Internet databases. While they do not disclose details of how they will use Gaither’s customer database, CCE’s lists will take the news of a concert to a new and more “like-minded consumers.”

Some of them may come from Emery’s other key accounts—Taste of Country and country music websites. “We speak to consumers that buy tickets in the same category,” he says.

What Gaither finds impressive is that the Gaither Homecoming has enjoyed sustained growth for the past five to six years. “Everything has a season. Most tours go out, do great, and fall off. But we’ve gone back to a lot of cities and done 13,000-17,000 year after year.”

During the past several years, Gaither Homecoming reports in the Billboard Boxscores have included $1.5 million from 306,763 attending 27 shows in 2001, $3.7 million from 222,509 attending 20 shows in 2000, and $3.2 million from 201,990 attending 20 shows in 1999.

Gentry says that historically, the Gaither Homecoming has played 50-60 shows a year, 30-40 of which are in repeat markets. Understandably unhap-

SNI Signs Alicia Keys to ‘All-In-One’ Licensing Plan

BY RAY WADDELL
NASHVILLE—In what is believed to be the first deal of its kind, Signature Network Inc. (SNI) has inked Alicia Keys to a comprehensive licensing agreement that includes touring, retail product licensing, and commercial endorsements, all exclusively.

SNI will develop an integrated merchandising and marketing program that encompasses concert, retail, and direct-to-consumer sales in support of her upcoming Clear Channel Entertainment-produced tour, which begins in July. The agreement is for one year.

The deal is a pioneering development for SNI, the music industry’s top licensing firm. SNI senior VP of sponsorships and endorsements Dan Cooper says the Keys agreement is a natural progression for the company.

“Some time ago, [SNI] was the first company to put music-licensed product on the shelves and the first to grow the music-licensed product business,” Cooper says. “Through retail product licensing, we started bumping into the likes of apparel, shoe, and fragrance manufacturers, and that point it became easier to develop relationships for commercial endorsements.”

Cooper says SNI calls the concept “totally integrated music marketing” and it encompasses all the different aspects of a celebrity’s career, including tour merchandising, retail product licensing, and sponsorships and endorsements.

“It’s the sponsorships and endorsements angle that would appear unique for a tour-merchant company, though Cooper says this is not entirely the case. “We’ve had nonexclusive rights for a long time, as have a lot of other people. This has created a very confusing marketplace if a brand wants to connect with an artist. We’re trying to bring some order to that with exclusive commercial endorsements, so if a brand wants to connect with an artist, they have the exclusive,” Cooper says.

Cooper points out that the Keys deal isn’t the same as a tour sponsorship. For example, if a national promoter like Clear Channel buys a T-shirt, it doesn’t mean the artist also has to get a shirt made. But it does mean the artist can connect with a brand.”

SNI handles merchandise for such acts as Madonna, U2, Ozzy Osbourne Britney Spears, and Tim McGraw.
### Billboard Boxscore Grosses

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### Venue Views

**NEW DRIVER:** DaimlerChrysler is the presenting sponsor of Together We Stand: The Winans Family tour (Billboard, March 27). Obserian Entertainment in cooperation with New Day Entertainment is promoting the tour. The first on-sale was April 1 at the North Charleston Coliseum in South Carolina, where it rehearsed April 14-16 and opens April 17.

The tour, which will play 40 dates through June, was originally intended to be the first national tour for SMG (Billboard, Feb. 2). Several of the building routes by SMG are still on tour.

**No Doubt, the Faint**

Together We Stand features up to 16 members of the Winans family, including the Winans, CeCe Winans, BeBe Winans, Mom & Pop Winans, Daniel Winans, Angie & Debbie, and Winans Phase 2. New Day’s Kevin Grove says the Winans will reform the reunion show for one final date, the Detroit Music Festival Aug. 16 at Comerica Park.

The tie with DaimlerChrysler is based on the fact that “largely because of the Winans, Detroit is the mecca for gospel music,” according to Jay Kuhnie, director of communications for Chrysler/Jeep. Winans family patriarch Dave “Pop” Winans, who has reformed that DaimlerChrysler’s Dodge main assembly plant. Several of the tour venues will display Winans family vehicles, including a 1946 New Yorker station wagon, the first automobile Winans bought for his family.

Tickets for the tour—which is playing 5,000- to 6,000-seat venues, including amphitheater pavilions and partial-house arenas—will be in the $40 range, according to Grove. In North Charleston, prices are $34.50 for floor seats, $34.50 in the lower level, and $36.50 in the upper level.

**TEXAS 190:** Craig Balszt, who joined the Laredo Entertainment Center in Texas as GM for SMG in January, notes that his one of three midsize Texas buildings coming on line in 2002-2003 that SMG is negotiating to manage. Beaumont, Texas, and Corpus Christi, Texas, will see similar-sized buildings in similar-sized markets open in 2003. Laredo opens this October.

Laredo will seat 8,000 for hockey games and 10,000 for concerts. The city put up $36 million in construction costs. Arena Ventures, a partnership of Kiki DeAyala and Glenn Hart, has a long-term lease. It will be home to the company’s expansion hockey team, the Laredo Bucks of the Central Hockey League.

Balszt says the center will draw from South Texas and Northern Mexico. He says the market has been underserved, and he is predicting the venue will do better than 12 concerts a year, which was the original projection.

**OUTDOORS YEAR-ROUND:** A March Santana show at Mars Music Amphitheatre in West Palm Beach, Fla., hit the top 10 in the Billboard Boxscores this issue. Joe Nieman, who manages the amphitheatre for Clear Channel Entertainment, says the per cap on food and drink was $10 from 10,843 attending. Santana drew “a lot of folks from the Miami market,” Nieman adds, which is 75 miles away.

Although open year-round, the peak season for the shed hits in July, when Dave Matthews Band plays two dates, July 5-6. Other 2002 performances have included Toby Keith and Kenny Chesney in January and Weezer in February. Blink-182 and Green Day will perform in May, as well as Poison, Melissa Etheridge, and Brooks & Dunn in June. Nieman says he’s “very optimistic” about the concert business in 2002.

**FINAL FLED:** After years of pursuit, the Palace of Auburn Hills in Michigan has struck a deal with Field Entertainment to bring Ringling Bros. and Barnum & Bailey Circus, as well as two of its Disney on Ice shows, to the arena. The shows previously played at the Joe Louis Arena in downtown Detroit. Stu Mayer, senior VP of Palace Sports and Entertainment, says the deal is multi-year and exclusive for the Detroit area.

**FACES AND PLACES:** SMG has been awarded an initial five-year contract to manage the Mountain Laurel Center for the Performing Arts in the Pocahontas County Region of Bushkill, Pa., which is currently under construction. The $26.6 million project will include the new, 10,000-capacity Tom Ridge Pavilion.

**Douglas L. Higgins** has been named executive director of the Erie County Convention Center Authority in Erie, Pa.
Lil’ J Livin’ For the ‘Weekend’
Hollywood Records Wants Everyone To Know ‘All About’ Its Young Rapper

BY TOY MOORE
LOS ANGELES—Clean, positive, and uplifting. That’s how up-and-coming young MC Lil’ J describes his Hollywood Records debut, All About J, due April 27.

“Many people are surprised when they hear about Lil’ J’s album,” says his manager, Jelly.” His parents held weekly cookouts and taught him to respect others. Lil’ J’s parents also encouraged him to take up the trumpet. “The whole band would stand up while they played,” he says. “I never imagined I’d end up in the music industry.”

Lil’ J’s new album features a guest appearance by rapper 50 Cent. The track, titled “What’s Up?”, features Lil’ J rapping about his daily life in Hollywood.

The album’s first single, “You’re The One”, has been well-received by fans. Lil’ J’s next album, due out later this year, is expected to feature collaborations with some of the biggest names in hip-hop.

For more information on Lil’ J’s debut album, visit www.lilj.com.
**Billboard Top R&B/Hip-Hop Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
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<td>World Outside My Window</td>
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<td>No More Dames (DMD)</td>
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<td>The Trials And Tribulations Of Russell Jones</td>
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<td>Pain Is Love</td>
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**Billboard Top R&B/Hip-Hop Catalog Albums**

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<td>What's The 411?</td>
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<td>DR. DRE</td>
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<td>EMINEM / JAPAN</td>
<td>Make It Last Forever</td>
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<td>EMINEM / JAPAN</td>
<td>It Was Written</td>
<td>100%</td>
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IN THE MIX: Grammy Award-winning DJ/remixeer Peter Rauhofer has been keeping extra long hours in the studio of late. In addition to reconstituting Kylie Minogue’s “Can’t Get You out of My Head” (Beat Box, Billboard, March 30), Rauhofer has reworked Mantra Featuring Lydia Rhodes’ “Away” (Ultra), Funky Green Dogs’ “Rise Up” (MCA), and Yoko Ono’s “Yang Yang” (Mind Train). In the production department, he has completed Suzanne Palmer’s follow-up to “Hide It.” The new single is titled—ironically—“Show Me” and streets May 7 via Rauhofer’s Star 69 imprint.

In other Star 69 news, expect spring releases from Celeda (the E-Smoove produced “Free Your Mind (called from the singer’s forthcoming six-track EP), Saeed & Palash (the beat-mixed compilation In the Mix), and Rauhofer himself (Live at the Roof).

Musically, music has secured Boy George’s next beat-mixed six-pack for North America. Tentatively titled A Night Out with Boy George, the compilation is expected to street June 25. Speaking of Moonshine, two of its acts—AK1200 and DJ Dara—are confirmed with Dieselboy, for the third annual Planet of the Drums tour. The six-week trek commences April 18 at the Fat Kat club in Jacksonville, Fl.

NEWSY NEIGHBORS: Los Angeles-based Etazy Records delves into the elektronische world with the launch of the 4 Foot 11 imprint. The boutique label debuts April 23 with the two-disc Exposure (mixed by X-Cabs), the first in a series of “Exposure” compilations licensed from the U.K.’s Hook Recordings. Exposure 2 (mixed by Chris Cowie, aka X-Cabs) and Exposure 3 (mixed by Transa) arrive, respectively, May 21 and June 18. On July 9, the label will issue Meat Katie’s beat-mixed Beyond the Darkness.

BMG Distributed Razer & Tie has launched a new imprint, IRT, specializing in all things dance/electronic. The first IRT release, DJ Nicolas Matar’s Tropicalis, streets Tuesday, April 9, produced by DJ Cor Fijneman’s Masses 1 April 23.

Influential progressive/tribal-house London club Crash begins the branding process with the release of its first CD, appropriately titled Crash (Southeast Recordings’ U.K.). Due later this month, the double-CD features one disc mixed by Antoiné909 and the other by Princess Julia. In addition to Antoiné and Princess, such DJs as Tom Stephane (aka Superchumbo) and Alan X. also hold residencies at Crash.

THESE SOUNDS: Originally scheduled to arrive last summer (Billboard, April 21, 2001), Big Beat Classic and Big Beat Urban Classics, both featuring out-of-print recordings from Big Beat/Atlantic’s revered catalog, will finally street April 23. Last month, the label previewed the sets with 11 double-A sides, including Joman-da’s “I Like It”/Tara Kemp’s “Hold You Tight,” Dawn Penn’s “No No No (You Don’t Love Me)”/Changing Faces’ “I Got Somebody Else,” Robin S.’s “Show Me Love”/“Love for Love,” and Kraze’s “The Party”/Jay Williams’ “Sweat.”

“arange to retail at these singles has incredible,” says Johnny “D” DeMauro, senior director of crossover music at Atlantic. “All total, we had pre-orders of about 90,000 units, which in the world of dance music is like platinum these days. It proves, yet again, that quality records stand the test of time.”

On April 23, Big Beat/Atlantic also issues Big Beat Future Dance Classics. Songs like “Finally” (Kings of Tomorrow Featuring Julie McKnight), “Groovejet (If This Ain’t Love)” (Spiller), “American Dream” (Jakatta), and “Salsoul Nugget” (If You Wanna) (M’s Presents the Girl Next Door) make this a positively essential and correctly titled disc.

“While it’s too early to tell, I’m fairly certain the tracks on Future Dance Classics will continue to resonate with people in the future, just as the songs on Classic Dance still do,” DeMauro notes. “A good record is a good record, no matter what the genre.”

By MAGGIE STEIN

NEW YORK: Jazzanova’s first proper artist album, In Between, was a baby, it would be a waddling toddler by the time it hit U.S. stores July 16. The labor of love took more than two years to complete, but not for any rock-star reasons like drug abuse or temper tantrums. Each song on the album is a multi-layered endeavor featuring myriad samples, live instrumentation, and vocals.

The album’s working track took six months to complete, band member Alexander Barck explains. “It took a long time to fit together all the samples and then switch to a live sound. Our idea was to make a track that had no limitations.”

In the same way, there are many layers to the deal Jazzanova has struck with its new U.S. partner, Ropeadope, an independent label with a production and distribution deal through Atlantic Records.

Ropeadope licensed In Between from Germany’s Jazzanova Compounds Records (JCR), which issues the album April 29 in Europe. Its marketing plan includes licensing tracks to various commercials and to advertising agencies for use in TV and film. Jazzanova’s songs are purchased by BMG, and the track will also enable Ropeadope to release the European version of the album, which was designed by members of Jazzanova and released in one digipak.

Ropeadope will follow this limited-edition version of In Between with a standard digipak.

THE NEXT BIG THING: According to JCR U.S. label manager Michael Premper, both JCR and Ropeadope will concentrate on grass-roots promotion, reaching out to the growing fan base that bought the group’s last set, The Remixes, 1997-2000.

With little marketing support in the U.S., Jazzanova’s remix collection sold well—typically to people who had heard—only the name recommended by a friend,” notes Shawn Schwartz, co-owner of Halcyon, a record store/café in Brooklyn, N.Y. “With the domestic release and major distribution of its new album, Jazzanova could very well become the next big electronic act, following in the steps of Kruder & Dorfmeister and Thievery Corporation.”

This is music to the ears of Ropeadope owner Andy Hurwitz, who is thrilled to add Jazzanova to the label’s roster—which includes Sex Mob, the Word, Buffdog, and Tin Hat Trio, as well as projects like The Philadelphia Experiment (featuring the Roots’ Ahmir “questlove” Thompson) and The Detroit Experiment (led by Carl Craig). “We work with an eclectic group of artists, and we like to work with the most distinctive artist in each genre,” he says. “Jazzanova is definitely the most creative and innovative production team out there.”

The Berlin-based Jazzanova collective of DJs, remixers, and producers—Jürgen von Krohnbauch, Claas Brilier, Stefan Leisinger, Axel Reinemer, Rosma (aka Roskow Kretschmann), and Barck—has come a long way from its humble beginnings at Berlin’s Delicious Doughnuts club, where the members met in 1995.

In Between finds Jazzanova working with an array of musicians, including a select group of American performers. Philadelphia-based producer King Britt introduced the Jazzanova crew to several creative forces in the City of Brotherly Love’s music scene, including beatnik poet Ursula Rucker, DJ/producter Vikter Duplaix, and rappers Capital A and Hawkeye Phatic (formerly of MC 900 Foot Jesus), all of whom appear on this record.

Collaboration is something very sacred to the members of Jazzanova. In addition to creative collaborations (jazz musicians David Friedman and Doug Hammond also appear on In Between), Jazzanova has teamed with German label Compost to form JCR in 1998. The act’s reasoning was simple: The members respect Compost owner Michael Reinhoff and admire Compost artists like Fara Flash and Rabe Truth.

Recently, Jazzanova formed Sonor Kollectiv, a group of European musicians that Jazzanova works with closely, providing office resources, studio time, and advice. Breier explains, “We help them realize their music, answer the questions they have about making music and finances, and help them make something happen. We help them produce their records. We give them our impressions, but whether they listen to us is up to them.”

Jazzanova—which is booked by Kim Benjamin of New York-based Kite Entertainment and managed by Daniel Best in Berlin—is scheduled to bring its live show to North America in September for a two-month tour.

The Beat Box Hot Plate

The Beat Box

by Michael Pauletta

The Beat Box

by Michael Pauletta

www.americanradiohistory.com
### Maxi-Singles Sales

<table>
<thead>
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<th>WEEK OF</th>
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<th>ARTIST</th>
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<tr>
<td>4</td>
<td>LIFETIME</td>
<td>Maxwell</td>
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<td>5</td>
<td>YOU MAKE ME SICK</td>
<td>Pink</td>
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<tr>
<td>3</td>
<td>CAN'T FIGHT THE MOONLIGHT</td>
<td>Lee Ann Womack</td>
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<td>8</td>
<td>NO MORE DRAMA</td>
<td>Mary J. Blige</td>
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<tr>
<td>13</td>
<td>WHERE'S YOUR HEAD</td>
<td>Jamiroquai</td>
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<td>14</td>
<td>WHERE'S YOUR HEAD (THUNDERPUSS REMIX)</td>
<td>Lee Ann Womack</td>
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<td>16</td>
<td>WHAT FEELS LIKE FOR A GIRL</td>
<td>Madonna</td>
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<td>15</td>
<td>DESERT ROSE</td>
<td>Shania Twain</td>
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<td>7</td>
<td>CAN'T GET YOU OFF MY HEAD</td>
<td>Kylle Mosque</td>
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<td>DON'T HUMAN (REMIXES)</td>
<td>Dream</td>
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<td>20</td>
<td>BREAK 4 LOVE</td>
<td>Peter Rusholme &amp; Pat Sharp Boy's Collaboration</td>
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<td>22</td>
<td>LITTLE L</td>
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### Hot Shot Debut

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<td>FRAGILE</td>
<td>Amer Fakhoury</td>
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<td>PARTY PEOPLE (WE'LL CHANGE THE WORLD)</td>
<td>Shaggy</td>
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<td>DISTANT PLACES</td>
<td>Marshas</td>
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<td>GETTING IN</td>
<td>W. O. S. P.</td>
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<td>TAKE MY HAND</td>
<td>Ameen Ringle</td>
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<td>BE AMBER</td>
<td>Dido</td>
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### Breakouts

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<td>Sheryl Crow</td>
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<td>UNDERNEATH YOUR CLOTHES</td>
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<td>EVERYDAY 2002</td>
<td>Agnelli &amp; Nelson</td>
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<td>Jade Robinson</td>
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<td>REAL FONKY TIME</td>
<td>Da Rides</td>
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<tr>
<td>BE ANGEL</td>
<td>Jam &amp; Spoon</td>
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<tr>
<td>IT'S GONNA BE... (A LOVELY DAY)</td>
<td>Brancaccio &amp; Ascher</td>
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<tr>
<td>CHA CHA SLIDE PART 3</td>
<td>Mr. C, The Slide Man</td>
</tr>
<tr>
<td>CAN'T STOP DANCIN'</td>
<td>The Wall</td>
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*Billboard* Hot Dance Breakouts, Hot Dance Club Play & Maxi-Singles Sales are compiled from a national sample of 300 music stores, 300 radio stations, industry sales reports and national samples. ©2002, VNU Business Media, Inc. and Billboard Sales, Inc. All rights reserved.
‘Jessie’ Is Just A Taste Of What Denney Offers On Lyric Street Debut

BY DEBORAH EVANS PRICE

NASHVILLE—People often bemoan that artist development at Nashville record labels isn’t what it used to be. But Lyric Street newcomer Kevin Denney’s eponymous debut is a classic example of the calibre of music that a talented artist can deliver when his producer and A&R exec work with him to hone his skills into a great first impression.

Denney moved to Nashville four years ago with a Kentucky musical pedigree that includes a stint in a bluegrass band and a youth spent soaking up the harmonies he heard from his father’s gospel quartet. After paying his dues during maintenance at an apartment complex, selling merchandise on a Lorrie Morgan tour, and working in a Western-wear store, Denney met Leigh Reynolds. A Nashville veteran who spent several years as Reba McEntire’s headliner, Reynolds has penned songs for such artists as Garth Brooks and Aaron Tippin.

He and Denney began recording guitar/vocal demos that Reynolds played for Doug Howard, senior VP of A&R at Lyric Street. “He’s just been around as a great guitarist, but he’s never produced a record,” Howard says of Reynolds. “He worked with us for three months, and Doug: ‘I told you someday I was going to bring you something.’” He and Kevin came to see me. Kevin was about 20, a little intimidated coming to a record label. He said, ‘I’ve been singing without them goods. The guy carried a picture of Keith Whitley with him. He was a real fan, and it wasn’t made up.”

When he heard Denney, Howard knew he had the goods. “When he sat down and played, it just touched my heart,” Howard recalls. “It was the voice ... [but] to be very honest with you, when he walked in the door, there was no one really telling me they wanted us to bring them a traditional male. Three years ago, you know it was a different world. But in my heart I felt that this was the real, real deal. Over the next two years, these guys would come in about every month or two months, and we’d talk about songs Kevin would write. We’d talk about direction, people we liked, and it ended up that all of us kept focusing in.”

The result is a debut that not only displays Denney’s heartwarming bars but also contains a solid collection of songs that reflect his thoughts and beliefs. “Even the songs we didn’t write reflect his personality,” Lyric Street president Randy Goodman observes. “By the time you get through the album, you get a real sense of who he is and what these songs mean to him. It’s a very tender edge.”

“Inspiring Moments” is penned by Denney, Kerry Kurt Phillips, and Jason Matthews and is already No. 19 on the Billboard Hot Country Singles & Tracks chart, as well as No. 2 on the Top Country Singles Sales chart.

Due April 23, Kevin Denney includes the frisky “Cadillac Tears,” written by Leslie Satcher and Wynne Varble; the Craig Wiseman/Anthony Smith firecracker “Ain’t Skeered”; and the poigniant “Daddy Was a Navy Man,” penned by Larry Cordle and Larry Shell. Denney also demonstrates his own writing talents on “My Kind of Song” (co-written with Phil O’Donnell and Reynolds), “It Don’t Matter” (with Don Sampson), and “It’ll Go Away” (also with Sampson), they played the song and I kept saying to myself that every line in this song was true. It makes perfect sense,” the Monticello, Ky., native says. “I put it on hold that same day I heard it. It reminds me of a Merle Haggard song. It just spoke the truth. Wasn’t no candy to it, just real. I love that song a lot.”

The Fundamental Path

Lyric Street is sticking to the basics in launching Denney’s career. “When you get to a traditional-leaning male in our format, it’s typical to follow more of a fundamental path,” Goodman says. “You’re really driven by radio more than anything else. Typically, the more traditional things are harder to deal with on a broader media level. . . . Our primary focus with Kevin this year is going to be all about country radio, and we spent a great deal of time setting him up.”

Denney has been rehearsing with his band and getting ready to perform at radio-listener appreciation events. “It’s all about putting the songs out,” Reynolds says. “When it comes out, the fans are going to be all about country radio, and we spent a great deal of time setting him up.”

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### Billboard Top Country Albums

#### Previous Week

<table>
<thead>
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<th>This Week</th>
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<tr>
<td><strong>ARTIST</strong></td>
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<tr>
<td><strong>ARTIST</strong></td>
<td><strong>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</strong></td>
</tr>
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</table>

#### This Week

| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |
| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |

### Top Country Albums

| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |
| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |

### Billboard 100

| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |
| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |

### GREATEST GAINER

| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |
| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |

### HOT SHOT DEBUT

| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |
| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |

### PACESETTER

| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |
| **ARTIST** | **IMPRINT & NUMBER DISTRIBUTING LABEL** | **Title** |

### Notes

- Billboard is a weekly music magazine that provides charts, news, and information about the music industry. The charts are based on sales, radio airplay, and streaming data.
- The Top Country Albums chart ranks the top 75 country music albums in the United States.
- The GREATEST GAINER chart highlights the album that saw the biggest improvement in position from the previous week.
- HOT SHOT DEBUT charts the albums that were new to the chart.
- PACESETTER charts the albums that have been on the chart the longest.

### Additional Information

- The chart is updated weekly and published in Billboard magazine.
- Billboard also provides charts for other music genres and categories.
- The charts are a valuable resource for industry professionals and music fans alike.
## Billboard Top Latin Albums

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Title</th>
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<td>Los 30 Cumbias Mas Pegadas</td>
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<td>12/27/2002</td>
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<td>Libra</td>
<td>Sony Discos</td>
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<td>De Un Solo Sentimiento</td>
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<td>1/31/2003</td>
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<td>LOS TUCANES DE TIJUANA</td>
<td>Las Romanticas De Los Tucanes De Tijuana</td>
<td>Sony Discos</td>
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<tr>
<td>2/7/2003</td>
<td>8</td>
<td>PILAR MONTENEGRO</td>
<td>Desahogo</td>
<td>Sony Discos</td>
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**Greatest Gainer:**
- **CHAYANNE**
- **ALEXANDRE PIRES**
- **Cristian**

<table>
<thead>
<tr>
<th>Week Ending</th>
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<th>Label</th>
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<td>La Mejor De Laura Pausini- Volvere Junto A Ti</td>
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<td>CARLOS VIVES</td>
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<td>VICENTE FERNANDEZ</td>
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<td>El Autentico Y Unico En Vivo</td>
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**Pacesetter:**
- **LOS ORIGINALES DE SAN JUAN**

**HOT SHOT DEBUT:**
- **CONTROL**
- **TITO ROJAS**

### Latin Pop Albums

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<td>A Mistakes</td>
<td>BRYNDIS</td>
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<td>Lahaina</td>
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### Tropica/Salsa Albums

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<tr>
<td>Todo Por El Barrio</td>
<td>JACI VELASQUEZ</td>
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<tr>
<td>The Best</td>
<td>JACI VELASQUEZ</td>
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<tr>
<td>In The Back</td>
<td>JACI VELASQUEZ</td>
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</table>
**América Latina...**

In Argentina: Córdoba-based real-estate company Dinosaurio has unveiled plans for the construction of Orfeo Córdoba Superdome, a new indoor stadium with a seating capacity of 10,000, as well as a parking lot for 3,000 cars. Music concerts, sports events, and performing arts events are expected to take place in the new venue, which is slated to open in May. Industry chamber CAPF announced that the fourth Garcel Music Awards will take place April 16 at the 2,200-seat Sky Opera theater. The event will air live on TV's Channel 13 and radio station FM 100. Nominees were chosen last month by 700 journalists and industry executives. Candidates for the most nominations—six each—are BMG's Diego Torres, Sony's Alfredo Casero, and EMI's León Gieco. The complete list of nominees can be seen at capif.org.ar.

**MARCELO FERNANDEZ BITAR**

In Brazil: Following the release of Caetano Veloso's studio album *Noites do Norte* in late 2000 and live album *Noites do Norte Ao Vivo* in 2001, his label, Universal Music Brazil, has released a concert DVD-Video. Recorded last year at DirecTV Music Hall in São Paulo and at Concha Acústica do Teatro Castro Alves in Salvador, the DVD features Veloso performing 28 songs, some of them from *Noites do Norte* (“13 de Maio”, “Zumbi”) and others exclusive to the concert, such as “Magnélinha” (written by Luiz Melodia) and “Trem das Cores.” Highlights include a duet with guest star Lulu Santos, as well as scenes from Veloso’s 50th birthday party.

**TOM GOMES**

In Mexico: In May, teen sensation UFF! will record the English-language version of its hit “Twist” and the Italian version of “Arrivederci.” Both are singles from the band’s album *Uforia Latina* (Sony), which has sold more than 180,000 copies in Mexico. The songs will be included in a compilation of hits due for release during the summer in the U.S. and Italy. The group is also planning a November concert at the Plaza de Toros in Mexico City, following its three sold-out concerts during February at the Auditorio Nacional.

**TERESA AGUILERA**

In Puerto Rico: Twenty-four youngsters will compete for a deal with Ruta Éxito, a contest presented as a segment of the Tony Moya-produced TV show *Dame un Break*, which is broadcast via national network Tele-Tel. Each week, two contestants will be featured singing live, and in June, six finalists will advance to the semi-final. These six will live in a mansion for a month, taking dance and voice lessons in preparation for the finals. The contest is a spinoff of the hugely successful Spanish TV show *Operación Triunfo*.

**RANDY LUNA**

In Chile: *Viejo Infinito*, the fourth album by singer Nicole, was released in late March in Chile. It is the singer’s first release for Maverick Latina. A collection of new songs unified by an elegant soul-pop atmosphere, *Viejo Infinito* was produced by Venezuelan Andres Levin, who has previously worked with Ana Torroja, Ely Guerra, Marisa Monte, and David Byrne, among others. One week after the release, Nicole embarked on a busy promotional schedule in Chile. An international tour will begin this month.

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**Jazz Notes**

**NOTEWORTHY:** René Capra, one-time vocalist with the Tommy Dorsey Orchestra, sees his first release since 1967’s “I’m Just a Man” (which featured Gato Barbieri). Say We Are Still Together (Sony Special Products) features “I’m Just a Man,” as well as several tracks recorded with Dorsey in 1956 and a handful of new tunes recorded at New York’s Blue Note in 1986.

Drummer Guillermo E. Brown releases his first date as a leader, *Soul at the Hands of the Machine*, April 9 on the Thirsty Ear label, mixing free jazz with extensive rhythm loops courtesy of producer FLAM.

**THIS YEAR’S MODEL:** In an era when many labels are trimming both roster size and release schedules, the Chicago-based A440 Music Group is launching its operations with an anticipated 25 releases in this calendar year alone, excluding new recordings and multi-artist compilations.

A440 is the brainchild of former GRP and N2K executive Kent Anderson and marketing/consulting specialist Susy Le Clar. Its releases will include new jazz recordings by artists signed to the label, as well as custom compilations created specifically for individual radio stations that feature music licensed from multiple record label sources. All retail and radio-directed marketing and promotional efforts will be provided by A440; distribution will be handled by Ryko Distribution.

“Too often, a label blames its distributor when sales do not meet their expectations,” Anderson says. “The bottom line is, water rises to the highest level, and if a label wants to sell records, they have to be accountable for having the highest quality in everything they do, starting with the music and following through to the recording quality, packaging, and marketing and promotion efforts.”

A440 bows April 2 with the release of Brian Bromberg’s *Wood*, a straight-ahead trio project originally released in Japan last year and licensed to A440 for U.S. release. *Wood* features Bromberg’s interpretation of material by such artists as Herbie Hancock and Thelonious Monk, as well as a solo bass arrangement of the Beatles’ “Come Together.” Of note is Bromberg’s bass, a 300-year-old instrument he used when he was a member of Stan Getz’s band at the age of 19. In keeping with A440’s concept of integration, Wood’s digipack is adorned with sepia-toned photographs of Bromberg and his bass, hinting at the dulcet tones contained within.

On May 14, A440 will release *A Thousand Stories* by the Arizona-based contemporary jazz ensemble *Turning Point*, which Anderson says functions as “a completely self-contained organization” and has five independent releases to their name. “They play over 200 dates a year, they divide all business and musical responsibilities among the band, and they split their publishing equally,” says Anderson, who calls the band “a successful, motivated business model.”

Additional upcoming releases for 2002 include a second Bromberg project, a tribute to Jaco Pastorius that Anderson says will “focus on Jaco’s compositional merit, not his performance merit,” an electric jazz-rock project from former Pat Metheny Group drummer Paul Wertico, and two distinctly different releases from saxophonist Nelson Rangell, one an orchestral project and the other an instrumental R&B album. Ten releases by artists signed to the label are expected before the end of 2002, along with approximately 15 multiple-artist compilations tied to in individual radio stations in jazz and non-jazz formats, many of which will raise money for charitable organizations. The key to such an eclectic, intensive release schedule is having realistic goals, says Anderson, who has researched jazz album sales via SoundScan and has determined that the more successful straight-ahead jazz projects rarely scan more than 10,000 copies. Therefore, he continues, “setting up a business model for a Brian Bromberg trio disc, where your goal is 10,000 sold, is a very real and possible goal to achieve. If you put yourself in a position where you have to sell more units of a jazz trio project than a jazz trio project normally sells, you are setting yourself up for disappointment.”

A440 hopes to boost its artists’ sales and profiles by actively searching out licensing opportunities and obtaining corporate sponsorship for tours. “We have identified over 100 potential corporate partners that are interested in music-related programs,” Anderson says. “There are many potentialities between our industry and the corporate world, which will become more apparent when our artists’ music turns up on licensed compilations that are tie-in with radio stations, as well as places where you would not necessarily expect to hear a jazz artist.”

**by Steven Graybow**
A NIGHT AT THE HIT FACTORY: "5.1: The Future Meets the Past," a program presented March 25 by the New York chapter of the National Academy of Recording Arts and Sciences at the Hit Factory, demonstrated the growing enthusiasm for surround sound among both professionals and consumers.

The discussion was led by producer/engineer Elliot Scheiner, a leader in surround technology, audio, and moderated by pro audio consultant/technical writer Howard Massey. The event was sponsored by Doby Laboratories, DTS, Audio Technica, and Solid State Logic; a custom playback system was provided by JBL Professional, and included custom power amplifiers and BSS Audio crossover networks.

There has been extensive debate and discussion regarding the value of 5.1-channel music, this event, held in the Hit Factory's Studio 1, stands out for its lively, intelligent, and honest give-and-take. The overflow crowd—some 220 people filled Studio 1's immense tracking and control rooms—asked questions throughout the evening; Scheiner and Massey patiently provided thorough answers, allowing—and even welcoming—opposing points of view.

As proponents of DVD-Audio and Super Audio CD (SACD) direct consider-able energy toward the success of the two formats, it must be noted that audio professionals are not united in their faith in the outcome, or even in the belief that music should be presented in surround sound. Nonetheless, through his words and his work, several examples of which were heard throughout the evening, Scheiner offered a compelling case for multichannel audio.

Perhaps the strongest example, to date, of the possibilities offered by surround sound is heard in Scheiner's 5.1 mix of Queen's "Bohemian Rhapsody," from A Night at the Opera. A project that was scheduled to last 11 days but required eight weeks to complete, the 5.1 mix of A Night at the Opera showcases an extremely talented group at the peak of its creativity. The surround mix of "Bohemian Rhapsody"—a resplendent display of virtuosity in two channels—is downright exhilarating. Myriad vocal tracks, an orchestra of electric guitars, an arrangement the intricacy of which is unheard of in modern rock ("No one does anything remotely like this," Scheiner marveled), are all brought to life in even greater magnitude on DVD-Audio.

Surround mixes of songs by Van Morrison, Eagles, Sting, and Steely Dan—all remixed by Scheiner—were also heard. In the case of Morrison's Moondance, for which he served as original mix engineer, Scheiner recalled once walking into the tracking room at A&R Recording in New York to speak with the artist. Remixed Moondance in April 2000 at Pro Tools in Westport, Conn., the recollection of how the musicians were situated at A&R influenced, in part, his surround mix. Similarly, attending an Eagles rehearsal for Hell Freezes Over, which would become his inaugural surround project, the circular setup of the band's rehearsal inspired creative decisions for that mix.

This event reaffirmed my view that myself and my company, 333 Entertainment, are on the right path," said attendee Rich Tozzioli, no stranger to surround sound—333 Entertainment is a joint venture with New York facility Gizmo Enterprises that specializes in multichannel audio. "It was interesting to see how my approach differed from Elliot's, but that's the beauty of this. There are no rules. His mixes sound great, so nobody is right or wrong, as long as the customer comes away with an emotional experience."

"I'm all for it. I think it's amazing," agreed Spinos Poulos of Glen Cove, N.Y.-based Logic Music, "but I still find some of it distracting. I expect that everyone will start coming to terms with what's new. Logic Music provides a diverse array of recording services, and while there hasn't been a demand for surround sound to date, Poulos wants to be prepared. "I'm educating myself, acclimating my ears, listening, and forming opinions," he explains. "Mixing in two channels is challenging enough. But I am looking forward to it. I think it's a great format and is going to stay."
Nashville Underground Brings Songwriters To The Surface

BY DEBORAH EVANS PRICE

NASHVILLE—With the release of their Nashville Underground label's second sampler album, husband and wife singer/songwriters/entrepreneurs Lari White and Chuck Cannon once again provide the world with a glimpse of the songwriting talents that make Music Row's songwriting community so special.

Hugh Prestwood, Marcus Hummon, Billy Dean, Stephen Allen Davis, Gary Nicholson, and Bob Di-Piero are featured on the new collection, Nashville Underground Sampler Series Volume II. It becomes available through the label's Web site (nashville-underground.com) and select retail in early March.

The disc serves up familiar hits, as well as undiscovered gems like the new Prestwood tune "Pipers Don't Get Paid." Hummon delivers a piano/vocal version of the Dixie Chicks smash that he co-wrote with Martie Seidel, "Cowboy Take Me away." And Cannon renders a stripped-down version of his hit "Somewhere in My Broken Heart."

"I love songs and songwriters, and I believe their voices are some of the purest songs in the purest sense," says Cannon, himself a successful writer whose credits include John Michael Montgomery's "I Love the Way You Love Me" and Toby Keith's "How Do You Like Me Now."

"What a privilege to have a career that not only affords me the friendship of songwriters but allows me the honor of turning the world on to their incredible talents."

LOCAL FOCUS

Both White and Cannon say they plan to grow Nashville Underground slowly. "We haven't even tried to get national distribution yet," White says. "Since we started the company a couple of years ago, the main focus has been just on developing the catalog and the relationships with the artists and creating a presence in Nashville and on the Internet. [We want] to grow our little company to a point where we've got enough catalog that we feel we are ready to go national."

Locally, though, Nashville Underground has already proved itself. "We've sold our first album, and now we're in business in a year before we were sending royalty checks to Underground artists on the sampler album," White relates. "That's how well we know we are successful."

"When we gave Pam Rose her first artist royality check, she looked at it and then looked up at me and Chuck and had tears in her eyes. She said, 'Do you realize that as long as I've been a recording artist, this is the first artist royalty check I have ever received?' That is satisfying, that is a success story. I always said, 'If we could just keep the company afloat and benefit the artists, then the artists are getting something out of it and this company is a success.' It's really never been about how big our profit margin can be [but] about keeping the company alive and giving the artists a vehicle for promotion and exposing them to a wider audience."

Participants are appreciative of the efforts. "Nashville Underground is really a chance to not have any boundaries placed upon you," Dean says. "Not only that, but your contract is like a page or a paragraph, so really you can exploit you. [Cannon and White] are not trying to make a million dollars... Everybody owns their own masters. They are kind of rewriting the way the business is doing things. I respect that."

"There's nothing quite like hearing a writer sing his or her own work," Hummon says. "Chuck and Lari are special people who are really doing groundbreaking work and are developing alternative ways to getting great music out. They are part of the move within country music to make the circle wider and find fresh and new ways to experience our genre."

In addition to the uniqueness of the music, Nashville Underground CDs also boast distinctive art by White's brother-in-law, David Tubb. During a recent Nashville Underground showcase at Borders Books & Music in Nashville, Torn's art was on display. "His paintings are as integral to the project as the music," White says. "He creates these incredible paintings. He did an exhibit of some of his pieces in Borders, and they were really well-received."

"I'm into this as a fan's goal is to create a Nashville Underground brand along the lines of Windham Hill. Its next project will be a Nashville Underground women's collection featuring Tina Sillers singing "I Hope You Dance," Angela Kaset singing "Something in Red," and other female singers/songwriters. Like the first two samplers, the catalog will be available on the Nashville Underground Web site, where consumers can also purchase solo albums by many of the songwriters they have heard on this sampler."

A key strategy for the label is to create a Nashville Underground brand along the lines of Windham Hill. Its next project will be a Nashville Underground women's collection featuring Tina Sillers singing "I Hope You Dance," Angela Kaset singing "Something in Red," and other female singers/songwriters. Like the first two samplers, the catalog will be available on the Nashville Underground Web site, where consumers can also purchase solo albums by many of the songwriters they have heard on this sampler.

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FOCUS ON MUSIC

Long a hero to domestic rock cognoscenti, Wood remains only a cult figure here, due to his recent absence from the pop charts. During a recent Nashville Underground showcase at Borders Books & Music in Nashville, Torn's art was on display. "His paintings are as integral to the project as the music," White says. "He creates these incredible paintings. He did an exhibit of some of his pieces in Borders, and they were really well-received."

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GENERAL ROY WOOD: Wood's Army.

"I'm leaving my name off to give it a chance at radio," Wood explains, noting that the "agist" U.K. music industry is unlikely to promote any one older than 35. The anonymous band name, he adds, will also prevent potential programmers from being prejudiced by "what they expect from me."

He says that the salsa genre is ripe for pop crossover—especially considering that clubgoers "are still dancing to salsa records that are 10 years old. Since my hobby is writing horn parts, if I can get a dance rhythm right, with a memorable pop tune and jazzy horn parts on top, it's probably worth a go."

But this requires a modified songwriting approach. "I usually start with a little bit of melody or a few lyrics or the song title," Wood says. "But with salsa, first and foremost is to get the rhythm right for the dancers—and then plant the other stuff around it."

The self-published Wood (PRS) has already written and recorded one salsa song, "Spектакуляр," and has shelved a live hits album recorded two years ago at a festival in Wales in the U.K. as "so not to let people think I can't do anything new."

Incidentally, Wood's Army takes the stage to date as "composer Barry Gray's rousing theme for Gerry Anderson's eternally popular '60s futuristic British 'supernumeration' TV series Thunderbirds—also the nickname of the band's horn section."

W.B.'S VICTORY MARCH: Warner Bros. Publications' videoMini-DVD title Here Comes a Marching Band was cited among the finalists at the recent Telly Awards ceremony celebrating outstanding achievement in TV, film, and video production. The program, which won a bronze Telly statuette, was created to stimulate an interest in learning music among children by introducing them to the world of marching bands. It's also the seventh in the "Tune Buddies" series of fun music introductions (the others focus on instruments) and is being distributed by the self-produced Wood (PRS) as Spaghetti Dinner Fund-Raising Program, whereby Warner Bros. Publications is underwriting a band-raising fund-raising program for high-school marching-band programs in select cities.

Meanwhile, the company has just issued a guitar folio to accompany India.Arie's recent album, Acoustic Soul.
**SNEP Pushes Politicos For State Assistance**

**BY JOANNA SHORE**

PARIS—Ahead of the forthcoming presidential elections, French labels body SNEP has published its own “manifesto,” outlining areas where it believes the state should be aiding the development of the music industry.

Titled Proposals In Favor of the Development of the Music Industry, the document makes seven suggestions, the first of which concerns the decreasing amount of music used on French TV. It proposes the creation of a TV music channel with a high share of French music and music videos.

SNEP also calls upon the government to ensure that more music programming is used on existing public TV channels. The body also suggests a change in broadcasting legislation, in order to take into consideration a wider diversity of repertoire when stations apply for licenses.

According to the manifesto: “Many artists, specialized repertoires, and many labels, particularly independent ones, have no access to the airwaves.”

Internet piracy is another issue. SNEP addresses: “Digital technology, if not controlled by appropriate legislation, is an open door to piracy. It is therefore up to political powers to support music professionals, as they do those in cinema or the written word, so that artistic content is defended. Without content... there will be no real internet economy.”

SNEP also expresses its concerns that CDs do not enjoy the lower value-added tax rates from which other cultural commodities benefit. An overriding theme of the report is SNEP’s demand for music product to be regarded as cultural goods.

The first round of the election takes place April 21, a second and final vote takes place two weeks later.
## Hits of the World

### Japan

**Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Any Day For Christmas&quot;</td>
<td>&quot;Elvis Presley&quot;</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Want a Hippopotamus for Christmas&quot;</td>
<td>&quot;Panic! At the Disco&quot;</td>
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<tr>
<td>3</td>
<td>&quot;Jingle Bell Rock&quot;</td>
<td>&quot;The Beach Boys&quot;</td>
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<tr>
<td>4</td>
<td>&quot;Rockin' Around the Christmas Tree&quot;</td>
<td>&quot;Louis Prima&quot;</td>
</tr>
<tr>
<td>5</td>
<td>&quot;White Christmas&quot;</td>
<td>&quot;Michael Bublé&quot;</td>
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</tbody>
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### United Kingdom

**Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;The First Time Ever I Saw Your Face&quot;</td>
<td>&quot;Bob Dylan&quot;</td>
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<tr>
<td>2</td>
<td>&quot;I Want You Back&quot;</td>
<td>&quot;The Jackson 5&quot;</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I'll Be Home For Christmas&quot;</td>
<td>&quot;Tina Turner&quot;</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Rudolph the Red-Nosed Reindeer&quot;</td>
<td>&quot;Burl Ives&quot;</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Santa Baby&quot;</td>
<td>&quot;Kay Starr&quot;</td>
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### Germany

**Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;All I Want For Christmas&quot;</td>
<td>&quot;Bryan Adams&quot;</td>
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<tr>
<td>2</td>
<td>&quot;Christmas (Baby Please Come Home)&quot;</td>
<td>&quot;Elton John&quot;</td>
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<tr>
<td>3</td>
<td>&quot;Have Yourself a Merry Little Christmas&quot;</td>
<td>&quot;Nat King Cole&quot;</td>
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<tr>
<td>4</td>
<td>&quot;I'll Be Home For Christmas&quot;</td>
<td>&quot;Sarah Vaughan&quot;</td>
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<tr>
<td>5</td>
<td>&quot;Mistletoe&quot;</td>
<td>&quot;Bobby Vinton&quot;</td>
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### France

**Singles**

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Christmas (Baby Please Come Home)&quot;</td>
<td>&quot;Elton John&quot;</td>
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<tr>
<td>2</td>
<td>&quot;Finish the Song&quot;</td>
<td>&quot;Lynyrd Skynyrd&quot;</td>
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<tr>
<td>3</td>
<td>&quot;I Believe In Santa&quot;</td>
<td>&quot;Steely Dan&quot;</td>
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<td>&quot;Mary Had a Little Lamb&quot;</td>
<td>&quot;Ringo Starr&quot;</td>
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<tr>
<td>5</td>
<td>&quot;Rudolph the Red-Nosed Reindeer&quot;</td>
<td>&quot;Burl Ives&quot;</td>
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**ALBUMS**

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<th>Country</th>
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<td>Japan</td>
<td>&quot;Yujiro Iimura&quot;</td>
<td>&quot;Yujiro Iimura&quot;</td>
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<td>United Kingdom</td>
<td>&quot;The Beatles&quot;</td>
<td>&quot;The Beatles&quot;</td>
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<tr>
<td>Germany</td>
<td>&quot;Michael Jackson&quot;</td>
<td>&quot;Thriller&quot;</td>
</tr>
<tr>
<td>France</td>
<td>&quot;Michel Fugain&quot;</td>
<td>&quot;Michel Fugain&quot;</td>
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Hits of the World is compiled at Billboard/London.
EUROCHART

Sweden - Tracks

1. The Last of the Mohicans (TV Soundtrack) - Howard Shore
2. The Searchers - Royal Trux
3. An End to the Sahara - David Byrne
4. The Human League - Heaven 17
5. The Smiths - Morrissey

Top Albums

1. The Last Of The Mohicans (TV Soundtrack) - Howard Shore
2. The Searchers - Royal Trux
3. An End To The Sahara - David Byrne
4. The Human League - Heaven 17
5. The Smiths - Morrissey

UK

Singles

1. Cranberries -曳าร Obey
2. The Verve - Bitter Sweet Symphony
3. Oasis - Live Forever
4. Suede - Animals in the Age of Reason
5. Blur - Parklife

Albums

1. The Cranberries - Dreams
2. Oasis - Be Here Now
3. Pulp - Different Class
4. Blur - Leisure
5. The Verve - Urban Hymns

IRELAND

Singles

1. Cranberries -曳atar Obey
2. The Verve - Bitter Sweet Symphony
3. Oasis - Live Forever
4. Suede - Animals in the Age of Reason
5. Blur - Parklife

Albums

1. The Cranberries - Dreams
2. Oasis - Be Here Now
3. Pulp - Different Class
4. Blur - Leisure
5. The Verve - Urban Hymns

AUSTRIA

Singles

1. Cranberries -曳atar Obey
2. The Verve - Bitter Sweet Symphony
3. Oasis - Live Forever
4. Suede - Animals in the Age of Reason
5. Blur - Parklife

Albums

1. The Cranberries - Dreams
2. Oasis - Be Here Now
3. Pulp - Different Class
4. Blur - Leisure
5. The Verve - Urban Hymns

SWITZERLAND

Singles

1. Cranberries -曳atar Obey
2. The Verve - Bitter Sweet Symphony
3. Oasis - Live Forever
4. Suede - Animals in the Age of Reason
5. Blur - Parklife

Albums

1. The Cranberries - Dreams
2. Oasis - Be Here Now
3. Pulp - Different Class
4. Blur - Leisure
5. The Verve - Urban Hymns

BELGIUM/Flanders

Singles

1. Cranberries -曳atar Obey
2. The Verve - Bitter Sweet Symphony
3. Oasis - Live Forever
4. Suede - Animals in the Age of Reason
5. Blur - Parklife

Albums

1. The Cranberries - Dreams
2. Oasis - Be Here Now
3. Pulp - Different Class
4. Blur - Leisure
5. The Verve - Urban Hymns

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

ARTIST

Anastacia

ANASTACIA

Films Of Butterflies (S)

CELLINE DION

2 New Days Have Gone (S)

ENRIQUE IGLESIAS

Escape (I)

ALICIA KEYS

Songs In A Perfect Storm (B)

JENNIFER H. OZ

The Last of the Mohicans (TV Soundtrack)

ALANIS MORISSETTE

Under Rug Soup (P)

NICKELBACK

Give It Back Up (P)

SHAKIRA

Laundry Service (S)

USA

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JP

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UK

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Malaysia

ALANIS MORISSETTE

Under Rug Soup (P)

CELLINE DION

New Day Has Gone (S)

ENRIQUE IGLESIAS

Escape (I)

ALICIA KEYS

Songs In A Perfect Storm (B)

JENNIFER H. OZ

The Last of the Mohicans (TV Soundtrack)

MALAYSIA

ALANIS MORISSETTE

Under Rug Soup (P)

CELLINE DION

New Day Has Gone (S)

ENRIQUE IGLESIAS

Escape (I)

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Anastacia

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Edited by Nigel Williamson

Music Pulse

PRAISE LEE: It's taken a European independent label to pay homage to one of America's most respected musical figures. June 3 sees the release of two albums featuring seven of the majesty artist Lee Hazlewood. Totallee Lee (City Slang), a 15-track compilation of Hazlewood's songs, is said by artists such as Jarvis Cocker of Pulp, Tinie Tempers, Kid Cudi, and Kathryn Williams to be the first-ever Hazlewood tribute album. The same day, the Berlin-based independent label will also issue For Every Solution There Is a Problem, a collection of previously unavailable Hazlewood recordings. The singer/songwriter/producer is perhaps best-known for penning Nancy Sinatra's "These Boots Are Made for Walking."

CHRIS BARRATT

POLE POSITION: Edyta Gornik has entered the Polish charts at No. 1 after her fourth album, Pearl, and she is hoping to repeat her success in the US and beyond. In Eastern Europe. Containing 13 English-language songs performed by the Absolute production team, the album comes with a bonus CD featuring seven Polish tracks for the domestic market. Gornik, 30, was signed in the mid-'90s to Virgin America. Released in 1997, her first English-language album, Edyta Gornik, sold more than 150,000 units and was particularly successful in Japan, South Africa, and Europe. She came to fame after placing second at the 1994 Eurovision Song Contest in Dublin. "I'm delighted with the new album, which is more rock-centric than before," she says. Gornik is managed by Jim Beach (Queen). ROMEO ROGOWIECKI

POINT TAKEN: Irish rock trio The Rezards stirred up some publicity last year with their album "Girl Out of Control". The hit single "Heartbreak" peaked at number one in the UK and Ireland, and the follow-up "Crazy Love" went on to become a top 10 hit in both countries. The band's third studio album, "In the Heat of the Night", was released last month, and it is being promoted heavily on pop radio stations across the country. The Rezards have been described as a "true rock band" by many critics, and their music has been praised for its raw energy and innovative style. The band is currently touring the UK and Ireland, and they are set to embark on a tour of the USA later this year.

ELLIE WEINERT

STAR OF ARABIA: Sony Music (Lebanon) has announced its first signing, Oumeima Khali. The Lebanese female vocalist is already a well-known star in Arabic music and has collaborated frequently with the popular Marcel Khalife. Sony Music (Lebanon) managing director Samy Chahine says, "She is a unique artist with a voice that is immediately recognizable. We are looking forward to her success in the region." Her first album for Sony will be released worldwide this summer.

MARGARET WILD

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.
Canadian Publishers Hit High-Tech Trail
More Avenues Of Revenue Open Up To Those Willing To Utilize New Technology

BY LARRY LeBLANC
TORONTO—While record labels and music artists worldwide argue about the best way of using technology to deliver music, Canadian music publishers are finding that advances in technology are creating new opportunities for their music to reach a broader audience.

“We are at quite a complicated point in the evolution of the industry,” BMI Music Publishing Canada GM Robert Ott says. “The paradigm has probably shifted as much as it shifted from sheet music to recorded music. Publishers have a chance to grab a new and more lucrative piece of the record pie. We can more quickly adapt and source new ways to create revenue.”

Noting that high-speed Internet penetration in Canada is among the highest around the world, Andre LeBel, CEO of Canadian performing rights organization the Society of Composers, Authors and Music Publishers of Canada, says music publishers have been making moves to adapt to digital issues since labels.

LeBel says, “A lot has been written about the record labels in the past year, because their sales have plummeted due to the technology and the free music now available on downloading. But creators had been struggling with such issues before the record companies started feeling the pain.”

Ott argues that new technology that the creators with Sony ATV Music Publishing Canada to pre-load three music tracks onto the company’s personal MP3 players being sold in Canada. “This is a way of generating income, and Samsung has set a new standard in paying for the files on an MP3.”

“RINGTONES CALL FOR REVENUE

Ring tones on cellular phones—already generating significant revenue for music publishers in Japan and Scandinavia—are another area where Canadian publishers are expecting to reap sizable dividends. The Canadian Musical Reproduction Rights Agency recently established terms and conditions for ring-tone licensing, and its publishers are now considering whether to allow the organization to license entire catalogue or license by individual song.

EMI Music Publishing Canada president Michael McCarty points out that several telecommunication firms, including U.K. mobile-phone company Vodafone, have introduced payment systems aimed at encouraging online service providers to sell such low-cost digital content as ring tones, MP3 files, and video content.

“I see the cell phone as the path to the successful commercialization of buying music in a software form,” McCarty says. “[Ring tones are] an opening of a very large door. It’s not a big leap for consumers to next download an MP3 file.”

Despite recent technological advances, the Canadian government’s delay in enacting the two World Intellectual Property Organization treaties—the Performances and Phonograms Treaty and the Copyright Treaty—continues to leave the domestic industry weakened on the digital frontier. While the treaties were signed in 1997, they have yet to be ratified. As a result, the government has yet to develop copyright protection in the digital age. Following a year-long dialog with rights holders, however, it recently introduced a bill which, though narrow in scope, begins the process of providing rights holders with copyright over work could be distributed by new technologies. If passed, it will establish a regulatory system that may allow new types of distribution systems, including the Internet, to be used to transmit broadcast signals.

The bill is expected to be passed by year-end. But industry figures remain impatient about the slow pace of the government’s digital agenda. “I’m hoping the day when every DJ in this country goes to a Friday-night dance with a laptop, signs on to a secure site, and legitimately downloads music that is licensed at source, so that my creators get paid,” LeBel says.

Indian Labels Report Increased Sales After CD Price Cuts

BY NYAY BHUSHAN
NEW DELHI—Indian record companies are reporting increased sales of CDs as a result of price-cutting initiatives aimed at making the format more popular in a market heavily dominated by cassettes and downloaded piracy.

The first such initiative came in December 2001, when Virgin Crescendo reduced the retail price of international-repertoire CDs from 550 rupees ($11.70) to 307 rupees ($6.27). BMI Crescendo managing director Suresh Thomas claims the move caused the label’s CD shipments to triple in the first month, although he declines to give exact figures.

In January, Virgin Records India cut the retail price of international productions from 578.2 rupees ($11.80) to 357 rupees ($7.30). Managing director Mohan Mahapatra says the price reduction was intended to encourage audio-cassettes users to move to CDs.

Virgin also cut the price of its domestic-product CDs—from 306 rupees ($6.25) to 196 rupees ($4). Virgin will assess the impact of the price cuts once the promotion deal with Sony is ended (see Newsline, this page).

Sony Music India (SMI) also reduced its CD prices, resulting in a substantial increase in sales, according to SMI managing director Shridhar Subramaniam. “We dropped our international CD prices from about 500 rupees ($10) to 345 rupees ($7.10) in mid-January,” Subramaniam says. “Since then, our CD sales have increased from 10% to over 25% of SMI’s total shipments.”

Universal Music India has also reduced prices for some of its titles around the level of Sony and Virgin, as has ex-EMI licensee Saregama India.

The price cuts have had an immediate impact at retail. According to COO of Times Retail—which owns nationwide chain Planet M—“we have seen an increase in international CD sales by over 20% [since the price cuts began].” But I think some of the majors will still review the price cuts.”

He adds that “the cuts for Hindi film soundtracks have substantially affected CD sales over cassettes. We feel that a sustained reduction in CD prices will initially top-line revenue [for the labels], but in the next few months, this would be the best thing to happen for the industry.”

Independent labels have also reduced prices, especially for domestic titles, where domestic CDs now sell on average for about 122 rupees ($2.50)—roughly half the previous price. However, some labels are cautious against cutting prices too deeply. He feels domestic CDs should retail at around 175 rupees ($3.60), while international CDs should be roughly 350 rupees ($7.20). “On these prices,” he predicts, “CDs’ share of the Indian market will move to 15% from today’s 5% level...the reduced prices will definitely help tackle CD piracy, but it will not vanish just because of this initiative.”
Spain Takes War On Pirates To Brussels’ European Commission

BY HOWELL LLEWELLYN

MADRID—Spain’s music industry has taken its anti-piracy offensive to the heart of the European Union’s (EU) policy-making: the European Commission (EC) in Brussels.

Executives of the pan-industry Mesa Antipiratería (Anti-Piracy Committee) met Michel Rocard, president of the EU’s Committee on Culture, Youth, Media, and Sport, and other top officials March 26 to outline the problem and demand “immediate action” to tackle piracy effectively.

Spanish cultural bodies are taking advantage of Spain’s current six-month presidency of the European Union (EU) to attempt to force Pan-European action on what is considered in Madrid to be an alarming growth in “mafia-organized piracy.”

Labels body AFYPE says illegal street sales of pirated CDs account for 30% of all sales, while authors’ society SGAE puts the figure at 20%.

The Mesa Antipiratería was formed in September 2001 by SGAE, AFYPE, artists’ association AIE, retailers’ group ANGED, audiovisual-rights body FEDEMA, audiovisual group PROSAC, and French-based entertainment retailer FNAC, among others (Billboard, Oct. 13, 2001). Those in Brussels included AIE VP Luis Mendo, PROSAC director of communications Miguel Gil, SGAE president Manuel Gutiérrez Aragón, and FNAC Spain communications director Cristina Aloisi.

LIST OF DEMANDS

Among the Mesa Antipiratería’s demands is the proposed admission to the EU of the I3 (mostly former Eastern Bloc) candidate countries be conditional on each country passing tough anti-piracy legislation. Another is that the EC set up an “observatory” to monitor progress on the fight against piracy.

“We want an official declaration against piracy, including the full range of legislative and police measures available and a priority campaign to make the European public aware of this organized criminal activity and its negative effects on culture,” says Juan Palomino, SGAE’s director of mechanical reproduction, who attended the Brussels meeting. “We stressed that the EU should act immediately.”

Rocard, a former French prime minister, agrees that the problem is Pan-European and should be dealt with jointly. EC deputy director for audiovisual affairs at the Education and Culture Directorate General Jean-Michel Baer says interior market commissioner Fritz Bölkowsten will soon present legal measures “for the control and repression of piracy, but the creation of a ‘culture of prevention’ have a price—they are not free.”

Aloisi says, “The observatory would be a working group made up of industry members and politicians at an international level. Rocard and his team were very receptive but said the first thing was to determine a precise European definition of the crime of piracy. Our first aim was to present our initiative as a committee and explain the depth of the problem. The mafia operating in Spain are international, so the response must be international.”

In a statement prior to the meeting, the Mesa Antipiratería said “it has been demonstrated that optical-disc factories involved in piracy crimes exist [in several European countries].” The statement added that the Mesa Antipiratería wanted to strengthen ties with similar bodies in Europe, as well as with the World Trade Organization and the World Intellectual Property Organization. It wants anti-piracy legislation in EU states to be harmonized, as well as a reduction of value-added tax on sound carriers to the lower level applied on such other cultural products as books.

Australian Catalog Company

Rajan Eyes European Markets

BY CHRISTIE ELIEZER

SYDNEY—Six months after its expansion into Asia, Australia’s Rajon Music Group is eyeing the budget, music and corporate markets in the U.K. and Europe.

“There’s tremendous opportunity there to sell back catalog and better repertoire (elsewhere),” Rajon’s Sydney-based CEO Brendan Burwood says. “The TV-compilation market in the U.K. alone does incredible units, and other labels have sold up to 500,000 units from one release.”

In the home market, Rajon has created a sizable niche for itself in packaging budget and medium releases as if they were full-price issues, back-up with aggressive TV marketing and convincing more non-traditional retail outlets to stock them. Rajon claims a market share in Australia of 4%-5% and sales last year of $30 million Australian ($15 million).

John Little, owner and buyer at single-store independent Carisma Compact Discs in Circular Quay, Sydney, says, “They lifted the bar on how budget titles are packaged. Rajon worked the idea that a budget record doesn’t have to look like a budget record.”

Burwood’s strategy for Europe is similar to the Australian one: to release its own catalog, acquire labels, and work closely with local majors and indies on third-party licensing deals and back-catalog joint ventures. By 2005, he cautiously hopes to register a 1%-2% share of the U.K. market.

Rajan’s licensing activities in Australia and Asia have given the company a set of U.K. and European client repertoire sources. Burwood says, “We’re not coming in as competitors to the players here, but as potential partners. Our ability to work with them and become an outcome of their strategic marketing divisions will be a major source of our growth.”

Rajan has been quietly testing these territories since November 2001, with 100 titles released through U.K.-based independent distributor Planet Media. It claims to have met with a good response from retail in the U.K., France, Germany, Spain, and For- taleza. In late March, it was to launch a stand-alone company, Rajon U.K. GM Beverly King is a U.K. industry veteran with years of experience, having worked for various independent labels and at Planet Media. Rajon will ultimately develop its European titles in the U.K. and will utilize Planet’s sales, marketing, and finance staff.

In the long term, Burwood hopes that Europe and the U.K. will account for 40% of the group’s sales with Asia maintaining 30% and Australasia accounting for the remainder.

Last August, Rajon signed a three-year sales and distribution deal with Sony Music Asia for the fourth 3,000-title catalog (Billboard, Aug. 18, 2001). The label is distributed by Sony in Australia. “Asia’s going much faster than we thought,” Burwood says. “We’re now planning to take another six to 12 months for the volume we’ve achieved there.”

The 2-year-old operation in New Zealand, where Rajon is distributed by Zomba, had sales of $3 million Australian ($15 million) in 2001.
Swedish Majors Adopt Indies’ A&R Strengths

BY KAI R. LOFTUS

STOCKHOLM — The affiliates of Sweden’s multinational record companies—Scandinavia’s largest music market and its most important international repertoire source—are increasingly complementing the efforts of their full-time A&R staffers with independent licensing deals.

By providing local labels and songwriting/producers with advances to find and develop creative artists and music, the majors offer in return their muscle for domestic and international marketing initiatives. Through these partnerships, multinational companies can concentrate on nurturing their own mainstream artists, while their external partners are able to monitor the underground.

Universal Music Sweden is one of the most proactive companies pursuing such deals, most recently with Tretiak, a Stockholm-based label jointly owned by Niklas Rune and Martin Lundin. Universal’s web of external relations here includes Cap, Bolero, LED Recordings, and Stockholm Records (partly owned by Universal Music International), and it also cooperates with Stockholm’s Murlyn Music Group.

Virgin Records Sweden is another company that has experienced success by expanding the scope of its A&R activity. Virgin’s Stockholm-based senior VP of A&R Klas Lundin works closely with hip-hop label Redline Records in Stockholm and Gothenburg-based Ismail “Isse” Sami, who currently heads up the Dorores label he originally co-founded with Lundin.

Both Rune and Lundin emphasize the need for flexibility and innovation in A&R work, especially because the Swedish music scene is becoming less dependent on Stockholm and the East Coast — where all major record companies are based — and more active in cities like Gothenburg in the western part of the country.

Lunding already has an impressive track record in Gothenburg signings. He signed Soundtrack of Our Lives to Telegram Records, a Stockholm-based label he co-owned and that he ran after Warner Music Sweden purchased it. He and Sami later signed rock act Broder Daniel to Dorores, and when Lundin joined Virgin, he tapped Sami to handle A&R for the debut solo album by Broder Daniel hand member Hakan Hellstrom, Kann Ingen Song For Mig Goteborg (Feel No Sorrow For Me, Gothenburg), for Virgin.

Lunding still sees great potential for Gothenburg. “There is always some great stuff coming out of Stockholm, but the local music industry tends to get a bit influenced by the fact that all the advertising agencies, video- and TV-production companies, and other media are based here, and the music may end up sounding a bit `speculative," he says. “A hand outside Stockholm has more freedom to concentrate on its own music and nothing else."

Rune, formerly A&R director at EMI Records in Stockholm, agrees. “Gothenburg is a fantastic source of music at the moment. Because production equipment is less expensive, it’s easier for creative people to make good songs anywhere. People in Stockholm tend to be a bit like New Yorkers, believing strongly in what’s ‘right’ and ‘wrong,” instead of just following their hearts and gut feeling."

Lunding and Rune are also united in their affection for club-oriented dance music and rock, which both say are growth areas for their labels. Rune says, “We may have a different approach to A&R than Universal, in the sense that it can be easier for us — out of a genuine enthusiasm for music— to work with smaller acts and allow them to develop gradually."

Lunding adds, “[For instance,] hip-hop is something which must be developed independently, [away] from a major label.” He has built a successful relationship with Redline Records, whose main act, Fattar, recently garnered two Swedish Grammis awards, for best newcomer and best hip-hop/R&B act. Fattar’s album Fatta Eld (Catch Fire) has sold more than 20,000 units domestically through Virgin/Redline.

“After I had joined Virgin,” Lundin recalls, “I learned that Redline didn’t have a major deal for [Swedish hip-hop act] Latin Kings. When I approached Redline, there was no hesitation from either side in terms of hooking up with each other. They had just created their own studios but needed to upgrade them with additional equipment. I think they spent the advance we paid for Latin Kings on their studio.”
Major Talent Rebirth Gives Market Something To Sell About

Promoting Domestic Repertoire Worldwide Has Become a Significant Priority For Canada-Based Multinationals. Suddenly, There’s An Abundance Of It To Promote.

BY LARRY LEBLANC
TORONTO—Following a quiet period, there are now ample signs of a talent rebirth in Canadian music. International break-outs occurred this past year with such acts as rocker Nickelback, Sum 41 and Default; jazz chanteuse Diana Krall; singer/songwriters Nelly Furtado and Sarah Harmer; R&B singer Glenn Lewis; country writer/singer Carolyn Dawn Johnson; and Quebec’s 29-year-old, French-language megastar, Ginette Reno.

These acts join a variety of top-canadian acts, including the American multi-platinum records

Barenaked Ladies, McLachlan, Sum 41, Swollen Members and Chantal Kreviazuk; U.K. acts Coldplay and Dido; and Austin, Tex. band Six Pence None the Richer.

- S.L. Feldman & Associates and Mind Over Management, both in Vancouver, which jointly handle the Chieftains, Diana Krall, Joni Mitchell, Jesse Cooke, Rufus Wainwright and Norah Jones.

- Chris Smith Management, Toronto, which represents Furtado, who picked up the female pop vocal performance Grammy for “I'm Like a Bird” in February; Canadian group/producton squad the Philosopher Kings (and its animated spin-off Prizzakki); soul performer Jacksonsoul; Canadian rapper Jellee; and chart-hot American R&B songstress Tweet.

FEARLESS MANAGEMENT

Notes Smith, “Tweet is from Atlanta, signed to Missy Elliot’s label [The Gold Mind], and she has a huge black record [the single “Ooops (Oh My)!”]. A decade ago, her management would have gone through Atlanta or New York. So why a Canadian manager?” He then explains, “Canadians aren’t afraid of anything, because we are faced with so much crap every day in trying to break records at home. [Working in] Canada is like being sent off to the Arctic to work on the oil fields and then—jumping into international markets—being asked to work a normal job in Miami.”

Also impressive is the high number of Canadian artists developed as major acts at home in recent years. These include veterans Blue Rodeo, Amanda Marshall, Juan Arden, Great Radiogram and Kathleen Edwards.

R&B NEWCOMERS

There has also been significant domestic and international focus on such niche-type Canadian acts as the Cowboy Junkies, Ron Sexsmith, Bif Naked, Jane Siberry, Wainwright, Hawksley Workman, Fred Eaglesmith, the Sadies, the Be Good Tanyas and Oh Susanna.

A healthy showing by Canadians—targeted to domestic and international markets—is also anticipated this year. Coming are new pop albums by veterans McLachlan, Kreviazuk, Arden, Rush, the Tragically Hip, Our Lady Peace, Treble Charger, Boomtang Boys, Prizzakki, Len and Soul Decision and country singer Adam Gregory.

Canada’s profile is already being boosted internationally by two March-released debut solo albums, by R&B-styled newcomers Remy Shand (Motown) and Glenn Lewis (Epic) and by veteran Toronto diva Amanda Marshall bowing on Columbia Records; and Scottish-born tenor John McDermott with a TV-related

(Continued on page 56)

DOMESTIC INDIES
Serve Alternative, Grassroots Fare

BY MICHAEL BARCLAY

“There’s the real music business and the indie music business, and the two just don’t cross over,” says Bill Baker, co-owner of Vancouver-based Mint Records. “Once, the doors were all wide open. Now the keys don’t fit anymore.”

Mint’s pop powerhouse the New Pornographers have sold almost 30,000 copies of their debut album, Mass Romantic, and are about to be released in Europe through Matador this month. But the band still can’t get arrested on Canadian radio, which is why many Mint acts—such as Volu-mizer (featuring former Pointed Sticks), the Smugglers and Dougs—that are being released on labels such as Japan’s Massive Records, Lookout Records in the U.S. and Smooff Records in the Netherlands, respectively. And Mint’s clever country songstress, Carolyn Mark, who tours the U.S. frequently, recently released her tribute to Robert Altman’s ‘70s film Nashville.

CANADIAN AMERICANA

The indie Canadian take on Americana is proving popular overseas, with Oh Susanna and Fred Eaglesmith continuing to do well in the U.K. In their footsteps is Ottawa’s Jim Bryson, whose widely acclaimed album The Occasion—als is out in Britain on East Central One. Bryson has two tours in Britain under his belt, where his Americana sound led to a minor identity crisis. “I had to face America’s Jim Bryson on posters and had to explain at shows that I wasn’t from America,” says Bryson. He is also featured on Failer, the debut album by Kathleen Edwards, who has just been picked up by Sarah Harmer’s management, Eggplant Productions.

Last year, both Harmer and Toronto’s Hawksley Workman were nationally by Universal Music Canada. Europe, however, doesn’t seem to be in the cards for the Dears, according to keyboardist Natania Yanesh. “This year, we’re going to be focusing more on the U.S.,” she says. “The new album is still in the works, and we’ve done as much as can with our releases in Canada.”

REFUGEES FLOCK TO INDIES

The Canadian musical landscape is littered with major-label refugees who prefer the indie route, including ex-Third Harmon frontman Joel Plaskett. His 2001 Canadiana classic-rock album, Down at the Kgroy, was released in Canada on Brodbingnagian, which, along with Mint, puts out Canada’s best indie-pop music. Plaskett has set his sights on the U.K., where he’s on the London-based McItiball label. Glowing reviews of Plaskett’s last two U.K. visits in the New Musical Express raved about his live show and, specifically, his Canadian-styled lyrics. “People do like the Canadian import factor,” says Plaskett. “If you’re singing explicitly about the Canadian prairies, they think, ‘Ooh, exotic!’

Plaskett has snagged a nomination for Top Alternative Album at this year’s JUNOs Awards, alongside the Constantines. Within a year,

(Continued on page 60)
TOURING CANADA:

"[Some international acts] drive right by like it’s McDonald’s."


BY MICHAEL BARCLAY

As the Canadian dollar continues to hover around the equivalent of 62 cents U.S., Canadian club promoters have found it considerably more difficult to lure international touring artists north of the border.

"You almost have to beg people to come to Canada," says Elliot Lefko of House of Blues in Toronto, "Dave Matthews doesn’t have to play here, but he wants to. But other people drive right by like it’s McDonald’s. People still have to promote their record and develop their careers. They’ll have it good in the short run by playing small American cities, but, in the long run, they’re giving up on a great country and a large market."

This great country, Canada, can be hard to crack without major marketing support. "It’s so much easier to book a band in the States than it is in Canada, since the audience is smaller here," states Vancouver concert promoter Tara MacDonald, who primarily books up-and-coming acts. "One band I brought here recently did 600 people in Seattle the night before, and here there were only 200 people; and that’s what I expected."

IMMIGRATION FEES

"Booking agents understand what it’s like," continues MacDonald, "because they either know us personally and know what our successes have been, or they know that the dollar is crap and that we have to pay immigration fees, which tacks $450 on to a show. The expenses are higher."

The dreaded $450 (Canadian) federal-government immigration fee, applied to groups of less than 15 people, has been usually eaten by the Canadian promoters. Recently, the government announced that the fee will be scrapped in June 2002. Amidst rejoicing from most promoters and programmers, there’s also concern that, by removing the government control over work permits, power is now shifted to the arbitrary whims of border guards.

Explains Toronto promoter Amy Hersenhoren, "It now falls into the hands of the people working the border, who have a lot of other things on their minds these days. I think we’re all at risk of someone not getting in on the day of the show. And then what about the marketing money you put behind it? I know the ins and outs of the [current work-permit] requirements. As a small promoter, I’d rather pay the $450 Canadian or average it over the cost of several dates across the country and know the band is getting in and feel comfortable."

DOING GOOD NUMBERS

Domestically, homegrown acts are doing well, even if on a purposefully smaller scale. Says Toronto-based Julien Paquin, director of The Paquin Entertainment Group. "We’ve been finding that the club bookings—for example, with the Lowest of the Low and Hawksley Workman—we’ve been doing really well. It may be because, following 9/11, we’ve been more conservative, scared that perhaps we might be running into problems with audience attraction. So we go in wanting to be purposely pessimistic on venue size, and we’re certain to pack them out. Hence, we’ve been doing really good numbers, and I think it’s been gaining confidence."

For soft-seaters acts, booking agents are beginning to turn to the suburbs, where 800 1,200 seat theatres are pulling talent from the urban centers. "In cities like Ottawa, Vancouver and Edmonton, there are a lot of venues in the suburbs that are doing really well," Paquin continues. "In Toronto, there are about seven theatres in the suburbs that people go to. It’s better, too, when the city becomes involved and the mayor’s pumping it up. Before, you either played Toronto or you were finished. Now, artists are not playing Toronto but playing the surrounding communities and making three or four times the money they would have in downtown Toronto."

Talent

Continued from page 55

Shand’s first album, The Way I Feel, which debuted at No. 1 on the Canadian SoundScan chart, has been released worldwide on Motown Records. The Winnipeg, Manitoba, singer/multi-instrumentalist was introduced to the U.S. market via the Motown Lounge tour in late 2001. The label then went to video markets with the Kedar Massenburg-directed clip for “Take a Message,” which was immediately embraced by both VH1 and MTV2. "Remy came out in over 30 countries in the world," notes Universal’s Lennox. “He’s going to have a long-term career.”

“My intention was always to make music for the world, so to have it actually happening is both satisfying and surreal,” says Shand.

MARSHALL’S STORY

Janet Jackson recently talked up Toronto native Lewis on CBS-TV’s Late Night With David Letterman. Lewis’ Epic debut, World Outside My Window, recorded with producers Andre Harris and Vidal Davis, features his recent U.S. pop/R&B hit "Don’t You Forget It." "There’s so much now happening in my career that it’s hard to stay in the moment and absorb what’s really taking place,” exclames Lewis.

Produced by Billy Mann and Peter Asher and primarily co-written with Mann, Asher and New York DJ Molecules, Marshall’s Everybody’s Got A Story album—her third—was released by Columbia in Canada in November and reached platinum (100,000 units). Issued in Germany in March, it’s slated for a June U.S. release. "The song ‘Everybody’s Got A Story’ was the template for the album,” says Marshall. "It was the first song Billy and I wrote. The idea was just really compelling to me, and I thought it was a great idea around which to base the record.”

With a 10-album catalog and sales of 1 million units in Canada, 46-year-old John McDermott has been one of Canada’s leading recording artists for a decade. Though known to American audiences as an original member of the Irish Tenors, McDermott is closing in on solo fame following the airing of a 90-minute PBS television special in March and the release of an accompanying album, John McDermott—A Time To Remember, by Angel Records in North America in February. The label’s strategy is to aggressively promote McDermott’s PBS special and album, then introduce his Canadian back-catalog in the U.S. in the fall. "With the [PBS] special, Angel now has something to work with in the U.S..." says McDermott. "They have been doing an incredible job.”

NOVA SCOTIAN POP

Other promising major-label album debuts include Montreal-based punk quintet Simple Plan’s... (Continued on page 60)
Stacks of hits.

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Boomtang  Jordy Birch  Choclair  Leahy  Snow

www.americanradiohistory.com
Canadian Songwriters Score Internationally

BY LARRY LeBLANC
TORONTO—Canadian music publishers are increasingly seeking to place their songs with international hit acts—and have their songwriters co-write with international acts and songwriters—while seeking further opportunities at home.

Spearheaded by Dan Hill, Stuart Brawley, Bradley Daymond, Vince Degiorgio, Marc Jordan, John Capek, Stephan Moccio, Naoise Sheridan and Dean McGargart, as well as philosopher King members James McCollum, Jon Levine and Gerald Eaton, Canadian songwriters are making unprecedented gains internationally today. Such writers have placed songs with Canadian superstars Celine Dion and Nelly Furtado, as well as with 'N Sync, the Backstreet Boys, '98', Don Henley, Kenny Chesney and K-Ci.

“Hit songwriters do come from Canada,” says Robert Ott, VP/GM of BMG Music Publishing Canada in Toronto. “This past year, we’ve had three cuts on 'N Sync records with Brad Daymond; two cuts with Kenny Chesney, including the hit single ‘Young’.”

Toronto based songwriter/producer Moccio argues that Canadian songwriters are now successful internationally because, “Being outsiders, we come in with an edge.” Moccio, co-published by Sony/ATV Music Publishing (Canada) in Toronto, co-penned "A New Day Has Come" the title and lead track of Celine Dion’s eighth English-language album.

OPEN DOORS
Dion’s success in the '90s, as well as last year’s made-for-TV pop group Sugar Jones, and such pop-styled Canadian acts as Amanda Marshall, Soul Decision, Prózak, Edwin, McMaster & James, and Wave, as well as Sony country singer Adam Gregory, has opened the door for hit-styled songwriters in Canada.

An imposing body of songwriters now live in Canada and often work internationally. These include the aforementioned, as well as Justin Gray, Dave Martin, Anthony Vanderburgh, Ron Irving, James Collins, Chin Injeti, Rupert Gayle, John Acosta, Ben Dunk, Dave Pickell and Stan Meissner.

As well, Nashville is home base for such Canadian songwriters as Carolyn Dawn Johnson, Lisa Brokop, Steve Fox, Tim Taylor, Johnny Douglas, Adam Mitchell, Cyril Rawson, Eddie Schwartz, Daryl Burgess and Colin Linden.

“My writers are now asking more about working in L.A. or Nashville,” says Jodie Ferneyhough, creative director of Universal Music Publishing Canada in Toronto. “They all want to go there because they’ve seen what it has meant to their careers.”

ENGINEER-TURNED-WRITER
A prime example of Canadians making a significant impression is Los Angeles-based songwriter Stuart Brawley. Known for engineering albums for Don Henley, Michael Jackson and Foo Fighters, Brawley also has writing credits with Henley (“Taking You Home”) and Brandy (“Come a Little Closer”). “I'm moving more into songwriting now," says Brawley. "When I moved from Toronto to Los Angeles in 1996, it was to engineer and write. I had to first interact with people to get hooked into that songwriting circle."

Being that Canada is a small pool, in order to thrive, a songwriter has to primarily work elsewhere, argues veteran Toronto-based tunesmith Marc Jordan. Signed with Warner/Chappell Music in Los Angeles, Jordan has had songs covered by Rod Stewart, Joe Cocker, Cher and Diana Ross.

Best-known for co-writing his 1978 international hit “Sometimes When We Touch,” Dan Hill prefers to work both at home and abroad. His songs have been recorded by Dion, Spears, '98”, Michael Bolton, Richard Marx and Sammy Kershaw. “I still write by myself,” says Toronto-based Hill, whose work is co-published by Zomba Songs. Sometimes, I take lyrics to Sweden and work with Jorgen Elofsson. We will then write a song like ‘When I Found You,’ which Britney Spears recorded for the international version of Britney.”

While writing collaborations among non-performing songwriters are common in Canada today, there are few significant artists to pitch songs to. Many Canadian artists don’t feel they are being taken seriously if they do an outside song or collaborate with outside writers. “There’s more co-writing behind the scenes but still not much co-writing being done with artists,” says Toronto-based producer/songwriter Justin Gray, who is signed with BMG Music Publishing Canada.
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ROBERT MICHAELS
WIDE MOUTH MASON
LYNDA LEMAY
BLUE RODEO
COLIN JAMES
VERONIC DICAIRE
Talent

Continued from page 56

No Pads, No Helmet...Just Balls, released in North America by Lava/Atlantic March 12, Philosopher Kings' Jarvis Church's solo outing, Shake It Off, which will be issued June 10 by Columbia in Canada and RCA in the U.S. and the fourth-quarter debut album of 11-year-old Nova Scotia pop singer Austin Debuson, signed to Sony Classical worldwide.

The past two years have been a period of turmoil for Canada's $1.2 billion (Canadian) music industry. The period has been dogged by plummeting record sales, retail and distributor bankruptcies and layoffs. The downturn in sales is blamed on private copying and CD-R burning. High-speed Internet penetration in Canada is among the highest in the world. "We were a year ahead of the [worldwide] downward sales trend, and it was because of the high-speed Internet penetration," says Brian Robertson, president of the Canadian Recording Industry Association. "All five of the major companies have been going through a process of restructuring their businesses—and not concentrating on A&R. They now seem to be focused again on developing talent."

OPEN DOOR TO URBAN

A significant indicator of A&R reawakening is the numerous label hook-ups with a new generation of Canadian urban talent, including Swollen Members, Illu$ion and Rascalz from Vancouver and, from Toronto, K-OS, Choclair, Thrust, Kardinal Offishall, Saakrates, Jellestone, Solitary, Ghetto Concept and Harpoon Missile.

Advocates of urban music here have long argued that they faced apathy from label A&R executives in a domestic music industry devoid of visible ethnic minorities in top positions. While Canadian A&R still remains dominated by white males with rock-music backgrounds, there's clearly a more open-door policy toward the genre.

"Urban music has a unique sound in this country," says EMI's Cameron, a longtime booster. "We are different," agrees Lewis. "There's something in our articulation or the way we express ourselves that creates a slight distinction. As much as Deborah Cox and I are influenced by American music, we just don't sound the same [as Americans]."

While detractors argue that Canada's music industry lacks an infrastructure capable of nurturing and launching new acts internationally, the notion of promoting and marketing domestic repertoire worldwide has become a more significant priority at Canadian-based multinationals. Ideally, Canadian labels like to build impressive sales success at home, secure releases from as many foreign affiliates as possible and then methodically build a story at a global level.

"You still must deliver a world-class piece of product and develop the artist locally," says Garry Newman, CEO/president, Warner Music Canada. Warner Music's senior VP/MD Steve Kane, "America is still the brass ring, but you can sell a lot of records in Germany or France or Australia. A lot of [similar] markets have recognized they are facing some of the same challenges and are starting to exchange information."

Denise Donlon, president Sony Music Canada adds, "[International] affiliates have to know you are bringing them class projects. But [affiliate] relationships are reciprocal, as well. We have to be ready to step up for their projects too."

Indies

Continued from page 55

Ontario punk/soul band the Constantines has set the national press on fire with its eponymously titled debut on the savvy indie Three Gut Records. "It still seems weird to me that people don't know listen to the record," laughs guitarist Steve Lambe. The Constantines were produced by London, Ont., engineer Andy Magoffin, responsible for many of Canada's finest indie records in 2001, including Three Gut's Royal City. Magoffin's own band, Two Minute Miracles, records for Toronto-based Teenage U.S.A. in Canada, and its Volume Two album is being released in Australia in May via MGM Distribution. Magoffin finds himself split between his two roles. "I'm torn between the band and wanting to make good albums with all sorts of people," he says. "Every once in a while, I realize how lucky I am to be working on this stuff."

Most notable Canadian hip-hop tends to be major-label fare. There are some notable exceptions of mavericks, including Halifax, Nova Scotia, native Buck 65, who last year released his Man Overboard album on the U.S. label Anticon and is being championed by Radiohead members. Toronto's Kevin Moonstar, who also operates the electronic/soul label Public Transit Recordings, has licensed several of his tracks to Compost Recordings in Germany and collaborated with U.K. broken-beat pioneers 4Hero. "Now is a good time to be an exporter, because our dollar is so cheap," notes Moonstar. "We want everyone to pay us in U.S. funds."

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March 29-April 12, International Pop Overthrow Festival, various venues, Chicago, internationalpopoverthrow.com

APRIL
April 6, 17th Annual Odyssey Ball, Beverly Hilton Hotel, Beverly Hills, Calif. 310-645-1755.
April 11, Recording Contract: Artist Dream or Nightmare?, presented by the Recording Academy Entertainment Law Initiative, Benjamin N. Cardozo School of Law, Yeshiva University, New York, 312-786-1211.
April 12-14, Beyond 2002 Super Festival Featuring OutKast, Gaylord Opryland and Ludacris, Bicentennial Park, Miami. 713-522-7171.
April 12-14, Bluegrass Returns to Its Roots, presented and held at the Executive Inn Rivermont Hotel and Convention Center, Owensboro, Ky. 270-926-8000.
April 13, Rainforest Benefit Concert, Carnegie Hall, New York. 617-496-2222.
April 17-19, 52nd Annual Tejano Music Awards, Alamodome, San Antonio. 500-504-8470.
April 14, 2002 June Awards, Mile One Stadium, St. John’s, Newfoundland. 416-485-3135.
April 15, Heroes Awards Honoring Arturo Sandoval, presented by the Florida chapter of NARAS, Biltmore Hotel, Coral Gables, Fla. 305-672-1055.
April 16, Up Close and Personal With Jimmy Jam, hosted by the Nashville chapter of NARAS, Loews Vanderbilt Plaza Hotel, Nashville. 615-327-8030.
April 20-21, 29th Annual Music City Tennis Invitational Invitational With Sara Evans, presented by Mercedes-Benz, Vanderbilt Tennis Center, Nashville. 615-401-2704.
April 25, The Recording Process: From Concept to Mastering, Career Development Workshop, presented by and held at the Arakuda Music Center, New York. 212-533-0007.
April 25, Third Annual T.J. Martell B-Ball Classic, Basketball City, New York. 615-256-2002.

MAY
May 2, Presenting Yourself to the Record Company: Getting Your Album Released, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.
May 3-12, 11th Annual St. Lucia Jazz Festival, presented by BET/The Jazz Channel.

JUNE
June 5, To Protect in the Entertainment Industry, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.
June 12, CMT Flameworthy Video Music Awards, presented by the CMT Awards, Enterprise Center, Nashville. 615-255-9600.
June 13, 12th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville. 615-241-7288.

DEATHS
Tommy Hill, 72, of natural causes, March 21 in Nashville. A well-recognized fiddler/guitarist/road musician, he is best-known for writing the hits “Teddy Bear,” recorded by Red Sovine, and “Slowly” by Webb Pierce, with whom he also performed on tour. Hill was a member of The Louisiana Hayride radio-show cast and was instrumental in developing the Starday Records, where he produced Dottie West and Merle Kilgore. He later formed his own company, Gusto Records. Hill is survived by his sister and four children.

MARRIAGES
Charleen “Chuck” McCrory to Dusty Hill, March 23 in Houston, Groom is bassist for musical group ZZ Top.
Julie Wood to Phil Vassar, March 26 in Naples, Fla. Groom is a country recording artist.

BIRTHS
Girl, Alexandra Jane, to Brita and Brian Sjoback, March 29 in Nashville. Father is guitarist/vocalist for musical group Sons of the Desert.
Boy, Henri Arlen Prevost, to Wendy Aulin and Charlie Prevost, March 27 in New York. Mother is VP of new-media applications for BMG Entertainment. Father is an industry veteran, most recently with Liquid Audio.

FREEDOM SINGS: Bonnie Raitt will perform April 29 at Let Freedom Sing! The concert and reception, which benefits Afropop Worldwide—a public radio station that aims to increase the profile of African music and culture internationally—also features performances by Mahotella Queen and Thomas Mapfumo & Blacks Unlimited. Both acts will be inducted into the Afropop Hall of Fame. The event will take place at the Bottom Line in New York. Honorary co-chairs are Ruby Dee and Angélique Kidjo. Contact: Sean Barlow at 718-398-2733.
On Cue Rebranding As Sam Goody
Makeover Includes 750 New Stores, Expanded Product Selection

BY BRIAN GARRITY and MATTHEW BENZ

NEW YORK—As the Musicland Group continues to transform itself under the ownership of consumer electronics giant Best Buy, the mass and video retailer is looking to increase its brand identity in rural markets by changing the name of its 200-plus On Cue stores to Sam Goody.

The company says a test of the Sam Goody brand was well-received in the rural areas where most On Cue stores are located. “Last fall’s test of the Sam Goody brand in rural markets showed dramatic improvements over the average On Cue store results, both at opening and over time,” Musicland stores president Kevin Freeland said in a statement. “The change of the chain will allow us to capitalize early on the strong sales, as well as leverage advertising and increase the efficiency of our field teams.”

What’s more, Musicland says the conversion will create efficiencies in terms of operation and will give Sam Goody more than 800 stores across the U.S. Adding to the attraction is that the move pushes the Sam Goody brand beyond its small-base—a segment that has proved vulnerable since last Sept. 11—and rural stores are cheaper to build and operate.

EXPANDING AND EVOLVING

The conversion, set for this summer, is the start of a massive expansion of the Sam Goody brand in rural markets during the next several years. An additional 30 rural-market outlets are due to open this fiscal year, and the company plans to open another 750 small-market Sam Goody stores during the coming decade at an annual rate of 75 stores per year, starting in 2003.

But as Musicland broadens Sam Goody’s reach, the store’s identity is also evolving beyond its music roots. A substantial re-merchandising effort of Sam Goody and On Cue locations is under way. Musicland is looking to expand the DVD and gaming inventory within Sam Goody stores between 35% and 40% by the fall. The layout of the stores will also change as the company creates greater delineation between music, movies, games, and accessories, in an effort to create better customer flow.

Also in the works are plans to add select apparel items that mix with the chain’s music, movies, and games theme, along with music instruments at larger Sam Goody and On Cue locations.

The company says On Cue stores will continue to carry a “rural-market product mix” that includes the same selection of music and movies as all Sam Goody stores, in addition to computer software, books, and musical instruments.

Best Buy and Musicland executives have their eyes on ramping up the level of customer service in Sam Goody stores. The company is investing in a new point-of-sale system—designed to power the sale of a wider array of products and solutions—that is set for rollout in the near future. Part of the plan is “higher wage costs to provide greater level of service.”

Best Buy reports that the changes will result in a $40 million drop in Musicland operating results in 2003. Musicland has reshuffled some executives in conjunction with the On Cue conversion. Tim Sheehan, former VP of retail operations, is now senior VP of stores. He reports to Freeland and oversees field personnel, retail operations, and sales development for Sam Goody, Suncoast, and Media Play.

Succeeding Sheehan is director of loss prevention John Pershing. On Cue VP Jon Estes has been promoted to VP of Sam Goody stores. Kevin Krenos, previously regional director for Media Play, is now VP of Suncoast stores. All are based at parent Best Buy’s Eden Prairie, Minn., headquarters and report to Sheehan.

SUPPLEMENTAL SOFT MUSIC SALES

With music sales slumping, company executives say the chain must expand the diversity of its offerings to attract the music/movie/gaming enthusiasts.

That is already beginning to be reflected in Best Buy’s financial results. For the recently completed fiscal fourth quarter and fiscal year that ended March 2, sales of movies at Musicland even pulled with those of music for the first time. What’s more, Best Buy and Musicland are expecting in the year ahead that DVD and videogame sales will continue to grow and offset under-performing music sales.

Company executives are blaming those weak music sales—which are expected to be down by as much as 13% this year—on everything from continued file sharing and more competition from discount mass merchants to more competition for the music-entertainment dollar from DVD and video games.

However, Best Buy president/COO Al Lentzmeier says the company will not be content to “sit on its hands” and look for the company to attempt to drive greater e-commerce sales to BestBuy.com.

“We are actively looking at ways of increasing our sales of music over the Internet for the enterprise,” Lentzmeier tells analysts in a recent conference call. “Yet we must be pragmatic. We are anticipating continued softness in music sales at both Best Buy and Musicland.”

The 1,321-store Musicland chain reports operating income for the fiscal year that ended March 2 of $29 million, down from $77 million a year ago. Sales fell 1.5% to $1.89 billion. Lower-margin items like DVDs and video games pushed quarterly revenue to $658 million from $681 million, as operating profit fell to $66 million from $75 million. Sales of consumer electronics increased modestly, and sales of prerecorded music and VHS movies remained soft. Musicland comparable-store sales in the fourth quarter were up slightly.

The division’s gross profit margins declined by 1.3% of sales, due to the repositioning of the product mix to lower-margin DVD software and gaming.

“Our Musicland stores are meeting our profitability targets despite reduced mall traffic, due to expense control and our re-merchandising of Sam Goody stores,” Best Buy founder and chairman/CEO Richard Schulze said in a statement.

Best Buy reports a full-year net income of $170 million, or $2.65 per diluted share, up from $396 million, or $1.86 per share, a year ago. Sales rose 27.9% to $19.6 billion. In the new fiscal year, the retailer expects earnings growth of 18%-21% and sales growth of 17%-20%.

Hastings’ Profit Greater Than Previously Predicted

BY ED CHRISTIAN

NEW YORK—Hastings Entertainment was able to beat analysts’ profit expectations in the fiscal year that ended Jan. 31, thanks to improvements made in the company’s prior fiscal year. That’s the word from John Marmaduke, president/CEO of the original U.S. multimedia chain, which has been pursuing that strategy since its founding in 1972.

“We went back in [fiscal 2000] and took a hard look at our original concept and then re-engineered it and redesigned it,” Marmaduke explains. “By the end of that year, we had a more profitable store than the one that drove our business for the prior 27 years.”

For the company’s fourth quarter, Hastings—which carries movies, music, video, sell-through and rental, books, video games, and other product lines—reported a net income of $9.5 million, or 80 cents per diluted share, on revenue of $149.3 million, vs. a net income of $100 million, or 2 cents per share, on revenue of $141.3 million in the corresponding period of the prior fiscal year. For the year that ended Jan. 31, Hastings posted net income of $4 million, or 34 cents per share, on revenue of $471.8 million, vs. a net loss of $14.6 million, or $1.25 per share, on revenue of $458.2 million in the preceding fiscal year.

MORE PROFIT VIA VIDEO

The numbers in its most recent fully completed fiscal year beat out earlier reported company guidance to Wall Street that Hastings expected to report a net income of 60 cents to 76 cents vs. 25 cents to 30 cents per share for the year.

Among the changes that led to increased earnings was Hastings doubling its offering for DVD sell-through and substantially expanding its DVD rental section. The company also brought in a new merchandising program for video games and hardware to accommodate new game-console formats. But Marmaduke explains, “It’s not just about more [product]; we changed everything, including [product] adjacencies and ambiances. Also, we lowered prices in music and games.”

For the fourth quarter, Hastings improved gross profit to 32.8% of total revenue, up from 32.6% in the same period in the preceding fiscal year, while for the full year, gross margin increased to 31.8% of revenue, up from 30.5% in the prior year.

The company also controlled costs better, with selling, general, and administrative (SG&A) expenses dropping to 26.1% of revenue from 29.3% from the preceding fourth quarter, while for the year, SG&A was 30.6% of revenue, down from 32.5% in the preceding year. The reduction in the expense structure was due to a $1.9 million decrease in costs of closing under-performing stores—two this year—vs. six in the previous year—and a decline in accounting and legal fees that were incurred because of shareholder lawsuits that were filed after accounting mistakes that caused the company to restate profits for 1994-1999.

For the year, earnings before interest, taxes, depreciation, and amortization, adjusted to include the cost of video-rental merchandise, were $14.1 million, vs. $2.5 million in the previous year. Same-store sales for the company’s fiscal fourth quarter were up 7.8%, and for the year, up 4.7%.

At the end of the year, the chain’s inventory totalled $148.3 million, while accounts payables were $86.7 million and long-term debt totalled $33.3 million. Total shareholder equity was $77.3 million. On April 2, the company’s stock closed at $7.99, up 24 cents from the $7.75 it closed at on April 1.
Dishing With DMX. Members of Immigrant Records act Dishwalla recently performed a set of songs from its new album, *Opaline*, at the Los Angeles-based studio of digital-music programmer DMX Music. DMX syndicates audio programming to non-music retailers, restaurants, and other businesses; it also offers audio-only programming for digital cable systems that are currently carried in 16 million homes. Pictured, from left, are Dishwalla members Pete Maloney, J.R. Richards, and Rodney Browning Cravens.

### In The News

- Alliance Entertainment has forged a deal to provide fulfillment services to Univision Online, a leading Spanish-language Internet destination. Alliance will handle music and movie fulfillment for Univision.com. The site will also integrate Alliance's turnkey e-commerce plug-in solution theStore24, which features an entertainment information database, customer-direct fulfillment, and more than 300,000 products.

- Circuit City reports fourth-quarter sales at its consumer electronics stores increased 7% to $3.39 billion, from $3.18 billion in the same period last year. Comparable-store sales for the three months ended Feb. 28 increased by 6%. Net earnings for the division were $152.7 million, or 73 cents per share, compared with $101.2 million, or 49 cents per share, last year. For the fiscal year, total sales for the Circuit City Group declined 8% to $9.59 billion, from $10.46 billion. Comparable-store sales declined 10%. Full-year net earnings were $190.8 million, or 92 cents per share, vs. $149.2 million, or 73 cents per share, in fiscal 2001.

- MusicNet has named Mark Mooradian—former Viacom senior analyst at Jupiter Media Metrix—senior director of strategic planning and business development. The subscription service has also named former MTV VP of law and business affairs Cindy Charles senior VP of law and business affairs/general counsel. Both report to CEO Alan McGlade and are based in New York. Mooradian's duties include identifying and pursuing affiliate relationships.

- Sonicblue, maker of the Rio line of digital-audio players, says that strong demand means it anticipates exceeding its first-quarter revenue estimate. It now expects revenue of $56 million, vs. the $55 million it predicted in February. Santa Clara, Calif.-based Sonicblue has withdrawn a plan to pursue private-equity financing because of "current market conditions."

- Law firms Katten Muchin Zavis and Rosenman & Colin—both with experience in media and entertainment—have merged. The combined firm, Katten Muchin Zavis Rosenman, will have main offices in Chicago, New York, and Los Angeles. The firm has worked on online music service mergers, and acquisitions; clients include Sony Music Entertainment, Vivendi Universal, EMI, BMG, Miramax, and Showtime.

### Declarations Of Independents

**STOMPING WITH SAVOY: RED Distribution has sealed an exclusive pact to handle albums from Nippon Columbia's newly formed state side operation, Savoy Label Group (Billboard, Jan. 26). The deal takes effect with the May 7 release of midline *Tireless* anthologies by some of the luminaries of Savoy's storied jazz catalog: Charlie Parker, John Coltrane, Cannonball Adderley, Jimmy Scott, and Errol Garner. The label—which was owned during its '40s-'50s heyday by Herman Lubin—also released seminal jazz and R&B by Miles Davis, Lester Young, Dexter Gordon, Dinzy Gillespie, Fats Navarro, and Johnny Otis, among many others.

RED anticipates the release of 40 Savoy catalog titles this year. Noting that Savoy has some 100 catalog items, RED president Ken Antonelli says, "The bulk of those are going to come pretty early."

The distributor will also handle the Denon Classics line, as well as new material from Savoy.

The label's catalog has been languishing in the U.S. for two years, since it was issued through a joint venture with American company Savoy Entertainment Group and distributed by Atlantic.

"It had all the elements that attract us," Antonelli says. "We look to keep ourselves at the cutting edge, no matter where it is — it's a wonderful opportunity for us."

**ZOOT-SUIT RIOT: Ever probing the margins for fascinating music, Berkeley, Calif.-based Arboolee Records is issuing a revelatory compilation, *Pachucu Boogie*, Tuesday (9) as volume 10 of its "Historic Mexican-American Music" series.

Students of Latino culture will be astonished by this compilation of gutsy small-band bo-, swing-, and R&B-flavored commercial recordings from the late '40s, which were aimed at the rebellious, zoot-suit-headed youths known as *pachucos*. Such trend-setting tunes as Don Tosti's 1948 "Pachucu Boogie" are included, as well as three numbers by pachucu icon Lalo Guerrero (though, sadly, not "Marijuana Boogie"). The collection also includes some anti-pachucu ditty acts (directed at older Mexican-Americans who considered the zoot suiters—little better than burns) by tradition-alist acts like Los Hermanas Mendoza, the trio that included border-music icon Lydia Mendoza.

This music—some of which inspired director Luis Valdez's '70s play *Zoot Suit*, which focused on post-World War II conflicts between pachucos and servicemen in Los Angeles—is the root of Latino hipsterism.**

**FLAG WAVING: Leave it to Mark Eitzel to come up with a way-out-of-the-ordinary album of cover versions: Music For Courage & Confidence, due Tuesday (9) from Los Angeles-based New West Records.

The album—a one-off for New West, as ex-American Music Club frontman Eitzel remains signed to Matador Records—contains interpretations of tunes, most of them past chart hits, by Anne Murray, Country Club, Glen Campbell, Bill Withers, and the Andrea True Connection, among others. Eitzel says that Johann Kageberg—a former Matador and American Records staffer and co-founder of Orplatten Records—suggested the project.

"You could do a lot of really obscure covers," Eitzel says. "I didn't want to do that—I wanted to do pop songs."

**ETZEL**

Was I shooting for anything? No. I wanted to just sing them in tune ... Maybe I've just got gall."

The songs came from a variety of sources. Eitzel loved the way Kris Kristofferson's "Help Me Make It Through The Night" was used in the movie *Fat City*. He was inspired to cover '70s adult film star True's "More. More. More." after hearing it on the radio during an Italian tour; he says, "It was like the voice of God, except God was a porn director."

He says with typical self-deprecation of the eclectic selections, "I didn't have any way of unifying these songs except by ruining them."

Music for Courage & Confidence was mainly cut in L.A. with a band that included Ethan Johns, Joey Waronker of Beck's band, and Swedish guitarist Bjorn Olsson.

Eitzel isn't resting on his laurels. The San Francisco-based singer is working on another album for Matador; he has recorded an album of American Music Club songs with a traditional Greek band, he is co-writing an album with guitarist Joe Gore, and he is contemplating an AMC reunion set. He begins a U.S. tour with Tim Easton at the end of May.
6Boydston’s Savvy Nets Air Time For Go Go

BY MOIRA MCCORMICK
CHICAGO—John Boydston, the driving force behind kids’ music rock band Daddy a Go Go, is building an increasing presence for the group at retail, thanks to his ability to get around the primary roadblock facing purveyors of children’s music: lack of radio exposure.

The Atlanta-based singer/songwriter/guitarist/bassist has aggressively promoted Daddy a Go Go since its 1999 debut, Cool Songs for Cool Kids, by appearing as a guest on morning shows at 35 mainstream radio stations around the country. His secret for getting on the air? Playing up the novelty of being a Strato-caster-wielding dad with all- rock sensibility who plays rock’n’roll for kids. During the past three years, Boydston has been a featured guest on radio stations stretching from Atlanta to Denver, with formats as diverse as modern rock, classic rock, and oldies.

Mike Walker, president of Southern Music Distribution in Atlanta, which wholesales Daddy a Go Go product into chains like Trans World’s FYE—says the exposure has helped raise Boydston’s retail profile. “With their third release, Big Rock Rooster [released March 5 on Boydston’s Boyd’s Tone Records], we’ve already had to re-press to handle orders from Trans World stores.” Walker says Big Rock Rooster is stocked in 60%-70% of Trans World’s stores nationwide. The album is also available at Barnes & Noble and Borders Books & Music.

Walker expects other major national chains to jump on the Daddy a Go Go bandwagon because of the company’s success with the product. “I’m pitching Daddy a Go Go pretty hard to Musicland and Wh rehouse,” he says, adding that if those two come on board, Tower Records is next. “Then we’ll try Best Buy and keep on going. With John doing these media interviews, it’s the same as a new rock band trying to break itself. There’s definitely a Daddy a Go Go groundswell, and it’s getting bigger.”

While the vast majority of contemporary children’s artists aim to entertain parents as well as kids, Daddy a Go Go is one of the few that do so from an all-rock perspective. What’s more, Big Rock Rooster was designed for kids aged 5-10—which sets the band apart from the vast majority of preschool-targeted children’s music. Its tracks include “I Wanna Be an Action Figure,” “Guitars From Mars,” and “Get Off the Computer.”

Boydston, who bills himself as “Ward Cleaver of a Strato-caster,” says he knew that in order to get the widest possible exposure, he had to get to parents via mainstream media. After all, he says, “the 9- and 10-year-olds wouldn’t be hearing my stuff on the radio or seeing me on MTV. I got the idea to do radio interviews.”

The approach is registering with the medium. Boydston notes that DJ Jimmy Baron of Atlanta modern rock outlet WNNX (99X) introduced him with the line, “Here’s a guy who’s 40 and who’s jump-started a niche for himself in rock’n’roll.”
Gemm Helps Nonprofit Radio Serve Listeners’ Music-Buying Needs

BY MATTHEW S. ROBINSON
CAMBRIDGE, Mass.—Music collectors’ retail network Gemm.com has created an affiliate network that links its site to the Web desti-
nations of nonprofit radio stations. Gemm spokesman Thomas Stimple says any radio station can become an affiliate, but that from a business standpoint, public stations tend to have a more eclectic playlist that Gemm can better serve than the traditional generic record store.

The site—a rival to online auction site eBay in facilitating sales of music rarities, obsolescences, and used goods—is banking on the premise that it is, in fact, the ideal place to look for the more esoteric selections presented on radio. The company bowed its first affiliate in February, when it became the e-commerce link for popular San Diego jazz public radio station KSDS-FM’s site, ksdsm.org.

As many of KSDS’ listeners are audiophiles, station manager Mary Woodworth says that finding a place for them to purchase their favorite albums was an important goal for the service-oriented non-commercial station. “This association between the radio station and Gemm should give the hardcore jazz connaisseurs who constitute KSDS’s regular listeners their best opportunity to find and purchase the music they enjoy and are unable to locate elsewhere,” Woodworth says. “If a listener is interested in purchasing a recording because they heard it on KSDS, we want to help in any way possible.”

Woodworth reports that KSDS frequently gets calls from listeners who want to know where to buy something they heard on the station. But with a library of more than 16,000 jazz and blues CDs and 8,000 LPs, KSDS covers a lot of territory that traditional brick-and-mortar record stores don’t have the space to handle—especially in a genre like jazz.

“Nobody has the inventory that we play,” she says. “We do not have a playlist of 50 or 500 songs. We have a playlist of 250,000 songs.”

INVENTORY OF THE OBSCURE
Woodworth explains that Gemm makes a more attractive commerce partner because it does not find itself hemmed in by normal inventory constraints. With a network of more than 5,000 participating sellers, the site claims more than 16 million items for sale.

“We did a search for some of the most obscure things we could think of, and we found it on the Gemm site,” Woodworth says, citing the discovery of a full listing of recordings by Don Ellis that were unavailable anywhere else.

The La Jolla, Calif.-based retail site also makes it more attractive for nonprofit stations to become affiliates by offering free advertising (through such means as online banner exchanges) and 5% of all revenue generated through the partnership.

As KSDS is a noncommercial station, it is not permitted to mention Gemm on the air. Also, thanks to the Digital Millennium Copyright Act, KSDS does not broadcast via the Internet any longer. Though this may reduce the number of visits to the site, Woodworth offers other reasons to log on. “We do a lot of mentioning of the Web site on-air,” she says, “and we also have things like a jazz concert calendar and a program schedule, so people still have many reasons to visit—Gemm being among them.”

Stimple says KSDS currently refers around 20 listeners a day to its site.

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POST-Oscar Plans: After the glitz and glamour of the March 24 Academy Awards telecast, the home-video industry responded by announcing big campaigns for some of its Oscar-winning films.

New Line Home Entertainment revealed its two-tiered release schedule for The Lord of the Rings (LOTR): The Fellowship of the Ring, a winner of four Oscars. A theatrical version of the film will be available Aug. 6 on VHS and $22.94 and a two-disc DVD-set ($29.95) in either wide-screen or full-screen. The DVD-Video features more than two hours of extra material, including a 10-minute preview of the second LOTR installment—The Two Towers—as well as features exploring the culture of Middle Earth, the music video of the Oscar-nominated Enya song “May It Be,” and interviews with the movie’s stars Elijah Wood, Ian McKellen, Liv Tyler, and others.

The theatrical version will be supported by a $45 million marketing campaign involving partnerships with Kia, Nokia, Air New Zealand, Gateway, and Marriott. Highlights include a national test-drive event promoting the new Kia Sorento SUV in which consumers can receive a free LOTR DVD Video or VHS and an offer to buy a Nokia phone. (The phone offer includes tickets to The Two Towers and a copy of the new DVD-Vide.)

Another $20 million will support the Nov. 12 release of the special extended edition of LOTR and a collector’s DVD-Video gift set. The extended edition (available on DVD-Video and VHS) will include 30 minutes of additional scenes incorporated into the original theatrical release and will likely be rated R. Its DVD-Video version will contain four discs with six hours of added content. The collector’s DVD-Video gift set will include the special extended version, as well as a National Geographic LOTR DVD Video, bookends designed by Sidshow Weta (the movie’s visual effects designer), and LOTR game cards.

Lions Gate Home Entertainment will release Monster’s Ball June 11 on DVD Video ($24.99). The film, which earned Halle Berry a best actress Oscar, will be accompanied by audio commentary from Berry, co-star Billy Bob Thornton, and director Marc Forster, deleted scenes, out-takes, and behind-the-scenes featurette. It will be supported by a national broadcast and print advertising campaign involving BET, Entertainment Weekly, People, US Weekly, Ebony, and others. Specials will be featured on Good Morning America and The Today Show, as well as on radio promotions in the top 20 markets.

“Monster’s Ball started out as a small movie that we were extremely proud of, but I believe it has moved well beyond everyone's expectations,” Lions Gate executive VP of North American home video Ron Schwartz says. “On the DVD, we want to offer a tremendous deal. We will be announcing special shelf displays, because we want to make sure we back up the retailers that are supporting us.”

Plans for the release of best picture winner A Beautiful Mind (Universal Studios Home Video) are expected to be announced soon, as will the release of Iris (Buena Vista Home Entertainment), honored for Jon Brodhead’s best supporting actor role. A new street date for best original screenplay winner Gosford Park is also expected. The title will now be released through Universal, which recently acquired and dissolved Gosford’s previous home, USA Home Entertainment.

POST-Oscar Sales: The day after the Academy Awards, best foreign film winner NoCountryForOldMen (IAMC distributed) was available Tuesday [9]. Sidney Poitier’s 1967 movie Guess Who’s Coming to Dinner (Columbia TriStar), and pre-orders for Columbia’s April 30 release of Ali (featuring best actor nominee Will Smith) incurred the largest overnight DVD-Video sales increases on Amazon.com. Honorary Oscar recipient Poitier helped the DVD-Video version of his film earn the No. 1 slot on the site’s DVD-Video Movers & Shakers list.

NEWS BIT$: Universal debuts its new DVD-ROM feature, Total Jocks, with the Tuesday (9) release of the Spy Game Collector’s Edition DVD-Video ($19.95). Users will be able to view a variety of specially created streaming footage ... DVD license and distributor Image Entertainment has shipped its 10 millionth DVD. The company holds a 26% market share in the music DVD market ... ViVa, the maker of the Video-CD disc, has made a deal with EMI-Capitol Music Special Markets to license content for its “ViVamagazine” discs. The agreement with EMI allows ViVa to access songs from EMI’s catalog and from future music releases.

BY STEVE TRAIMAN

NEW YORK—While there have been some disappointments in the sale of movie-related licensed merchandise in the past few years (Billboard, March 2)—most notably related to Star Wars Episode I: The Phantom Menace—licensing bonanzas are expected from a number of upcoming home video releases.

Poised to generate strong interest are such projects as the animated Spider-Man film (Sony Pictures), the20th anniversary release of E.T.: The Extra-Terrestrial, and the home-video debuts of box-office winners Harry Potter and the Sorcerer’s Stone and The Lord of the Rings: The Fellowship of the Ring.

READY TO ‘RING’ UP SALES

VP Kathrin Maciel of Toy Biz/ Marvel presents Surann and Gandollaction figures for the summer DVD-Video release of Lord of the Rings: The Fellowship of the Ring. (Photo: Steve Traiman)

Ready to ‘Ring’ Up Sales. VP Kathrin Maciel of Toy Biz/Marvel presents Surann and Gandoll action figures for the summer DVD-Video release of Lord of the Rings: The Fellowship of the Ring. (Photo: Steve Traiman)

According to a Universal Studios Home Entertainment spokesman, a DVD-Video special edition of E.T. is due later this year with new footage, computer-generated enhancements, a digitally remixed soundtrack, more behind-the-scenes footage, and new interviews. The title is also receiving a variety of new E.T. video games to piggyback the movie in three series that began last fall and continue through this spring, encompassing Sony PlayStation and PlayStation 2; Nintendo Game Boy Advance, and Game Cube.

Warner Bros. consumer products president Dan Romanelli and his staff previewed new toys and playsets at the recent Toy Fair from toy licensee Mattel for Harry Potter and The Chamber of Secrets, the second installment of the movie series, which is due this Thanksgiving. Top-selling licensed merchandise for the first movie, Harry Potter and The Sorcerer’s Stone, will continue to be available to retail outlets to coincide with its May 28 VHS ($24.99)/DVD ($26.99)/DVD Video ($29.99) release.

Warner Home Video executive VP/GM Thomas Lesinski says the two-disc DVD-Video release of Spider-Man will be the first to include a never-before-seen footage and interactive material. Among those interactive features is the DVD-ROM One Voice technology, which enables users to navigate through a personalized tour of Hogwarts School and other hidden options by speaking into a computer microphone. Additionally, fans will be able to collect and trade digital Harry Potter cards online in an exclusive DVD-Video function.

The company recently announced a $25 million marketing plan for the home-video release. Coca-Cola USA and Warner are teaming for a partnership to drive store traffic, and retailers who create a merchandising display “fit for a wizard” have a chance to win a grand prize for two film franchises: the pressure of Harry Potter and The Chamber of Secrets. Plans also include advertising on major TV networks, as well as through cable, print, and online entities. The box office releases will also be supported by a major initiative from Heat Licensing to get such Harry Potter merchandise as toys, books, clothing, and the popular bendables back on store shelves.

Home Video: Forthcoming Home Video Releases Set To Generate Licensing Bonanza

Ready to ‘Ring’ Up Sales. VP Kathrin Maciel of Toy Biz/Marvel presents Surann and Gandoll action figures for the summer DVD-Video release of Lord of the Rings: The Fellowship of the Ring. (Photo: Steve Traiman)

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Modern Rock Looks Under Radar For New Directions

As Top 40 And Mainstream Rock Radio Further Encroaches On The Genre's Territory, Stations Rethink Programming Practices

BY STEVEN GRAYBOW

NEW YORK—When you tuned your radio to a modern rock station during the first decade of the format's existence, it sounded like nothing else on the dial. Modern radio—the original home to the Police and Talking Heads, as well as Bauhaus and Buzzcocks—was the place where punk rock and cutting-edge bands from England were played alongside up-and-coming American artists, with a taste of ska, reggae, and music from the station's local market thrown in for flavor.

But in the past decade, what was once considered too edgy for top 40 and mainstream rock radio has infiltrated both formats, leading stations to increasingly base their programming on artists that can trace their sonic lineage to the first wave of modern rock artists. Similarly, consolidation and increased focus on the bottom line (and away from creative programming) has prompted many modern stations to concentrate more on the hits of the day and less on exposing their listeners to new music.

This homogenization is illustrated by comparing the Billboard modern and mainstream rock charts from the past five years. In the April 6, 2002, issue, the two charts shared 21 songs overall, with seven of those tunes sitting in the top 10 of both charts. During the first week of April 2001, there were 22 shared titles (four in the top 10); in 2000, there were 19 shared titles (two in the top 10); in 1999, there were 15 shared titles (three in the top 10); in 1998, there were 17 shared titles (four in the top 10); and in 1997, there were 16 titles sitting in the top two charts (six in the top 10).

ALTERNATIVE BECOMES MODERN

"What was once considered modern became known as alternative, which was really a terminology that denoted the new mainstream," explains modern rock WOXY (97X) Cincinnati PD Mike Taylor, who says that the defining aspect of a true modern station was, and is, niche.

Recent additions to the WOXY playlist include new music by dance/rock hybrid the Chemical Brothers and new British hope Starsailor, as well as another U.K. band, Haven, whose debut Between the Senses is currently available only as an indie import.

"Having true music fans programming WOXY keeps the station on the cutting edge," Taylor says. "A station that is mainstream looks at what is big, and they choose songs that fit their station. WOXY has a history of being a tastemaker, which means looking at what is outside of the mainstream radar and bringing it into focus."  

KFSD (92.1) San Diego PD Mike Halloran, a two-decade-plus modern-rock veteran, agrees that variability is the hallmark of a true modern station.

"Back in the day, a modern rock station would go from playing the Rolling Stone Band to the Wonder Stuff to a pure pop song and might even throw in someone like Enya," he recalls. "Plus, you had artists who were yours alone and who would never get played anywhere else. Around 1988, bands like Love and Rockets, the B-52's, and the Cure became a part of mainstream rock and top 40 radio, and the sound that defined modern were no longer the format's own." To maintain an identity, Halloran says that, more than ever, a modern programmer has to keep his or her ear to the ground in order to find new music, "before it is co-opted by top 40. We were playing the White Stripes when they were still an independent," he says, noting that KFSD played the song "Hello Operator" from the band's independent 2000 sophomore release, De Stijl. (The band is now signed to V2.) "We are also getting a great response for an artist named Jason Mraz (recently signed by Elektra), and right now the only place to get his independent CD is at one of his shows."

LOCAL ACTS KEEP MODERN ALIVE

Some of KFSD's local artists may never get picked up by a major, which is fine with Halloran. "We play a local band named Pinback, who has sold only 5,000 copies of their album locally. The songs are very tripppy and melancholy—really bizarre—but they strike a chord with our listeners. The guy who is essentially the band's front from a recluse who doesn't do radio interviews, so he might never become 'the next big thing.' But we play him, and that is the essence of modern radio—let's call the songs that captivate the listener.

The notion of supporting up-and-coming local artists—one important feature of rock radio—has waned during the past decade as radio has increasingly focused on the tried and true. Like many modern stations, KFSD has a weekly show, Go Local, which features nothing but local artists from 6 p.m.-10 p.m. every Sunday. "One of radio's mandates is to serve the community," Halloran remarks. "So nurturing new artists falls squarely under the aegis of what radio is supposed to be doing."

That sentiment is echoed by WNNX (99X) Atlantic PD Chris Williams, who says that among radio formats, modern rock is in "a singular position to champion new local artists. If you are a mass-appeal top 40 or rock station, your focus is on playing music that has already achieved critical mass," he says. "A modern rock listener, by definition, is someone who actively searches out new music, so the modern station must reflect that lifestyle."

To that end, WNNX features local artists as the opening acts at their station shows and plays unsigned local bands on their weekly new-music show. "Not only might we play a local artist's song," says Williams—who is currently putting the station's support behind the Georgia-based punk/pop outfit Left Front Tire—but "we also try to assist in bringing them to the attention of management firms and record labels."  

Throughout modern rock radio's history, the search for new music has frequently led to the U.K., a longtime haven of cutting-edge new music. "The English in general have always been serious about trying to find new and exciting things in music," Taylor says. "I always used to ask new bands if they had a following in Europe, because that told me that people who were passionate about new music liked the band."

Taylor credits his success as a programmer to his daily routine of checking in with music magazines and Web sites originating from the U.K. Furthermore, he feels that, more than any other format, a modern station must look to its listeners for direction.

"As a modern station, we need to see the distinction between the albums that are selling huge numbers and the shows that our listeners are going to and bringing their friends to, because the latter are the artists that will define who we are."

LEARNING TO SHARE

Still, there are merits to sharing the most popular rock songs with other formats, according to Williams, who says that playing popular songs by Creed and Goo Goo Dolls acts as a gateway for listeners to discover the station. "It is the same model as having a morning show that has mass appeal," he says. "People listen to the morning show, and you hope they will still stick with the station for the rest of the day. 'Gate-way' songs work the same way—you can convert listeners to the station, but you have to get them in the door first."

For WWCD (CD101.1) Columbus, Ohio, PD Andy Davis, it is often the songs that he cannot share with the competition that frustrate him the most. "I see a song like Limp Biskit's 'Here to Stay' explode across the country, and I play it, and the phones light up with negative reactions from our listeners," he says. "Unlike many modern stations that share a lot of harder-edged rock songs with their crosstown rivals, WWCD has forged its reputation upon modern-only music. As modern rock began leaning more toward active rock and triple-A got more adult, our station was left right in the middle. For us, the clear path was to program a true modern rock format, with music that was ours alone."

Davis is quick to add that his listener's reluctance to accept the tried and true gives him the freedom to add songs by Joe Strummer & the Mescaleros (Strummer is the former frontman of the Clash), former Hüsker Dü frontman Bob Mould, and the Australian band the Avalanches to his playlist, all of which define WWCD to its listeners as a modern rock station.

"I can't rely on other stations in the market to make these songs hits," Davis says. "It is all us, and it drives me crazy when I play a great song and no one else is on it. I want the programmers at other stations and find out why they are missing out on something that has struck an obscure chord with my listeners."

Williams and Halloran agree that recent trends in radio have made creative programming difficult. "With consolidation, radio stations don't have the staff or resources to run around and search out new music like they used to," Williams laments, while Halloran states that "voice tracking effectively puts the audience on 'ignore.' Imagine if the terror attacks of Sept. 11 happened over the weekend, or if Kurt Cobain chose the wrong day to die. People would turn on the radio to get information, to hear someone's personal feelings, and they would get some unknown disc jockey happily announcing the same tired song that was played an hour ago.

"Why are so many people unloading new music?" Halloran asks. "It is because they are bored, and no one is exposing them to new sounds, so they are asking their friends and finding it themselves. That should be radio's challenge—to step up to the plate, serve your audience, and find that next cool thing."
Daltrey on "That '70s Show": The Who's "Baba O'Reilly" was originally going to be the theme song for the hit Fox sitcom "That '70s Show," but it seems only fitting that the band's frontman, Roger Daltrey, would guest-star on the show's 100th episode, set to air April 30.

The milestone episode will feature a music fantasy dreamed up by That '70s Show character Fez, played by Wilmer Valderrama. Daltrey plays a music teacher in the episode.

Of all the sitcoms he could be on, Daltrey tells Billboard that he chose That '70s Show because "it has a charm to it that I like. I had a great time in the '70s, but dealing with fame was the best and worst thing for me about that time. I wouldn't change a thing, though, because it's shaped who I am."

"Who better than Roger Daltrey to be on this show," says That '70s Show co-creator/co-executive producer Mark Brazill. He adds that the show's creators originally wanted to call the series Teenage Wasteland (a phrase from "Baba O'Reilly") but were denied permission to use the phrase or the song. "If any TV show has the right to do a rock musical, it's That '70s Show, because the '70s were the decade of rock musicals."

Being an actor is similar to being a singer, Daltrey notes: "I love inventing characters, and when I'm singing, I'm an expressionist of the song. Of the Who's upcoming tour, Daltrey reveals that audiences will get to see "another side of the Who: you'll see more of our sense of humor. The show is going to have three acts."

Daltrey says that the Who's next studio album (the band's first studio album of new material since 1982's It's Hard) is "definitely happening. When we release it it will depend on the record company and whether we like the songs."

Now that Daltrey has played a music teacher on TV, who would he say was his greatest music teacher? "I had one music teacher, and I hated her," he says with a laugh. "But seriously, I'd have to say my greatest musical teacher has been [Who guitarist/songwriter] Pete Townshend."

In Brief: Michael Jackson, Cher, Stevie Wonder, Kiss, and Alain Morisette are among the artists slated to perform on the NBC TV special American Bandstand's 50th... A Celebration! The performances will be taped April 19-21 at the Pasadena (Calif.) Civic Auditorium, and the special will air May 3 at 8 p.m. ET. Longtime American Bandstand host Dick Clark is the executive producer/host of the two-hour special. Launched in 1952, American Bandstand started as a local Philadelphia show and went national in 1957. Before going off the air in 1989, American Bandstand was the longest-running music series on U.S. TV. Aerosmith will be honored at the second annual mtvICONS concert special, which will be taped April 14 in Los Angeles and will air April 17 on MTV. The tribute concert will include performances by Aerosmith, Kid Rock, Pink, Nas, Shakira, Papa Roach, and Train.
This issue's column was prepared by Keith Caulfield in Los Angeles. Geoff Mayfield is on vacation this week.

DION'S BRAND NEW DAY: Celine Dion earns two career achievements this issue with the debut of A New Day Has Come. It's her first album to open at No. 1 on The Billboard 200—her fourth No. 1 overall—and it sets a personal best for first-week sales (527,000 units). Previously, 1997's Let's Talk About Love sold 334,000 in its first week, while 1999's All the Way... A Decade of Song opened with 363,000.

This issue's 527,000 tally is Dion's fourth-largest one-week total. Her biggest week came during Christmas 1997, when Let's Talk About Love sold 640,000 units. Only three other female solo artists—Mariah Carey, Britney Spears, and Janet Jackson—have posted larger one-week sales.

Dion was aided in her storming of the top spot by a flurry of media activity. The album's release week saw her appear on The Oprah Winfrey Show (March 25), Larry King Live (26), The Today Show (27), Live With Regis & Kelly (27), E's Revealed With Jules Asner (27), and CBS' The Early Show (29). On top of all the TV action, she graced the covers of Reader's Digest, Redbook, and TV Guide. Her CBS concert special April 7, combined with an April 1 stop on The View, should help keep sales brisk.

EASTER SHOPPING BASKETS: Thanks to the Easter holiday, overall album sales were up 13% from last week and up 5% from last year's comparable week. However, it's a slightly artificial increase, as Easter came later in 2001. If we compare this week's album sales with last year's Easter week, sales are down by 0.8%.

Not surprisingly, a heavy of titles leap up the big chart, especially those that appeal to kids and tweens. Greatest Gainer honors go to last issue's No. 1, No. 9 (No. 2, 463,000 units, up 44,000). Kid Bop Kids nab the Pacesetter trophy (165-104, up 92%) with an album of pop hits covered by studio singers.

Other youth-oriented albums that appear to have benefited from the Easter Bunny include Pink (No. 1, up 52%), Michelle Branch (36-29, up 48%), Britney Spears (34-29, up 38%), No. 8 (54-34, up 46%), No. 7 (163-131, up 50%), and Aaron Carter (199-146, up 76%).

MASTERING THE CHART: George Strait's The Best of George Strait: 20th Century Masters/Millennium Collection debuts at No. 7 (20,000 units), entering the Top Country Albums chart at No. 8. The debut marks the Universal series' best position on The Billboard 200, as well as the midline collection's highest one-week sales sum. The series' previous high-water mark on the chart came with the 1999 Lynnyrd Skynyrd edition, which reached No. 146 and spent 27 weeks on the tally. That effort is the biggest-selling title in the Masters line (873,000 units). Only two other "Millennium" albums have reached the chart: B.B. King's No. 154 in 2001) and Louis Armstrong's No. 192 in 2000.

NEW AND IMPROVED: Thanks to heavy support from MTV, Andrew W.K. bow at No. 1 on Heatseekers, entering the big chart at No. 112. I Get Wet's first single, "Party Hard," is Buzzworthy at MTV and sister network MTV2 is sponsoring the rocker's U.S. tour. Upcoming appearances include a performance slot on Saturday Night Live (April 13) and as a panelist on Politically Incorrect With Bill Maher (29).

Lekhn Rimes re-enters at No. 158 with her January 2000 album, I Need You. The 7,000-unit gain is attributed to a reconfigured edition of the set, which Sports five extra tracks. Those include "Light the Fire Within," a song she performed at the opening ceremonies of the Olympic Winter Games, and the radio remix of "Can't Fight the Moonlight." The latter track peaked at No. 11 on The Billboard Hot 100 in March.

OSCAR BOOSTS: The Academy Awards broadcast March 24 aids a number of titles on and off the chart this issue. Original song performances on the show assist The Lord of the Rings: The Fellowship of the Ring (123-85, up 78%) and four other albums below the chart: Pearl Harbor (up 46%), Vanilla Sky (up 52%), Kate & Leopold (up 78%), and the category's big winner, Monsters, Inc. (up 230%).

FUNKY NOTE: Due to a processing error discovered after the chart deadline, Paul Rozmus' On the Funky Side was omitted from the Top Contemporary Jazz Albums chart. It would have debuted at No. 5 on the list. It opens at No. 40 on Top Independent Albums.

Of the eight titles to top the country chart since the current year chart year commenced last December, "Breathe" is the second by an artist landing its first No. 1 of 2001. It follows Steve Holy's "Good Morning Beautiful," which reigned for five weeks starting in the Feb. 2 issue.

Cagle's prospects of a second week in control are threatened by Toby Keith's "My List," which takes the chart's second-fataviest gain and hops 4-2. Up 415 detections, "List" finishes with 5,228 plays and trails "Breathe" by 233 spins.

IN AGREEMENT: After 14 weeks on The Billboard Hot 100, B2K's "Uh-Huh" finally debuts on the Hot 100 Airplay chart at No. 71. The title has been fueled for most of its Hot 100 chart run by the retail success of the single, as it previously spent 10 weeks atop the Hot 100 Singles Sales chart (this big its first No. 1). It has garnered more than 330,000 units since its release.

Although somehow not convinced of the group's popularity based on those sales numbers, top 40 radio only began to kick "Uh-Huh" after the impressive debut of B2K's eponymous debut album, which splashed onto The Billboard 200 at No. 2 two weeks ago. "Uh-Huh" posts a 65% audience gain at top 40 and debuts on Top 40 Tracks at No. 46. On the Hot 100, the song rebounds, climbing 92-29.

On the R&B/Pop-Hip Singles & Tracks chart, B2K has two entries: "Uh-Huh" at No. 44 and its latest release, "Gota Be," at No. 36. "Be" has already surpassed the performance of "Uh-Huh" on R&B/Hip-Hop Airplay, with an audience total of 11.6 million vs. a one-week high for "Uh-Huh" of 7.8 million, which was achieved last month.

CROSSING OVER: "Girlfriend" by 'N Sync Featuring Nelly debuts on No. 1 on the Hot R&B/ Hip-Hop Singles Sales chart, usurping Mr. Cheeks' "Lights...Camera...Action!"—which spent five weeks in pole position. "Girlfriend" takes the crown despite a drop in sales of 100 units at R&B core stores. Separated by only about 50 units last issue, sales for Mr. Cheeks' single fell nearly twice as much as those of 'N Sync's issue, enabling "Girlfriend" to bypass "Lights." Although it is down in sales, "Girlfriend" receives a bullet, as is Billboard policy to award a bullet to a title spending its first week at No. 1.

With the exception of artists of mixed parentage like Mariah Carey and Mya, female pop group Dream was the last Caucasian act to top R&B/Hip-Hop Singles Sales, when "He Loves You Not" spent a week at No. 1 in January 2001.

WORLD RECORD: Jimmy Eat World's The Middle rises 3-1 on Modern Rock Tracks in its 23rd chart week, setting the mark for the slowest climb to the top of that chart. The prior record was held by Linkin Park's In the End, which made it to No. 1 in its 18th week in the Dec. 22, 2001, issue. "Middle" increases its detections by 56 spins for a total of 2,753. It will likely maintain its top ranking for a couple of weeks, as it has more than a 500-spin lead over the next bullets record, Static's For You, which holds at No. 5.

SIX-PACK: The RCA Label Group claims six of the top 10 titles on Hot Country Singles & Tracks for a second straight week, a feat that hasn't been matched since the label collective held the same number of slots for four consecutive weeks last June. The group's current stranglehold is likely to end next issue, as Brooks & Dunn's The Long Goodbye slips 7-10. Concurrently, the duo debuts at No. 57 with "My Heart Is Lost To You," the fourth single from its Steers & Stripes.

On the baby imprint front, the recently launched Universal South imprint logs its first top 40 entry on the country list. Joe Nichols' Impossible gains 84 detections and jumps 44-40. Nichols' first chart single spins on 55 of our 148 monitored stations.

WHICH WILL IT BE: Ashanti has a good chance of moving to No. 1 on The Billboard Hot 100 next issue, as both "What's Love?" her collaboration with Fat Joe at No. 2, and "Foolish" at No. 3 are within striking distance of Jennifer Lopez Featuring Ja Rule's Ain't It Funny. Only 700 points separate the three titles, and with "Funny" dropping in points while "Luv" and "Foolish" both gain more than 10 million listeners (1,000 points), it seems more a matter of "which" than "if" for Ashanti.

WAITING TO EXPIRE: Hot Country Singles & Tracks sports a new No. 1, as Chris Cagle's "I Breathe In, I Breathe Out" gains 266 detections and replaces Martina McBride's "Blessed" after two weeks on top. Cagle scores his first No. 1 after making noteworthy peaks at No. 15 with "My Love Goes On and On" in the Dec. 16, 2000, issue of Billboard and at No. 8 with "Lanight" in the Aug. 11, 2001, issue.
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*Images and data from Billboard magazine, April 13, 2002.*
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<td>Jump 5</td>
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<td>Grandes Exitos</td>
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<td>In Our Gun</td>
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<td>O' Leaf</td>
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<td>The Spirit of America</td>
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<td>Love Is Here</td>
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<td>XX</td>
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<td>Mushroomhead</td>
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<td>Superlada</td>
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<td>83/33</td>
<td>An Anthology</td>
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<td>Jeff Devo</td>
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<td>Saturate</td>
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<td>The Irish Tenors: Ellis Island</td>
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**Heatseekers Chart**

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<tr>
<th>Artist</th>
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<td>JIMMY BUFFETT</td>
<td>Far Side Of The World</td>
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<tr>
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<td></td>
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<tr>
<td>The Trials And Tribulations Of Russell Jones</td>
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<tr>
<td>ZAKY WYLER'S BLACK LABEL SOCIETY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1919 * Eternal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FEAR NO NO M.O.B</td>
<td></td>
<td></td>
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<tr>
<td>I WILL SING</td>
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<td></td>
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<tr>
<td>REV CLAY EVANS AND THE AAC MASS CHOIR</td>
<td></td>
<td></td>
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<td>Keep My Shirt Clean</td>
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<td></td>
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<tr>
<td>The Hives</td>
<td>Veni Vidi Vicious</td>
<td></td>
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<tr>
<td>The Irish Tenors: Ellis Island</td>
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<td>The Process Of Belief</td>
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<td>Love Machine</td>
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<td>Super Furry Animals</td>
<td>Rings Around The World</td>
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<tr>
<td>ZERO 7</td>
<td>Simple Things</td>
<td></td>
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<tr>
<td>BIG BALLIN</td>
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<td></td>
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<td>MEN OF STANDARD</td>
<td></td>
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<tr>
<td>Lil' Jon &amp; The East Side Boyz</td>
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<td>Put Yo Hood Up</td>
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<td>Platinum In Da Ghetto</td>
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<tr>
<td>Blurry</td>
<td>Matchbox Twenty</td>
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<tr>
<td>Coming Home</td>
<td>Joe Nichols</td>
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<tr>
<td>High And Low</td>
<td>Linkin Park</td>
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<tr>
<td>Just Like Heaven</td>
<td>Ben Folds</td>
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<tr>
<td>The Day The World Ended</td>
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<tr>
<td>Vindicated</td>
<td>Sugar Ray</td>
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<tr>
<td>Johnny Three</td>
<td>BOB</td>
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<td>Amethyst</td>
<td>Tokyo Police</td>
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<tr>
<td>Fear Of A Blank Sky</td>
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### Billboard Mainstream Rock Tracks

<table>
<thead>
<tr>
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<tr>
<td>The Calling</td>
<td>Kid Rock</td>
</tr>
<tr>
<td>Hands Clean</td>
<td>Creed</td>
</tr>
<tr>
<td>My Sacrifice</td>
<td>Creed</td>
</tr>
<tr>
<td>Standing Still</td>
<td>Creed</td>
</tr>
<tr>
<td>Here's Gone</td>
<td>Boa</td>
</tr>
<tr>
<td>Light Years</td>
<td>Ingrid Michaelson</td>
</tr>
<tr>
<td>As You Dream</td>
<td>Ingrid Michaelson</td>
</tr>
<tr>
<td>You Can't Go Back</td>
<td>The Calling</td>
</tr>
<tr>
<td>Love Me Like I Do</td>
<td>Creed</td>
</tr>
<tr>
<td>I'm Not Yours</td>
<td>Creed</td>
</tr>
<tr>
<td>You're The One That I Want</td>
<td>Creed</td>
</tr>
<tr>
<td>I'm The One That You Want</td>
<td>Creed</td>
</tr>
<tr>
<td>This Is Your Moment</td>
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### Billboard Adult Contemporary Tracks

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<td>Kid Rock</td>
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<td>Standing Still</td>
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<td>Here's Gone</td>
<td>Boa</td>
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<td>As You Dream</td>
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<tr>
<td>Love Me Like I Do</td>
<td>Creed</td>
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<td>I'm Not Yours</td>
<td>Creed</td>
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<tr>
<td>You're The One That I Want</td>
<td>Creed</td>
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<tr>
<td>I'm The One That You Want</td>
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<tr>
<td>This Is Your Moment</td>
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### Billboard Adult Top 40 Tracks

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<tr>
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<tr>
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Growing Pains

Continued from page 1

indicative of a marketplace in turmoil and transition. In recent years, Latin music—especially Latin pop—had been heralded as the new "it." The possibilities seemed boundless: Witness the crossover success of Ricky Martin, Marc Anthony, Gloria Estefan, and more recently, Shakira, with Luis Fonsi and Paulina Rubio still to come by summer. All these artists were codified and developed in the Latin marketplace, with resources coming from Latin labels, before being handed over to the U.S. market.

That the Latin industry has remained buoyant, despite the millions in sales losses that these major-star defections represent, is a testament to its sturdiness and potential. But that potential, especially in the past couple of years, has been stymied, often by outside factors.

**The Age-Old Format Debate**

In what is an age-old debate, labels most often complain about Latin radio formats, which they accuse of being overly rigid and skewed toward the older listener. However, Coleman Research VP Chris Ackerman caution that the high ratings for the 18- to 74-year-old demographic in major cities suggests that stations are actually doing their jobs.

"In the last two years, there's been a real growth in Spanish radio outletsspecially in Los Angeles, with many of those specializing in Spanish for younger audiences," Ackerman says. "Spanish pop has become a fairly important sound in the Western part of the U.S. and the bulk of the stations in Miami are specializing in newer music—the majority of what they play will be relatively new."

That may be true, but "relatively" may be the operative term here. For example, on last issue's Billboard Hot Latin Tracks chart, only two of the 10 artists had tracks listed in the top 50 slots: one was Spaniard Cuchi Cortés, with the novelty hit "Toma Que Toma"; the other was Brazilian Alexandre Pires, already known as the lead singer of Sopa de Contraria and who couple of years ago recorded a Latin Grammy Award-winning album with Estefan.

But some contend that this is not merely a radio problem.

"The issue I find myself coming back to is, the labels talk a good talk but never walk the walk," says Haz Montana, VP of programming for

Envision Radio, owner of the Super Estrella network, which in turn programs contemporary hits. Launched five years ago, Los Angeles-based Super Estrella aims squarely for the 18-34 market but has emerged as a network willing to take programming chances with newer material and newer acts.

"Super Estrella says it needs to work both ways. [Labels] talk about how important it is to groom and develop new artists, but they [rarely] have any focused marketing plans to break a new artist with the kind of support somebody would need. We need marketing plans to understand what TV support there is, what touring plans are, what any other marketing plan is, so we can know if this is going to be just another of those projects where they shoot an arrow in the air to see where it lands. The song can be fantastic, but realistically, you need a plan that's going to help make the artist familiar," Montana says.

That extends to the retail level, where buyers regularly complain that albums are often not set up with the proper amount of time needed to generate excitement and bring people into record stores.

"By the same token, labels say retailers are not giving Latin music the support they once did and, to make matters worse, major Latin artists are being placed in the English-language sections, the Latin market loses that second CD sale because its product is nowhere near it," Montana says.

More importantly, that mass retailers are gaining market share at the expense of chain retailers is frustrating for developing acts that need to be nurtured first at that retail level. "Sales forces [for Latin labels] have grown, but the marketing force hasn't," Musicland Group Latin music buyer, J.C. Gonzalez says. "Marketing has grown regionally, but there's no focus at a national level. The Hispanic population is growing all over the U.S., and there is a need to develop the smaller markets as well."

That lesson can be learned from regional Mexican music, which accounts for more than 50% of all Latin music sold. It's not just that people of Mexican origin account for the majority of Hispanics here; regional Mexican acts also have a solid and consistent touring circuit mapped out that takes them to every corner of the country—from Los Angeles to Minnesota—where Mexican immigrants live.

Pop and alternative acts simply do not have that—and some say they are not willing to work for it, either, touring in Puerto Rico, and they've been very self-sufficient," Gonzalez says. "The Puerto Rican market tends to be a lot more open than the U.S. It's not what we call here Latin radio, in Puerto Rico, that radio plays Anglo artists right next to Luis Miguel."

Yet the days when radio alone could—and would—break an act nationally in the Latin market seem to be gone. But, ironically, finding alternative means of marketing a product, especially at a mass level, is a challenge. Sony Discos VP of sales Jeff Young says, "It's very hard to make a monumental change in sales numbers without marketing outlets."

And no marketing outlet is more desperately needed than a video channel. Although Latin music videos are being seen around the clock on HTV and MTV Español, both channels are available primarily on digital cable and satellite TV. On the major Spanish-language networks—Univision and Telemundo—viewers get the occasional video show or video premiere, which doesn't afford the exposure necessary to move large numbers of albums, especially among younger buyers.

"Take Shakira," Young says. "That [Laundry Service] album was doing well in radio, but it really kicked in when the video started going into rotation on MTV. Here we go to the big Latin market and have doubled the sales without a video outlet that captures the masses."

Shakira also benefited from an unprecedented situation: MTV in the...
**Digital-Music Lawsuits**

Continued from page 1

is spreading into more legitimate channels, including instant-messaging programs offered by the likes of AOL Time Warner (parent of Warner Music Group) and Microsoft.

"If the goal is to stop people from file sharing, [the industry] is losing that fight—at least up to now," says Fred von Lohmann, a senior intellectual property attorney with the Electronic Frontier Foundation (EFF) and a member of the legal team defending StreamCast Networks, the operator of MusicCity.com, from a copyright-infringement lawsuit brought against the company by the Recording Industry Assn. of America (RIAA).

For their part, record companies and their parent conglomerates are quietly scaling back expectations for what litigation can achieve in the effort to save the music business from digital cannibalization. They are increasingly looking to bolster that strategy with everything from legislative help from Washington, D.C., and more secure formats like CD copy protection to consumer education programs and commercial digital alternatives that are more fan-friendly than they have been thus far.

However, none of the alternatives offer to quickly stem the financial blood loss that many say digital piracy is creating within the industry. Despite losses of 2.9% last year and retail estimates that album sales will be off by as much as 13% this year, current major-label thinking is that hemmorhaging from piracy won’t end for at least another six to 24 months.

As the new-media chief of one major-label group says, "These are structural problems that require structural solutions, which take six months to two years to get into place."

Further complicating the situation is that while the goal is to migrate as many consumers into sanctioned commercial alternatives like MusicNet, Pressplay, and Listen.com Rhapsody as possible, no guarantee remains that a for-pay market for digital music exists. And research continues to trickle out that suggests that file sharing can actually help spur the sale of physical goods.

That said, Jupiter Media Metrix senior analyst Aram Sinnreich argues it is still in the best interests of the labels to find out if commercial digital services can work—and fast.

"People want to own and want to put the genie back in the bottle all they like, but that’s never going to happen. So the question is: Is there still a business that can be eked out of the production, distribution, and sale of music? I think the answer is an overwhelming ‘Yes.’"

Certainly, retailers and digital-music service providers, wanting major-label clearance for greater exposure and representation with new business models, are growing impatient with the industry’s current litigation/legislation-centric view of combating piracy. "Legal whack-a-mole is not exactly the winning strategy." says Jonathan Potter, president of the Digital Media Assn. (DiMA). "Because you can win the battles and lose the war."

**WINNING AS A LOSING STRATEGY**

Whether the industry is winning or losing its litigation fight against file sharing is open to interpretation.

Sherman is the first to admit, "Anyone was dreaming who thought just because we won the Napster case that the problems have come to an end."

But he and major-label sources argue that even if the court fight isn’t stopping peer-to-peer music exchanges, it is still slowing venture-capital investment in such technology. That, in turn, is weakening the prospects that an unlicensed peer-to-peer service can stay in business over the long haul. It is also aiding the long-term messaging campaign that file sharing is akin to stealing. That, they say, is an important chip as the industry presses for legislative changes and gears up a public-relations battle against piracy.

As one label executive points out, "No longer do you see Shaw Panning on the cover of Newsweek promoting Napster, the greatest new music business." But on the flip side, many would argue that Poter’s scenario—winning select battles and still losing the war—is in fact playing itself out. While Napster has been shuttered by court order and now is seeking legitimate licenses from the major labels, two years later, the case is yet to be settled and remains embroiled in an ongoing series of legal motions and appeals. A suit against Aimster, an instant-messaging-based file-sharing service that recently changed its name to Maddex, also remains outstanding. Stalled by bankruptcy filings from Aimster CEO Johny Deep and his two operating companies.

Meanwhile, the industry’s efforts to do after decapitated Napster imitators—last October, the RIAA filed suit against the MusicCity, Grokker, and KaZaA networks which use software distributed by the Netherlands-based Fast Track—are proving perhaps even more murky. In the latest twist, a Dutch appeals court has turned a lower-court ruling that found peer-to-peer service KaZaA liable for copyright infringement. In its March 28 decision, the appeals court said, “Insofar as any infringing use is being made... these acts are committed by its users, not by KaZaA."

The ruling stems from Dutch music copyright organization Buma-Stemra’s separate suit against Amsterdam-based KaZaA, claiming that the service facilitates illegal downloading by its users (Billboard Radio, March 3, 2001).

It is unclear what impact the ruling will have on the RIAA’s case. Intellectual property experts and KaZaA executives claim the decision should have a persuasive effect in the U.S. courts.

"This is not only an important victory for KaZaA but for the entire Internet,” KaZaA CEO Niklas Zennstrom said in a statement. The reason: The decentralized nature of networks KaZaA and the other services being sued operate on makes it impossible for them to police and control their content, leaving their liability in question. That’s unlike a centralized server network like Napster, on the other hand, which is able to police its content.

For its part, the RIAA maintains the appeals-court thinking “should not have any effect on our case.” The FastTrack case is set to be heard during October in Los Angeles. The next big move in the litigation will likely come in August, when motions for summary judgment are expected to be filed. Hearings are likely to be held in September.

**TIME TO ASSAIL END USERS?**

No matter how those cases turn out, the only truly effective litigation strategy may be to go after the end users themselves, suggests Peter Jaszi, a professor of copyright law at American University.

“The legal question is: Is the RIAA willing to carry this strategy to the household of the individual consumer?" he asks. “My guess is if they were and they were willing to take the heat to come along with this—then it would be big heat—they might actually have a major impact. Because most people are, very sensibly, litigation-averse.”

Jaszi maintains many consumers would no longer engage in such activity, noting that it is reducing the number of overall file shares that ultimately matters. He says, "The problem from RIAA’s perspective is generalized use of these programs.

But the prospect of pursuing the average consumer still leaves many music executives uneasy. One major-label executive says, “If it’s one individual in their home, I don’t think [litigation] makes a lot of good sense. I think there are educational programs that are much better than the grandstanding effect of having a policeman arrest a young kid in his home because he’s been downloading from a file-sharing service. That just doesn’t feel right.”

**LEGAL IMPLICATIONS**

That may be true. But technology executives and new-technology advocates are still worried (Continued on next page)

**COURT DECISION**

The music industry’s cause on Capitol Hill is now also being aided by the Hollywood studios, which have been ramping up their congressional lobbying efforts during the past six months.

"That’s probably the biggest change," one label source says of increased lobbying from movie and TV studios. "That’s why there’s a lot more receptivity in Washington than there was five months ago for the music industry."

But that strategy has problems of its own. For example, the Hollings bill reportedly has further ratcheted up tensions between technology and media companies and has put companies that are in both businesses in a somewhat precarious position. As a result, many—including Raymond James & Associates analyst Phil Leigh—question just how hard a line that leading media and technology companies are willing to take against file sharing.

Leigh says, “The future of Microsoft and AOL is inextricably linked to instant messaging, and instant messaging is becoming a by-product of file sharing. So file sharing is going to be an integral part of these platforms. And it will not be possible to eliminate and prevent the use of sharing files that happen to be unlicensed.”

**LEGISLATIVE CHANNELS**

Meanwhile, the majors are hedging their litigation efforts by pursuing alternative legal approaches through legislative channels in Washington, D.C.

“We do need legislative help in this area,” one major-label new-media chief says. “I think it’s pretty clear that we’ve had great success in court, but that has not diminished the amount of file trading. To me, that is a very clear message that we need to create a marketplace technical solution between content and technology companies that we then get ratified in Congress.

The industry is hoping for support from legislators as it rolls out security initiatives ranging from digital-rights management to copy protection for CDs.

In the most notable example of late, a bill recently introduced by Sen. Ernest “Fritz” Hollings, D.S.C., is proposing that “all digital media devices” have built-in technology to block unauthorized copying.

The problem is, it is becoming ever more apparent that stopping file sharing may be technologically impossible. As Microsoft VP of digital media Will Poole points out, “Legal challenges effectively put down Napster last year, so it’s demonstrably possible to stop centrally controlled digital-music piracy through legal means. However, stopping peer-to-peer distribution is probably not possible via technical or legal means. This is the nature of the Internet. All intellectual property-holders—studios, labels, software companies, and publishers—must face this reality."

That’s not stopping the RIAA from continuing to pursue file-sharing sites of all types in court. It is as much concerned with the establishment of legal precedents as building a pristine win-loss record against specific peer-to-peer services.

RIAA senior VP and general counsel Cary Sherman says, “Litigation is an essential ingredient of a strategy—we need these court rulings that basically set limits on what peer-to-peer networks can do—but it can never be a strategy in and of itself. We obviously need to also have complementary strategies.”

But the current lack of effective anti-piracy laws, coupled with the inability of the industry to strike a legal death-blow against such services, is leaving many to ask the question: What’s next in the fight against piracy?
Continued from preceding page

about court and legislative actions from the recording industry, despite the imminent business inability thus far to strike any decisive rulings against file sharing.

This now is an issue of content vs. technology, and people are drawing the battle lines," says Steve Grif- fin, an executive of Stream Cast. "We believe very strongly that technology companies are at risk here."

EFF's von Lohmann be- lieves that the music industry is trying to change the shape of copy- right law through cases like Napster and Morpheus. The goal: to roll back the home-copying preced- ents established in the Sony Betma- x case of 1984.

“They are choosing their battles carefully, because they are as much interested in shaping the law as they are in winning," von Lohmann observes. "Otherwise, you would have expected more lawsuits against the various technology companies and, frankly, lawsuits against the actual people sharing the songs. There are the ones we call the alleged pirates. If this fight were really about stopping piracy, you would have expected some pirate to actually be sued."

So while file sharing may still be popular, technology companies say they are still paying heavily for the music industry's backlash against such activity.

Most investment in peer-to-peer technology has dried up during the past 18 months, partly as a result of the threat of litigation. What's more, some contend that central-server technologies are now much more vulnerable in the wake of the opinion handed down by the Ninth Cir- cuit Court in the Napster case. The ruling holds that central-server-based networks are accountable for copyright in- fringement. As a result, technology watchers say the industry has already won an important victory that will begin to reshape the law, regardless of the final outcome of the Napster litigation.

The next frontier is stretching the same rules to apply to networks without central servers. But whether or not that case can be made is up for debate.

Jaszi has his doubts. "If it is true that once you've launched a file-sharing program, you can't really do anything to control the people who use it, it seems to me it is going to be tough to come up with a litigation strategy, because the Internet universe is full of end- users who run unauthorized versions of soft- ware that, once launched, can never be unlaunched."

On the other side, Future of Music Coalition general counsel Walter McDonough counters that they are no longer a significant threat and is urging the lawmakers to move forward on other issues.

Growing Pains

Continued from page 85

How come the Latin record companies aren't pushing that in America?"

"Because they point to the under- lying issue of what kind of talent Latin labels are now snapping up. And in that respect, there appears to be a shift in priorities."

"For me, it's been an obsessive discourse: I want real artists," Echevarria says. That real artist, all agree, has to be able to defend his or her musical pro- cess to a live version and see it simply rely on looks, acting reputation, or an expensive musical production. In essence, it's a reversal of the very basic concept of building acts from the ground up."

"From my point of view, the cur- rent business model is obsolete," MuXic Latina managing director Marco Antonio Rubi says. "First of all, we need to change the recording stereotype. You can't pay more than $60,000 per production."

When it's pointed out that name producers all charge much more, Rubi says flatly: "We'll find someone who wants to do it [for that price]. Records make money when they're sold, not when they're made. That's an ad- vantage that we have to let them be known. All artists take time. I don't want to sell 200 copies the first time I want to start small and grow." Creecent Moon Records president Mauricio Abara not only believes in the live approach but also sees it as a challenge: "It's a privilege to take something that doesn't exist and put it in a circuit."

Already, labels are increasingly hosting live showcases in markets like Miami, where even a year ago, one would have been hard pressed to see a major act playing in an intimate setting. EMI Latin U.S. has even taken things a step beyond, creating a new initiative called Latin Alternative, which is designed to develop EMI's alternative acts and actively work
“I’m so emotional when it comes to my creativity,” he explains, “that I had to learn how to not necessarily separate or isolate my emotions from it. It’s just that I have to make it in this business.”

It’s been a steep learning curve for the Philadelphia native, whose first album sold more than 1 million copies, according to SoundScan. The album was fueled, in part, by the impact of the singles “Love” and “Just Friends (Sunny),” which also appeared on the soundtrack to Natty Professor 2: The Klumps.

“That was surprising to me,” the singer says of his early success. “I see a lot of artists spend a lot of time, blood, sweat, and tears trying to make it, and here I just did the song that I thought was hot and presented it to a major label—and they threw the building behind it. I’m very grateful for how it happened and that it did happen—it’s just been a roller-coaster ride.

With Friends (Sunny),” second single “Love,” and “Girl Next Door”—all charting in the top 30 of the Hot R&B/Hip-Hop Singles & Tracks chart, Musiq quickly became one of R&B’s brightest new stars.

His success wasn’t a surprise to Def Jam/Def Soul president Kevin Liles. “One of the things we pride ourselves on here is that we sign stars—we don’t make them,” he says. “I knew we had a star. Just Friends’ was so different from any other record out there, and then how he worked on ‘Love’ and ‘Sunny’ impressed us in the studio. It was such a special song. Whenever you take simple ideas and simple actions that happen every day and put them into a song, the simplicity reaches the masses. I’m not Miss Cleo, but I definitely knew we had a star who had some great records and a vision.”

With numerous accolades—including four Billboard R&B/Hip-Hop Awards—under his belt, Musiq immediately returned to the studio, where he recorded his sophomore album,紧接着.”

“If I could have released it last year, I would have,” Musiq says. “The fact that it didn’t come out in 2001 was because a lot of things were moving really fast, especially because of Aijuswanaseing on Juslisen, but I was trying to adapt as quickly as I possibly could. I needed a breather—although I didn’t even realize I needed one. I had other people around me telling me to take a break.”

SOUL CONTROL

Musiq (aka Tabib Johnson) was given complete creative control of his sophomore set. “One thing that I appreciate and love so much about my record deal is [that] they really respect my space enough to let me do what I do,” he says. “They don’t feel as though they have to put training wheels on me or consistently check up on me. It feels even better that they trust you enough to let you do what you’ve got to do.”

“We’ve been like that throughout Def Jam’s existence, and we’re not going to do things differently on the Def Soul side,” Liles says. “We believe in an artist’s creativity. We had that philosophy with Lila and Jill, and L.L. Cool J, and Jill Scott, and Jill. We’re not going to say to them, ‘We’ve got to have a vision, we don’t see a vision, they put that vision to music, and they bring it to us. We’re like Aamco—all we do is tune it up.”

Musiq had a firm vision of where he wanted to go with Aijuswanaseing. “With this being my sophomore project, the wisest thing to do would be to make it a sequel,” Musiq says. “I learned from other artists who’ve gone in other directions on their sophomore efforts. Although I personally felt them and understood why they went where they went with it, everyone doesn’t think creatively all the time. Everyone isn’t an artist, so they don’t deal with the different ideals and theories of an artist. They just want to put on an album and feel good. What I tried to do on this album is to provide that. It’s accessible enough where they can turn it on and get it at the same time. I had to make sure that I didn’t compromise my artist ability too much.”

Liles agrees. “How many artists are we mad at when the first album comes out and we love it, and then the second album comes out and they go left? What he’s done is gradually input a lot of different ideas, musically and lyrically, while still keeping the same formula.”

A large part of that formula is Musiq’s simple, down-to-earth lyrics. “I learned that from Stevie Wonder,” says the singer, who published his songs through Carmi, ASCAP. “He had that unique ability to tell a story and make it seem so simple and in-your-face, but when you sat back and thought about what he was saying, it was deep shit. I’ve always admired how artists are we mad at when the first album comes out and we love it, and then the second album comes out and they go left? What he’s done is gradually input a lot of different ideas, musically and lyrically, while still keeping the same formula.”

The fact that the music industry is, ‘If you can’t do something better than the original, don’t even try doing it,’ says Liles, who produced the song. “With a Beatles record, all eyes are going to be on you. What we did was take the record and make it our own.”

Musiq adds, “I wanted to do it the way that the Beatles did it, but I’m not in that space yet. So I had to translate it into the space that I’m in right now. The space that I’m in is a house that was built by Stevie Wonder, Al Green, Otis Redding, Bobby Womack, George Clinton, and Donny Hathaway, so I had to use formulas relative to those artists.”

SONG SEQUELS

Aijuswanaseing also revisits some of the same themes of Aijuswanaseing, “Catchup!" serves as a follow-up to the older man/younger woman drama of the latter album’s “Seventeen.”

Some of the songs caught our attention, because they were compatible with some of the songs on Aijuswanaseing,” Musiq says. “We deliberately wrote that song to be a sequel to Seventeen.”

For Liles, the single also proved a point. “Even more important than Musiq selling records, I want him to have a career. Some artists just associate with a record. I wanted to show that we could make a record, without a sample, and just do a beautiful R&B record in order to allow people to fall in love with Musiq all over again.”

A MOVING COVER

While Musiq and Haggins wrote the majority of the album, footage does feature a cover of the George Harrison-penned Beatles tune “Something.”

“That was a request from Kevin,” Musiq says of the soulful cover. “I didn’t know why until I heard about George Harrison’s passing. After I recorded it, I was surprised—not because I thought I wouldn’t like it, but because I surprised myself.

I wanted him to stay as close as possible to Aijuswanaseing on Justlisen, but I also wanted to show that in different genres of music there’s still a common thread,” Liles says of his suggestion. “I wanted to show that Musiq would say [the lyric], ‘Something in the way she moves,’ whereas another artist would probably say, ‘I like the way she shakes her body.’ It’s also one of my favorite Beatles songs, so when I heard it again, I thought, ‘Damn, Musiq would say that.’

It happens that halfcrazy also serves as a part B to ‘Girl Next Door,’ even though that’s not what we were going after. It just happened that way.”

Musiq’s managers, Jerome Hips and Mike McPherson of Philadelphia-based Music Business Management, say the chemistry among Musiq, Haggins, and Liles was evident from their first collaboration.

“The vibe that they produced from the first song that we met and produced in the studio was an artist—Just Friends—showed you the chemistry that they had,” says Hips, who also manages Carmi. “Mike and I encouraged them to continue to work together, and they love it. It’s just a natural match. We put them together 24-7, and they’re able to have fun,” McPherson adds. “They understand each other, and they each add their own element. Musiq and Carvin go back and forth with ideas, and then they come to a final decision (about) where they’re going to go with the song and lyrically and then, Ivan lays that music so that it’s like a soundtrack for a life story.”

In addition to their work on Aijuswanaseing, the Carmi team has also worked on Angie Stone’s latest album, Mathamong Soul, as well as with newcomers Syleena Johnson, Jonell, and Abries.

“We’re not cookie cutters,” Barias says of their production company. “There’s a trend in music where you go to work with a production team or a producer, and you go for their signature sound. What we’re trying to do is build artists in the process. We like to take new artists and underdogs and give them new life. We’re trying to help these artists find and develop their identity and not get that same sound that Jill Scott or Musiq has.”

Haggins adds, “We had a couple of people come asking for a ‘Just Friends.’ We don’t reproduce ‘Just Friends’—that was for Musiq. What we can do for you, as an artist, is find something that fits you so well that when you do it, it’ll make you original, as well as give light to who you are.”

According to Hips, Mama’s Boys and Carmi are going into a joint venture and opening up a studio in Philadelphia called Home Bakes: “We’re trying to have a home where cats can come to record. We’re just adding on to musicans who want to come down and add to what we’re doing—trying to create good music.”

Having the meaning Musiq is being prepared to promote Aijuswanaseing. According to Def Jam/Def Soul director of marketing Dexter Story, Def Soul has lined up several TV tie-ins, including an appearance on Showtime’s Soul Food, which he says will bring Musiq’s record more exposure. According to BET’s Access Granted and 106 & Park were also tie-ins to a $50,000 house/car stereo-system contest sponsored by the network and Def Soul. Def Soul and Musiq’s booking agent, Cara Lewis for the William Morris Agency in New York, have also organized a tour, which launches in May.

Retailers are banking on both Musiq’s past success and the popularity of halfcrazy to propel sales. “It’s a highly anticipated album for us,” says billboard Kravitz, a buyer for Macy’s Manhattan-based tower Records Sunset. “The first album did really well, and there have been already requests for this one. I expect it to do really well for us.”

Musiq hopes to transcend musical genres with Aijuswanaseing, “I don’t necessarily see myself as an R&B singer,” he asserts. “I make R&B music, but I feel that R&B music is only a part of what I do, which is soul music. Soul music, to me, supercedes genre. Right now, the space that I’m in, you call it either R&B soul or pop, but I use a lot of jazz theories, as well as some rock influence. It’s an interpretation of some things [that] I would have to distill the album song by song to point out where influences come from, but it’s all in one name, one music. What we’re trying to do is allow the space to get my point across.

‘I’m not there yet. I have a little ways to go,” he adds. “With Aijuswanaseing, I was on the lawn. Now, I’m at the door. Hopefully on my third album, I’ll be in the house.”

www.billboard.com BILLBOARD APRIL 13, 2002
Top Latin Stars To Perform At Billboard's ¡Bailando! Benefit

Some of the biggest names in Latin music and entertainment have signed on to participate in this year's Billboard Latin Music Conference as featured performers at ¡Bailando!, the Hope & Harmony Dance Party benefiting the Diabetes Research Institute (DRI). The star-studded event will take place May 6 at Billboardlive in Miami Beach.

Already scheduled to appear at the party are Maria Conchita Alonso, Willy Chirino, Luis Enrique, Lissette, Tito Nieves, ChiChi Peralta, Roberto Perera, Tito Puente Jr., Nestor Torres, and Hansel. Additional celebrity appearances and performances will be announced soon.


¡Bailando! is being held during a week of exciting Latin music industry events as part of the Billboard Latin Music Conference & Awards, presented by Heineken, May 7-9 at Miami Beach's Eden Roc Resort. The conference is the premier Latin music industry networking event and will include a poolside welcome reception, informative panels featuring top Latin music experts, a Q&A with Ricky Martin, evening showcases, a trade show, and more. The conference is capped off by the Billboard Latin Music Awards show, to be held May 9 at the Jackie Gleason Theater in Miami Beach.

For more information on the Billboard Latin Music Conference & Awards, visit www.billboardevents.com or call 646-654-4660. For conference registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

upcoming events

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Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646-654-4660
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Billboard’s European Quarterly Set To Debut

The April 27 issue of Billboard marks the launch of its highly anticipated European Quarterly. Developed in response to the growing importance of Europe to the global music industry, these quarterly supplements will offer in-depth reports from vital European territories; regional updates on artist development, retailing, and touring; and topline data on the Europe market.

Billboard’s first installment of EQ features a special focus on France and Barcelona. Billboard reports on the music of France and the nation’s role as a key music market, Barcelona’s emergence as a key music market, and the impact of the adoption of the Euro.

Billboard's European Quarterly #1 hits the newsstands on April 20.

For more information on obtaining a copy of this inaugural issue, call 800-745-8922 or email jacoesto@billboard.com.
Country Corrals 200
For Gallimore Celebration

A who’s who of country music makers gathered when BMI Nashville hosted a surprise party for producer Byron Gallimore to celebrate his win as Billboard’s top Hot Country Producer for the third consecutive year. Among the 200 guests were Faith Hill, Tim McGraw, Martina McBride, Jessica Andrews, and Gallimore’s former boss, Charley Pride. The guest of honor is seated front and center.

Spring Chick

Pianist/composer Chick Corea recently celebrated his 60th birthday with a host of friends from his musical past at the Blue Note jazz club in New York. A number of performers joined for a series of concerts during the course of nearly three weeks, including drummer Roy Haynes, bassist John Patitucci, sax player Michael Brecker, and, pictured here on the left with Corea, Cuban-born keyboard/composer Gonzalo Rubalcaba. The birthday guy called the event a celebration of life and inspiration, a truly inspiring and once-in-a-lifetime set of concert performances dedicated to the brave and resilient people of New York City.

Celine’s Golden Heart

Celine Dion, whose A New Day Has Come debuts atop The Billboard 200 this issue, was in London recently to accept a spectacular disc recognizing sales of 15 million units in the U.K. The one-off disc was designed and manufactured by the British Royal Family’s jewellers Asprey & Garrard and was set in solid silver, with a full-length gold silhouette of Dion and 15 handcrafted diamonds and a diamond-set “Celine” logo. In total, the piece contains more than 2.5 carats of diamonds. Dion donated the award to the Help a London Child charity, which auctioned it on Capital FM London March 31. It was expected to draw more than $50,000.

Nancy Matter: In The Driver’s Seat

Perhaps it bears little resemblance to mastering records, but a lifelong passion for drag racing has brought Nancy Matter out of the stands and into the driver’s seat. Having recently obtained her license in a Super Comp Dragster—crusing for 86.4 seconds at 154.65 mph—Matter will soon be driving in competitions. For the Los Angeles native, racing is a natural fact of life. “I went to my first race when I was 3 years old,” she says. “It was very, very rare and odd for me to be home on a weekend as a child growing up, all through my adolescence. My family went racing every weekend. I mean, every weekend. We used to go to San Fernando Raceway, Lion’s Dragstrip, Irwindale Raceway, Fremont Raceway, Orange County International Raceway, Famoso, Winslow, Salt Lake City, Sacramento, Ontario Motor Speedway, Pomona. Many of these are no longer open.”

Her own family and career—Matter is proprietor of Moonlight Mastering in Burbank, Calif.—put drag racing on the back burner until last summer, when she reconnected with an old friend, former world-champion driver Gary Berg.

“We went to the races together,” Matter recalls. “He quit racing four or five years ago, then we were just spectating.”

After unsuccessful attempts to persuade Berg to race again, Matter explains, “I finally said, ‘I’m going to do it myself, I’m going to get my own license and find out what this is all about.’” One thing led to another. It’s almost like it was meant to happen.” Matter is now training to race, later this year, a blown alcohol ’57 Chevy owned by Larry Ogren, who also runs Valley Head Service & VHS Racing Engines in Northridge, Calif.

Far from the tranquility of the mastering studio, would seem an unlikely place for an audio engineer who’s been in the business for more than a decade. “Inside the car,” Matter says, “I wear earplugs that take everything down 25dB. When you have a helmet on top of that, it’s actually pretty quiet.”

Like fellow music/racing enthusiasts Ted Nugent and the late George Harrison, Matter insists that the experience is like no other. “I went 60 feet in 1.2 seconds,” she says with more than a trace of wonder. “It’s a rocket. When you’re first getting into the car and are getting strapped in, you have to have a little time to think you have to remember to breathe, and you have to stay calm. If you think about anything other than you and that car and what you’re going to do and the motions that you’re going to take, it’s life or death. It really is very meditative, yet a very strong boost of adrenaline.”

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33(0)454 4947 fa
espacevitae@cybercable.fr

ASIA/PACIFIC/AUSTRALIA
Lisa Hsu
61(0)8448 7727 ph
61(0)8448 7788 fa
billboard@billboard.com

JAPAN
Atsuko Kadokura
323 525 2238 ph
323 525 2234 fa
akadokura@billboard.com

UNITED STATES
Gene Smith
646 654 4816 ph
646 654 4799 fa
smith@billboard.com

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