Jazz Seeks Instrumental Stars
Lack Of Industry Support For Young Players Reaches Crisis Level

BY CHRIS MORRIS
LOS ANGELES—Where are the young jazz instrumentalists of today? One has to look beyond the Billboard Top Jazz Albums chart to find them.

Reflecting a trend that's been in force for some time, the most recently published Top Jazz Albums chart of April 13—which lists the best-selling titles in the straight-ahead jazz arena—was heavily laden with collections by vocalists and singer/pianists, anthologies of classic material, catalog heavy soundtrack albums, and titles plumbing the works of long-deceased jazz stars.

New Orleans funk unit Galactic. Veteran altoist Kenny Garrett's Happy People is the only other instrumental title on the chart—and it includes two vocal tracks. The top five slots were occupied by vocal-driven projects, with a number of other singers residing on the 25-position chart. Anthologies, including a number of soundtracks or those devoted to long-gone jazz artists, also dot the landscape.

Five years ago, the picture was different. The Top Jazz Albums chart for April 5, 1997—while it included several vocalists and catalog titles—included albums by such young instrumentalists as Joshua Redman, Mark Whitfield, Don Byron, and Benny Green, as well as several new albums by established players.

Industry observers say a panoply of intrinsic problems have conspired to push new instrumental voices to the margins of the marketplace: the absence of a commercial jazz radio format, the shrinking of radio and music video, the dotting of the landscape.

(Continued on page 81)

Madison Ave. Woos Musicians
More Artists Accept Money, Exposure As Spokespeople

BY CARLA HAY
NEW YORK—In today's multimedia world, it is no longer taboo for popular recording stars to appear in TV commercials for corporate advertisers. Advertisers are increasingly seeking out music artists to give their products a hip or contemporary image.

In turn, the artists reap the benefits of media exposure that extends beyond the traditional outlets of radio and music-video channels. In most cases, the artist can earn several times more money through these deals than they can by selling records.

For multi-platinum pop group 'N Sync, corporate advertising has (Continued on page 82)

Allman Brothers’ Own Label
Debuts With ‘American’ Album

BY WES ORSHOSKI
NEW YORK—Finding itself without a major-label deal for the first time since re-forming in 1989, the Allman Brothers Band is tearing a page from the Grateful Dead playbook while going into business for itself—via the recent release of its new live set, American University 12/13/70.

The self-financed album—currently available at gigs and through the print and online editions of the Allman's fanzine, Hittin' the Note (hittinthenote.com)—may be the first of a dozen or more (Continued on page 84)

CMT Elton John/Ryan Adams Concert In May: Page 6 • Chrysalis Gets Presley Publishing: Page 8 • TV Talent Fuels Latin Pop: Page 49
CONGRATULATIONS TO
SARAH BRIGHTMAN
ON THE RIAA GOLD CERTIFICATION
OF HER NEW CD
CLASSICS

Watch Sarah's new PBS special,
CLASSICS—The Best of Sarah Brightman,
airing again in June 2002.
BY BILL HOLLAND
WASHINGTON, D.C.—More than 100 individuals and groups have responded to a written invitation by the chairman of the House Judiciary Committee to forward lists who do not join in problems connected with online music.

Last month, chairman F. James Sensenbrenner Jr., R-Wis., met with other Judiciary Committee leaders on copyright issues to see if an alternative to the controversial Music Online Copyright Act (MOCA) could be forged. He then issued a call for comments.


By and large, comments from the copyright community—music-industry groups—the Recording Industry Association of America (RIAA), National Music Publishers Association (NMPA), Association of Independent Music, ASCAP, and BMI—make clear that the main problem needing a remedy is online piracy—both by illegal downloads and CD-R ripping. They suggest the employment of effective digital rights and management-technology positions.

This position may not sit well with Sensenbrenner and some other lawmakers. In an April 8 address to the National Assn. of Broadcasters, the chairman said consumers “need to online content needed to be expanded, not restricted. He said the RIAA should take a chapter from the film industry, which expanded its market base by first releasing movies in theaters. ‘Then they release them at Blockbuster, then they send them through syndication. That way, they end up getting several kicks at the cat.’”

Sensenbrenner—who regularly refers to music industry groups as “copyright cartels”—also said the industry should spend less time on litigation efforts.

On the Senate side, Ernest Hollings, D-S.C., has introduced a bill that would call for digital-rights-management technology and copyright protection.

By the end of the month, several other groups will offer a variety of suggestions to improve the digital-music landscape. The Digital Media Assn. (DIMA) is calling for wholesale changes in the DMCA, especially those suggested in the recent study by the Copyright Office that ephemeral and buffer copies, as well as downloads used simply to allow technical facilitation of a public performance, should not be subject to reproduction royalties.

Several groups offer views on copyright law. Joint comments by the American Federation of Television and Radio Artists and the American Federation of Musicians call for direct payment of digital compulsory licenses to all those who do not join in SoundExchange collection group. The Future of Music Coalition also calls for direct payment but says revenue rights for out-of-print recordings held by the major and a public performance right for analog radio—a right long opposed by broadcasters.

Historians say that no copyright-related legislation will pass in this election year without all parties agreeing to a compromise—so many of the suggestions to the House lawmakers will probably be considered until the next Congress.

Billboard’s April 18 issue (page 38) offers a page spread as a forum for the views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, New York, N.Y. 10003.
## Billboard No. 1 on the Charts

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## Top Albums

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<td>Top 40 Tracks</td>
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<td>JENNIFER LOPEZ FEATURING JA RULE</td>
<td>Ain’t That Love</td>
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## Top Singles

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<td>NEIL DIAMOND</td>
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<td>BONEYARD</td>
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<td>TRAINING DAY</td>
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## Chart Beat

"FOOLISH" BEAT: As if she hadn’t made enough chart history already, Ashanti continues to build her résumé. This issue, she becomes the first female artist to own the top two positions on The Billboard Hot 100. With the decline of “ Ain’t It Funny” (Epic) by Jennifer Lopez Featuring Ja Rule to No. 3, the only question was which Ashanti single would assume pole position.

"What’s Up?" (Terror Squad/Atlantic) by Fat Joe with Ashanti as featured artist stands pat at No. 2, so it’s "Foolish" (Murder Inc./Jive) that leapsfrog to the top, giving Ashanti that lock on Nos. 1 and 2. While she is the first woman to accomplish this, she is the fifth act in the rock era to do so. The others are the Beatles (who occupied the top five in the week of April 21, 1964), Bee Gees, Puff Daddy, and Ja Rule, who was No. 1 and No. 2 only a few weeks ago with “ Ain’t It Funny” and his own “Always On Time,” which features Ashanti.

"Foolish" is Ashanti’s second No. 1 hit. She was on top only seven weeks ago with “ Always On Time.” The last artist to have two No. 1 hits in a short period of time was Ja Rule, when 16 weeks separated “I’m Real” from “Always On Time.” Before that, six weeks separated the first two No. 1 hits by Shaggy, “It Wasn’t Me” and “Angel.”

One difference between Ashanti’s feat and what Ja Rule and Shaggy accomplished is that Ashanti pulled off this double with her first two chart entries. The last artist whose first two chart entries went to No. 1 was Christina Aguilera in 1999-2000 with "Genie in a Bottle" and "What a Girl Wants." Nineteen weeks separated the two RCA singles.

In 1990, Mariah Carey and Wilson Phillips had No. 1 hits with their first two chart entries. There were 10 weeks between Carey’s "Vision of Love" and "Love Takes Time" and 13 weeks between Wilson Phillips’ "Hold On" and "Release Me." Stepping back further in time, 11 weeks separated Tiffany’s first two chart entries, the No. 1 hits "I Think We’re Alone Now" and "Could’ve Been." If holding down the top two spots on the Hot 100 isn’t enough for Ashanti, her eponymous debut album enters The Billboard 200 at No. 1 and repeats that opening mark on Top R&B/Hip-Hop Albums.

Ashanti is the first solo female artist to have a No. 1 album with her first release since Alicia Keys spent two weeks at the top of The Billboard 200 with Songs in A Minor during summer 2001. Oddly enough, Ashanti’s real name is Charlene Keys.

Ashanti is the fourth solo female artist to have an album advance to No. 1 in 2002, following Lopez, Alanis Morissette, and Celine Dion. Only one solo male artist has had a No. 1 album in 2002: Alan Jackson.

ONCE AGAIN, MTV AND MTV2 ARE GUILTY OF SELLING OUT.
GEMA Takes On Hewlett-Packard
German Collecting Society To Seek Levies From CD-R Manufacturers

BY WOLFGANG SPAHR
MUNICH—German collecting society GEMA has announced plans to commence court proceedings against computer manufacturer Hewlett-Packard in an effort to force the company to pay a levy of 10 euros ($8.75) for every CD-R drive sold.

Similar requests have been sent to such producers and importers as Philips, Sony, Panasonic, JVC, TIJK, and Mitsu. Additionally, retailers

Elton, Adams Unite On ‘CMT Crossroads’

NEW YORK—At 8 p.m. ET/PT May 26, CMT will air its much-anticipated (and once-postponed) CMT Crossroads featuring a joint performance by Elton John and Ryan Adams. The rock-meets-country concert series has the two artists playing such songs as John’s “MonaLisa and Mad Hatters” from 1972’s Honky Chateau and Adams’ “My Sweet Carolina” from 2000’s Heartbreaker.

During the taping of the show—which includes interview and behind-the-scenes footage—John said, “What really attracted me to Ryan’s music was Heartbreaker. I saw an incredible review in Billboard ["Ryan Adams’ Healing ‘Heartbreaker’, ‘Music to My Ears, Billboard, Nov. 4, 2000"] by Timmy White, who’s the editor, and I thought, ‘I’ve gotta check this out.’ And I bought it, and I was completely and utterly floored by the simplicity and beauty of it.” So he sent Adams a note. “For the [1970] Elton John album, John added, “I got a similar kind of thing from George Harrison, saying ‘Congratulations, loved the record.’ As All Things Must Pass was going from the chart, mine was going up. It’s al- ways stuck with me that if you ever hear something you like from someone new, you should make an effort to go out of your way.” Later in the taping (one April 2 at Nashville’s Grand Ole Opry House), John said songs such as “Carolina” inspired him “to go back to basics and do [Songs From The West Coast].”

Stars Line Up For Latin Awards

BY LEILA COBO
Mexico City—Beto Dion, Marc Anthony, Carlos Vives, Olga Tañón, Thalia, Cristian, and Juan Gabriel are among the artists confirmed to perform at this year’s Billboard Latin Music Awards May 9 at the Jackie Gleason Theater in Miami Beach. The awards will air May 12 on the Tele- mundo network.

The strength of the Latin music performers—with more to be announced in the coming weeks—underscores the importance of the awards, which have become the signature show for Tele- mundo and its highest-rated TV special.

“They are the most credible awards in the Latin music industry, because they’re a measure of record sales and radio play in the market,” Sony Discos chairman Oscar Llord says. “It’s not a popularity contest—and if it is, it’s based on the consumer’s true reaction.”

The Billboard Latin Music Awards reflect the performance of new record- ing Artists of the Year, the Latin Albums Chart, the Latin Songs Chart, and the Latin Pop Songs Chart. Also included are Latin/Rock, Latin Pop, Tropical, and Urban.

In the News

• Ending months of speculation, U.K.-based music video retailer HMV announced plans for an initial public offering and a listing on the London Stock Exchange by June, EMI Group, which owns 42.65%, said it will “realize a pro- portion of its stake on flotation.” Separately, HMV said sales rose 8.7% for the quarter ended Jan. 26, 2002, with the primary driver being strong U.S. sales. Moreover, HMV said that 30% of the label’s sales were digital, up from 24% a year earlier. HMV’s digital sales include CDs, DVDs, and music videos, as well as downloads and ringtones. “Our strategy is to offer customers what they want, when they want it,” said HMV CEO Michael Eavis. “This includes providing a broad range of product, including digital products.”

• Record label BMG has announced a global digital strategy, which includes launching a new website for BMG artists and developing a new online store for the company’s music. The strategy also includes expanding the company’s digital distribution network and increasing its presence in the digital music market. BMG CEO Thomas Zanne said, “We believe that the future of music is digital, and we are committed to making sure that our artists are properly compensated.”

• The Recording Industry Association of America (RIAA) has released its annual report on the state of the music industry, which showed that digital music sales rose 4% in 2001, to $1.7 billion. The report also noted that the number of digital music downloads increased by 26% to 420 million. RIAA Chairman and CEO Kevin1.1 Thomas said, “Our industry is adapting to the digital age, and we are seeing tremendous growth in digital music sales.”

GEMA MEETS IN VIENNA

Star Calvin Harris performs at the Billboard Latin Music Conference & Awards.

UPFRONT

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>Albums</th>
<th>Singles</th>
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<tbody>
<tr>
<td>2001</td>
<td>199,145,000</td>
<td>178,816,000</td>
<td>12,302,000</td>
</tr>
<tr>
<td>2002</td>
<td>213,181,000</td>
<td>179,605,000</td>
<td>13,576,000</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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<tr>
<th>Year</th>
<th>CD</th>
<th>Cassette</th>
<th>Other</th>
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<tr>
<td>2001</td>
<td>174,544,000</td>
<td>16,545,000</td>
<td>2,560,000</td>
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<tr>
<td>2002</td>
<td>192,798,000</td>
<td>17,035,000</td>
<td>3,390,000</td>
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YEAR-TO-DATE OVERALL UNIT SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>This Week</th>
<th>Last Week</th>
<th>Change</th>
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<tbody>
<tr>
<td>2001</td>
<td>12,194,000</td>
<td>14,441,000</td>
<td>-15.9%</td>
</tr>
<tr>
<td>2002</td>
<td>14,129,000</td>
<td>16,378,000</td>
<td>-15.7%</td>
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YEAR-TO-DATE SALES BY STORE LOCATION

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<tr>
<th>Year</th>
<th>City</th>
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<th>Rural</th>
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<tr>
<td>2001</td>
<td>38,950,000</td>
<td>51,099,000</td>
<td>64,841,000</td>
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<tr>
<td>2002</td>
<td>39,600,000</td>
<td>51,749,000</td>
<td>65,461,000</td>
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YEAR-TO-DATE BY ALBUM CATEGORY

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<tr>
<th>Year</th>
<th>Current</th>
<th>Catalog</th>
<th>Deep Catalog</th>
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<tbody>
<tr>
<td>2001</td>
<td>116,591,000</td>
<td>105,224,000</td>
<td>49,228,000</td>
</tr>
<tr>
<td>2002</td>
<td>118,995,000</td>
<td>107,396,000</td>
<td>50,728,000</td>
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In calculating current sales, SoundScan counts only albums that have occurred within the last 18 months of a title's release (12 months for classical and jazz albums, except for titles that stay in the top half of the Billboard 200, in which case sales continue to count as current until a title falls below No. 100). Catalog sales generated by titles out for more than 18 months, excluding reissues, are counted as Deep Catalog. In calculating current sales, SoundScan counts only albums that have occurred within the last 18 months of a title's release (12 months for classical and jazz albums, except for titles that stay in the top half of the Billboard 200, in which case sales continue to count as current until a title falls below No. 100). Catalog sales generated by titles out for more than 18 months, excluding reissues, are counted as Deep Catalog. In calculating current sales, SoundScan counts only albums that have occurred within the last 18 months of a title's release (12 months for classical and jazz albums, except for titles that stay in the top half of the Billboard 200, in which case sales continue to count as current until a title falls below No. 100). Catalog sales generated by titles out for more than 18 months, excluding reissues, are counted as Deep Catalog.

BY MATTHEW BENZ
NEW YORK—Computer and CD-burner maker Gateway is using a new marketing campaign to argue for the right to manipulate digital music.

The campaign includes a new “Digital Music Zone” on Gateway’s Website, where consumers are encouraged to write to their senators or congressman if they are concerned aboutSenator Ernest Hollings (D-S.C.) recently introduced bill, the ConsumerBroadcast and Digital Television Promotion Act (Billboard, April 6). The bill would require streamer groups, content companies, and manufacturers to agree on standards and coding to prevent unauthorized copying of copyrighted material. Gateway says it threatens such practices as converting a purchased CD to MP3 format or burning a backup copy.

The site also offers quick lessons on downloading Internet music and burning CDs, plus a link to a 30-day EMUSIC trial with 100 free downloads. A 40-second TV spot featuring Gate- way founder and chairman, CEO Ted Waht, the company’s cowmascot, and artist Elwood’s version of Gordon Lightfoot’s “Sundown” sports the tagline, “Gateway supports your right to enjoy digital music legally.”

While Apple CEO Steve Jobs has argued that “hommakers are not to blame for excessive copying of music (Billboard, March 9, J.D. Neely), research director of technology consult- anty Gartner (12) notes that Gate- way’s campaign marks “the first time that a technology company has gotten into, in essence, political, commercial,”
When you've sold out, you've sold out. And when it comes to concert tours, MTV is guilty as sin. Just look at the evidence: MTV Presents Mary J Blige's No More Drama Tour? 21 Sold out shows. MTV2 presents The Gorillaz? Their first ever U.S. tour sells out nationwide.

And that's just the beginning. With an amazing slate of MTV/MTV2 created and sponsored tours on the way, we expect to sell out over and over again.

Coming up Alicia Keys, Pop Disaster with Blink 182 and Green Day, Campus Invasion, MTV2's 2$Bill and more.
Publishing Deal Reached On Elvis Presley Catalogs

BY JIM BESSMAN
NEW YORK—Chrysalis Music struck an agreement to administer the majority of the Elvis Presley publishing catalogs in the U.S. The deal was made with Julian F. Aberbach, who owns Gladys Music, and Elvis Presley Entertainment, owner of Elvis Presley Music. The deal involves an estimated 400-500 songs, including such classic Presley hits as “All Shook Up,” “Can’t Help Falling in Love With You,” “Don’t Be Cruel,” “Hound Dog,” “In the Ghetto,” “Love Me Tender,” “Return to Sender,” “Teddy Bear,” and “Viva Las Vegas.” It arrives in time for the extensive marketing of Presley’s music attending the 25th anniversary of his death.

Chrysalis already represents the repertoire in Germany, Switzerland, and Austria through Global Chrysalis Music and recently picked it up in Spain via its joint venture with Spanish indie publisher Clippers.

“We have a familiarity with it through these connections and were able to win the beauty contest here,” Chrysalis president Lees Levy says. “It really is an honor to represent it here, because this [music] is where it all began in pop music—and it touches every genre.”

Gary Hovey, VP of entertainment and music publishing of Elvis Presley Enterprises, feels that Chrysalis is well-suited to exploit the music: “We’ve known Lees for some years, and they’re rock’n’roll-oriented—and we’re obviously rock’n’roll. We narrowed it down to a couple of companies, and [Chrysalis] seemed like a better fit.” Chrysalis now looks to tie in marketing with RCA Records’ forthcoming Presley reissue campaign and plans to work the repertoire to TV, film, and commercial users.

The Presley material was previously administered by the Rodgers & Hammerstein Organization. Cherry Lane Music retains administration rights to the 25% of the Presley catalog controlled by Susan Aberbach, the widow of publishing giant Joan Aberbach.

Televsia Acquires 50% Of CFA
Consolidation Continues In Latin Concert Promotion

BY LEILÂ COBO
MIAMI—In a further sign of consolidation in the Latin concert-promotion business, Mexican media giant Grupo Televisa has finalized its acquisition of 50% of Cárdenas, Fernández & Associates (CFA), the Hispanic-owned concert/event promotion/production firm.

The acquisition is part of an agreement between Televisa Channel Entertainment (CCE), which last year created En Vivo, a live entertainment joint venture in Mexico. Clear Channel had already acquired a minority stake in CFA in 1996, capitalizing its growing presence in the Latin market.

“If you look at the impact of Spanish-language artists, music, and culture in the U.S. in our market industry, in general, it is big and getting bigger every year,” CCE chairman/CEO Brian Becker says. “I’m not just talking about Latin audiences but about all audiences as well.”

Among the benefits of the acquisition is the fact that CFA’s presence in the Latin American music market is now integrated into those of Televisa’s media, including its TV, radio, and music publishing branches.

BPA, Clear Channel Close To Settlement

BY RAY WADDELL
NASHVILLE—In what would be a high profile development yet in the Black Promoters Assn.’s (BPA) $700 million lawsuit against mainstream agents and promoters, sources say Clear Channel Entertainment (CCE) appears to be close to reaching a settlement with the BPA for an amount believed to be in the “eight-figure range.”

Originally filed in November 1998 (Billboard, Nov. 20, 1998), the suit alleges antitrust and civil rights charges against booking agencies and promoters for “maintaining and promoting market mechanisms...in order to dictate how you do business only with white promoters and to exclude black promoters.” Last year, Agency for the Performing Arts set and Clear Channel’s CCE (Billboard, March 30, 2001) and was dropped from the suit.

Powerhouse booking agencies Creative Artist Agency (CAA) and the William Morris Agency (WMA) remain part of the suit, which has proceeded steadily, if slowly. On June 30, 2000 (Billboard, July 15, 2000) Judge in New York—Robert P. Patterson Jr.—issued an opinion that the suit was barred by the statute of limitations, at which point the BPA refiled the suit.

Sources expect CCE’s settlement to be in the “eight-figure range.”

BPA, Clear Channel Close To Settlement

BY RAY WADDELL
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**ASIA PACIFIC QUARTERLY II**
'Inside The Yellow Submarine' Tells Tale Behind Beatles Fantasy Film

BY CHRISTOPHER WALSH
NEW YORK—Like almost everything the Beatles touched during their reign over pop culture, the animated feature Yellow Submarine was an artistic and critical masterpiece. A classic good-vs.-evil struggle depicted in a trippy fantasy world and set to their increasingly experimental compositions, Yellow Submarine is consistent with the Beatles’ profound yet playful oeuvre.

In a new book just published by Krause Publications, Inside the Yellow Submarine: The Making of the Beatles' Animated Classic (430 pp., $24.95), artist/author/broadcaster Dr. Robert Hieronimus explains that the film’s creation was, in fact, anything but harmonious: On the contrary, Hieronimus paints a portrait of absolute chaos. That Yellow Submarine was completed at all seems miraculous; that it was completed on time and under budget was an accomplishment no less extraordinary than the Beatles’ own legendary narrative.

Incredibly, Yellow Submarine was largely created before a complete script was even finalized. A largely unorganized, sort of 40 writers and 200 artists—ranging from the creative principals to local art students—often worked around the clock to complete the production in an oppressive 11-month time frame. The contentious and often chilling relationship between American producer Al Brodax and, especially, director George Dunning and art director Heinz Edelmann made the result even more extraordinary.

Through extensive interviews with Yellow Submarine’s surviving creators, Hieronimus recounts the film’s genesis: a contractual obligation to United Artists and Brodax’s experience producing the ABC TV cartoon series The Beatles, which ran from 1963 to 1969. Unimpressed by their characterization in the cartoons, their consciousness and business dealings rapidly expanding, the group’s involvement was minimal.

How, then, did Yellow Submarine so accurately capture the Zeitgeist? Hieronimus explains that it was because of an incredibly talented and dedicated team, driven by both the pre-eminence of their subjects and the pressure thrust on them by the “suits” at production company King Features.

“Heinz Edelmann is one in a billion,” Hieronimus says of the Czechoslovakian artist, a primary hero of the film’s creation. “When artists get together, they’re always a lot of fun to be with, whether they’re recording, painting—whatever it is. But sometimes, you bump into a super-great that stands above everyone else and says, ‘This is the way it’s going to be, and if you don’t like it, I’m out of here.’ Nobody would talk to King Features like he would. They were afraid of losing their jobs, and he didn’t give a damn about his.”

Despite being overworked and underpaid, the accomplishments of Edelmann, whose renowned work foretold psychedelic art; Dunning, the eccentric animator; and scriptwriters including Erich Segal and the unacknowledged Roger McGough were immense. “They did not want to betray the Beatles’ legacy,” Hieronimus says. “This was in their hands. All they had was the belief that they would leave a legacy that would reflect the accomplishments of this group.”

Inside the Yellow Submarine illustrates how, despite everything, a constantly evolving, near-improvised production became not only a coherent film but an adventurous work of cinematic pop art. With its 1999 release on DVD-Vdeo, featuring visual animation and a surround-sound remix, Yellow Submarine is being discovered by yet another generation.

Singletary’s Singular Style
Audium Disc Demonstrates ‘That’s Why I Sing This Way’

BY PHYLIS STARK
NASHVILLE—On the title track of his latest album, Daryle Singletary sings, “Mama used to whip me with a George Jones album/That’s why I sing this way.” Anyone who’s heard Singletary’s distinctive baritone would be inclined to believe him.

It’s fitting, then, that Singletary recruited Jones, along with fellow legends Merle Haggard and Johnny Paycheck, to perform with him on That’s Why I Sing This Way, a collection of classic country covers due May 7 on Audium Records.

Singletary, arguably the best country singer of his generation, performs with Jones, arguably the best country singer of all time, on “Walk Through This World With Me,” a No. 1 hit for Jones in 1967. Haggard duets on the lesser-known “Make-Up and Faded Blue Jeans.” Haggard’s original version went to No. 55 in 1985.

Singletary visited Pay-Check in the hospital, where he has spent the past few months, to record Pay-Check’s recitation on “Old Violin.” The original was a No. 21 hit for Pay-Check in 1986. Singletary also cut Pay-Check’s “A-11,” as well as songs previously recorded by Lefty Frizzell, Vern Gosdin, and others.

Audium Records president Nick Hunter calls the project a “hardcore, honky country record [that] could be one of the most famous records I’ve ever been involved with.” Singletary calls it “the most fun record I ever recorded. I wanted to do an undeniable country record.”

While several of the songs he covers were No. 1 hits, quite a few others were mid-charters. Singletary says he picked songs by artists who influenced him, but “we wanted to choose the songs that [artists] don’t put in their club set list every night.” Hunter explains that the idea was to cut “songs that were classic but not so instilled on people’s minds that they can’t be hits again.”

Additional vocal contributions come from Dwight Yoakam, who harmonizes with Singletary on the 1963 Buck Owens hit “Love’s Gonna Live Here Again,” and John Wesley Ryley, who provides background vocals on his own 1968 hit “Kay.” The latter is tentatively slated to be the album’s second single. The label will make a video for the song and plans to ask Ryley to play the song’s cab-driving protagonist.

Bluegrass superstar Rhonda Vincent and her brother, Darrin, provide background vocals on most of the album’s tracks, and Rhonda duets with Singletary on the 1971 Loretta Lyn-Conway Twitty hit “After the Fire Is Gone.”

The label will take the unusual step of introducing first single “That’s Why I Sing This Way” to country radio May 20, two weeks after the album’s street date. The Max D. Barnes-perenned tune is the only non-cover on the album. Although he performed it at the Grand Ole Opry a few times, Singletary held on to that song for two years before recording it. It was worth the wait, he says, as the song was a perfect fit with this project and with the influential legends who made guest appearances. “All these songs we’ve put on here and all these artists I sang with are why I sing this way,” he says.

“Daryle has an incredible voice that stands out from others. When I heard this CD, I was amazed at how he maintained the integrity of these legendarv songs while treating them as if they were being recorded for the first time,” says sometime partner Larry Daniels of Tempe, Ariz.-based Daniels Country Radio Resources. “The guest stars who sing with Daryle add to the ‘wow’ factor in a big way. It’s honest, gutsy country.”

Bob Moody, VP of programming at Regent Communications, calls the album “simply one of the best country records made in recent years. The song selection is tremendous, and the guest artists add another dimension to an already impressive album.”

Singletary, who is without management, is booked by Buddy Lee Attractions. He is currently on the road with Rhett Akins and Wade Hayes as part of the Honky Tonk Tailgate tour, which will do about 100 dates this year. His songwriting affilation is with Sackman Publishing (ASCAP).
Luna Gets Sunny On ‘Romantica’

BY WES ORSHOSKI

NEW YORK—Listeners shouldn’t be fooled by “Lovedust,” the sunny opener to Luna’s new studio set, Romantica:
The album isn’t all so bright, notes frontman Dean Wareham.

“There’s some sad songs on there—they’ll make you cry,” he insists, half seriously.

While that certainly may be true, what makes Romantica (April 23, Jetset) perhaps the act’s best studio set since 1995’s Penthouse are such wonderfully bright tracks as “Lovedust” and “Black Postcards,” the latter of which actually began as Wareham’s (ultimately failed) attempt at writing music for a Volvo commercial.

Though indie-rock purists have given him some flack for having his work featured in commercials, Wareham—frontman of the band Galaxie 500—and revved all-act rock Galaxie 500—says such opportunities can prove enormously valuable for an acclaimed but under-the-radar artist like himself.

“There was a Galaxie 500 instrument piece used in an Acura ad last year or the year before, and it totally saved me, financially,” he says. “In times when you’re wondering where you’re going to get your next bit of money from and something like that drops out of the sky, it’s very nice.

With a devoted but not terribly large following, the Manhattan-based members of Luna—booked by Bob Livingston at Florence, Mass.-based Legends of the 21st Century—have needed to be financially savvy in many ways since leaving Elektra a few years back. One such successful maneuver was the band’s signing of a one-off, profit-sharing deal with New York indie Arena Rock for the release of its 2001 LP.

The best is exactly what Wareham and company have come up with on Romantica, according to Jetset owner and longtime Luna fan Shelley Maple:

“I think it’s their best album ever,” Dean and I have had some discussion about that, but I’m sticking to my position.”

Maple admits to being a tad aggressive while counting the band. “When I heard that they were looking for a deal, I hounded their manager until they finally submitted,” she says.

With the band already at a press fave, the ADA-distributed Jetset is hoping for support from college, specialty, modern-rock, and triple-A programmers.

“Obviously, we have limited expectations at the commercial formats because we’re an indie band and indie labels don’t get a shot there—if ever,” Maple says. “But we’re not exactly going for real ads, we’re just looking for airplay. We want people to hear the record, but we can’t get adds because we can’t afford to play that game; the band knows that and everybody knows that. And even though this record is a fantastic record that should be heard on radio, I’m well aware of our limitations in this area.

In addition to a new label, Luna also recently picked up a new bass player. In March, Britta Phillips replaced Wareham’s three-year bandmate, Justin Harwood, who left the group to be with his wife and raise a family in New Zealand.

Sounding “real positive without being grand,” the re-recorded Romantica could very well introduce the band to a wider audience, says Paul Chesik, indie rock buyer for Tower Records’ Greenwich Village store in New York. “It’s got that ranging-the-line-of-line-between-the-mundane-happy and affective, which I’ve always liked,” he says. “I think the new bass player really adds something.”

And indeed Phillips has—at least love. “She’s kind of made playing live more fun again,” Wareham says of the bassist, who some might remember from the Justine Bateman movie Satisfaction. “It’s stressful to have someone leave, but sometimes it can be healthier for the band to have a little turnover. Justin was pretty stressed out at the end there. And he wasn’t really enjoying it, and that rubs off on other people—when you’re not having fun on the road and someone isn’t happy. Instead of being like, ‘Oh, here we are back playing the Fillmore in San Francisco again for the fourth time; it’s just the same and I’m tired of it,’ it’s like, ‘Hey, wow, there’s, like, 1,200 people out there. This is really cool.’”

Additional reporting by Brian Garrity in New York.

WHAT SHE WANTS: It’s been four years since Laurny Hill released her Grammy Award–sweeping solo debut, 1998’s The Miseducation of Lauryn Hill. The wait for her follow-up will be over May 7, when Columbia issues MTV Unplugged No. 2.0, the audio version of her Unplugged performance taped last July at MTV’s Times Square studio in New York.

The two-disc set features all new material and is a fascinating glimpse into the mind of an artist who is so clearly still inside her own drama that she can’t see her way out yet.

Accompanied only by an acoustic guitar, a vulnerable and endearing Hill tells the audience, “I used to be a performer, and I don’t consider myself a performer anymore.” In many ways, she seems to want to distance herself from her past musical efforts (and not just because no Fugees or Miseducation material is performed here) by saying “Fantasy is what [people] want, but reality is what they need. I’ve tired from the fantasy part.”

If the words of such songs as “Mr. Intentional” and “I Get What I Want” can be interpreted as being about the music industry—and if so, they are scathing indictments indeed—it’s clear that Hill is now playing by her rules only.

“Against the Machine” and “You Gave Me the Song” are about her life and career, the songs are, in many ways, a triumph. “I Find It Hard to Say (Rehbell),” “Water,” and the Stevie Wonder-ish “I Just Want You Around” are very, very strong. But by commercial standards, many of the tunes are self-indulgent and overly long. Even the best writer needs a good editor, and she could have used one here.

Eric Clapton’s Unplugged cast some of his classics, including “Layla” in a new light; it would have been great if Hill had done the reverse here and gone into the studio to record these songs with a full band and strong arrangements.

While Unplugged seems an unconventional way to follow Miseducation, which Columbia says has sold 12 million copies worldwide, the label supports Hill. “Laurny Hill wanted to put this out, and we’re more than happy to put it out,” says a Columbia representative. “It’s an incredible performance. She’s very happy with the performance, and we’re more than happy with it.” The representative did not know if there would be a single from the project.

A two-hour version of Unplugged, which is the same as the recording, began airing on MTV2 in March. An edited, one-hour version of Hill’s Unplugged will air May 3 on MTV.

RISING UP: Former BGMG associates Jack Wilson and Kent Sorell have purchased the company from principals Nick Brigned and Arnie Pustilnik and renamed the Oakland, Calif.-based company the Elevation Group.

Formerly known as Bill Graham Management, Brigned and Pustilnik had purchased the company back from SFX in 1999 after SFX bought parent company Bill Graham Presents.

Among the artists represented by Elevation are the Neville Brothers, Aaron Neville, Alice Peacock, Pat McGee Band, Stor (co-managers), and the Smithereens.

STUFF: Peter Stuart, formerly of Dog’s Eye View, has signed a worldwide solo deal with Vanguard Records. Before the Aug. 6 U.S. release of Propeller, Stuart, who was previously on Columbia Records, will tour Europe opening for Vonda Shepard. Stuart is managed by Los Angeles-based Lynn Goodman. Rob Zombie has taken over the mainstage slot of Ozzfest vacated by the Machine Heads. The Claypool Lennon Delirium combo that split one day after it was announced they would be on the tour. White Epic has the rights to put out the Rage Against the Machine/Cornell combo that split one day after it was announced they would be on the tour. White Epic has the rights to put out the Rage Against the Machine/Cornell, a source says no firm decision about whether or when to release the album has been set. MCA has signed a distribution agreement with Florida-based managers Jason and Aaron Bieler for Bieler Bros. Records. First release is Legends of Rodeo’s A Thousand Fri- day Nights, out Tuesday (16). Perry Ferrell has announced that he and his partners will not produce the Lolla- palooza festival this year because of difficulty in securing a strong lineup.

APPEARING SOON: The third annual Rolling Rock Town Fair, slated to take place July 27 in Latrobe, Pa., will feature performances by Godsmack, Outcast, Nickelback, P.D.O., Alien Ant Farm, Sevendust, Default, and Inject- ed—selected by a fan-driven poll. Mary J. Blige are among the performers scheduled to appear on VH1 Divas Las Vegas: A Benefit Concert for the VH1 Save the Music Foundation. The fifth edition of the event will air live May 23 from the MGM Grand.

www.americanradiohistory.com
Brant's 'Field' Wins Pulitzer

Composer Henry Brant won the 2002 Pulitzer Prize in Music April 8 for his "spatial narrative" Ice Field, which premiered last Dec. 12 at Davies Symphony Hall in San Francisco. Born in 1913, Brant has composed music for radio, film, dance companies, orchestras, and choruses; he also taught composition and orchestration at Juilliard School.

Columbia University, and Bennington College. Since 1959, he has focused on spatial music, in which the performers' positioning in the hall is integral to the work. The Pulitzer, pictured above, carries a monetary award of $7,500. Other nominated finalists for the Pulitzer Prize in Music were Peter Lieberson (Lilac Songs) and David Rakowski (Ten of a Kind [Symphony No. 2]).

In The Works

- Depeche Mode will follow the success of its One Night in Paris: The Exciter Tour pay-per-view by releasing the event May 25 as a DVD with special bonus footage (Hip-O/Universal). The DVD was directed by the band's long-time artistic collaborator, Anton Corbijn, at the sold-out Palais Omnisports de Paris Bercy. The DVD features one-on-one interviews with band members Dave Gahan, Martin Gore, and Andrew Fletcher, as well as a backstage look at how they prepared for the concert. The show was shot with 13 cameras, allowing DVD viewers to select their favorite camera angles.

- Enduring singer/songwriter John Wesley Harding returns June 25 with The Man With No Shadow. The Mammoth Records release shows the artist working with Wallflowers guitarist Michael Ward and Sting drummer Vinnie Colaiuta. The set was produced by Julian Raymond (Fastball, the Wallflowers).

- In July, Oasis will end a two-year hiatus with Heathen Chemistry, the group's fifth studio effort for Epic. The album was produced by Oasis and mixed by Mark "Spike" Stent (Björk, Madonna, U2), who co-produced the band's last studio offering, 2000's Standing on the Shoulder of Giants. The set features songs by Liam and Noel Gallagher, as well as from two of the band's newer members. Gem Archer and Andy Bell.
Heavenly's Doves Bolster Manchester's Rep

BY ADAM HOWORTH

LONDON—Manchester's reputation as the thoroughbred breeding ground for British guitar bands these past 20 years will be cemented further with The Last Broadcast, the sophomore set by Doves.

The album is due for release internationally April 29—except in the U.S., where it's due June 4. Doves are signed to U.K. indie Heavenly, which licenses the band to Capitol/EMI for the rest of the world.

Jeff Barrett, the London-based founder of Heavenly, says the greater commercial appeal of the new material has already paid dividends in the States. "This time, the Americans at [Capitol] were coming back with unprompted choices of singles. They've made a better record, [with] more maturity."

Despite the success Astralwerks achieved with the band's 2000 debut Lost Souls, Barrett explains a change of policy at the major meant The Last Broadcast had to come out on Capitol. Simply put, EMI bands go through EMI labels. Astralwerks is tied to Virgin.

Stacy Conde, VP of marketing for Capitol in the U.S., believes the time is right for Doves to increase their stake stateside. "Because of the band's commitment to this country—in their touring and promotion time logged on their last record—there is already groundwork laid."

Doves singer Jimi Goodwin thinks gigging will be the band's "biggest tool in the States or anywhere. We love gigging [in the U.S.]. They're very appreciative."

In addition to touring, Conde underlines the strength of the product they have to promote. "Doves have made a wonderful record. It's emotional and uplifting and true," she says. In early May, "There Goes the Fear" ships to triple-A and modern-rock radio. The track arrives April 15 in the U.K., where it is B-listed at public broadcaster BBC Radio 1 (top 40).

"We're embracing bands like this where the single won't go top five, but the albums mean something," says Alex Jones-Donelly, the station's editor of music policy. "The expectation and interest from people is there because they discovered [Lost Souls], and they weren't bombarded by record-company hype. It's a different game for them now. They've been discovered."

Andy Powell, the London-based singles manager for HMV Europe, says that by displaying "There Goes the Fear" next to the forthcoming Oasis single, "The Hindu Times," in the chain's stores might just tempt Oasis fans to pick up the single by association.

Doves produced the new album themselves with additional input from Primal Scream producer Max Heyes and New Order collaborator Steve Osborne. "We recorded it in various places around Britain, Manchester, Brixton, and we hired some cottages in Cumbria because it's cheaper. When you're not watching the clock, you can experiment," Goodwin says. "Everyone brought in songs from home—no jamming—we mucked in with each other's songs and added to people's demos. Doves is a proper three-way street, not one writer."
Broadway Vet, Fynsworth Alley Artist McKechnie Yearns For More Magic

BY WAYNE HOFFMAN
NEW YORK—When Donna McKechnie made her Tony Award-winning star turn in A Chorus Line, she sang, "All I ever needed was the music and the mirror, and the chance to dance."

It’s been more than 25 years since A Chorus Line opened on Broadway, but McKechnie says that those lyrics still sum her up. "I’m driven about the need to perform," she says. "I was trained to sing and dance and do theater — and bring all these things together to create something magical for people. It’s a need I have."

McKechnie has created magic in such Broadway musicals as Promises, Promises and Company, following her early roles on such ’60s TV shows as Dark Shadows and Hallabalo. She reached the pinnacle of theatrical success with A Chorus Line — a show conceived and directed by her then-husband, the late choreographer Michael Bennett. But crippling arthritis soon halted the limber-limbed McKechnie’s career, she vanished from the stage.

"Gwen Verdon taught me that a dancer dies twice: the day you have to stop dancing, and then the inevitable," McKechnie says. "I never forgot that. I decided I’d never stop dancing."

After years of treatment, McKechnie recovered and returned to the stage, hitting Broadway in the 1986 revival of Rodgers and Hammerstein’s State Fair and winning critics in the 1999 revival of Stephen Sondheim’s Follies at New Jersey’s Paper Mill Playhouse.

Now McKechnie is starring in a one-woman, autobiographical musical comedy called Inside the Music, which played recently at Paper Mill and Philadelphia’s Walnut Street Theatre, and is set to open this June in Santa Fe. N.M. McKechnie aims to bring it to Broadway in the next year. The Fynsworth Alley cast recording will be available April 30 on the label’s Web site (fynsworthalley.com) and in stores.

The show traces McKechnie’s life from low points, like her troubled childhood, through the high points of her adult life — moments that would make any dancer envious: working with Bob Fosse or waltzing with Fred Astaire. Songs from her best-known performances are included: “Turkey Turley Time” from Promises, Promises, “In Buddy’s Eyes” from Follies, “You Could Drive a Person Crazy” from Company, and “Music and the Mirror” from A Chorus Line. She adds several other show tunes and standards that suit her narrative, such as Jerry Herman’s “Just Go to the Movies” and Ed Kleban’s “Broadway Boogie Woogie Blues.”

McKechnie turned to Broadway veteran (and fellow Chorus Line alum) Thommie Walsh to direct, but she made a more unusual choice in picking comic playwright Christopher Durang — known for outrageous, hitting satires like Beyond Therapy and Sister Mary Ignatius Explains It All for You — to write the book. Durang helped develop the show over the last two years, as well as a “condensed, reduced version” called My Musical Comedy Life, which McKechnie has performed at smaller cabaret spaces around the country in the past year.

McKechnie—who labels herself “a dysfunctional Doris Day” — explains: “I wanted the show to have off-the-wall humor. I have an ironic sense of humor that’s dark at times. I relate to Chris Durang and love his work.”

A BUMPY ROAD
Just as McKechnie’s career wasn’t always smooth sailing, making this record was anything but simple. Bruce Kimmel, then-president of Fynsworth Alley, first signed the album, which he was to produce. But just weeks after Inside the Music was recorded with a live audience Sept. 26, 2001, at New York’s Clinton Studios, Fynsworth Alley let Kimmel go. A slew of lawsuits followed — and while the litigation continues, Kimmel has possession of McKechnie’s original masters.

Rather than wait for those masters to be returned when the lawsuits are resolved, Fynsworth Alley’s new president, Bill Meade, set up a new recording session at Clinton Studios March 7, and started over.

While the process was cumbersome, there’s one advantage to the new recording, says Meade, who will now produce the album: The original sessions used a stationary microphone, which meant McKechnie had to tone down her movement-heavy performance. This time, a wireless mic meant she could perform more naturally, Meade says. “For a dancer to be tied down to a microphone was insane. So we reworked everything. The energy was better, and we’re much happier with this performance.”

McKechnie had hoped her set would be out last fall, and says the delays have been disappointing. “But it’s a blessing in disguise to have gone through this because this time we did it differently, and it was better.”

Kimmel says his ongoing legal battles with the label haven’t affected his feelings for McKechnie or her album. “It’s a difficult situation all around. I brought that project in, I made that project happen, and what happened happened. But I’m happy for Donna and hope the project does well.”

To promote the set, Fynsworth Alley is creating radio spots to run on some 80 stations around the country that have Broadway-themed programs. But the biggest marketing tool, Meade says, is the singer herself, whose live shows will drive people to retail.

Richard Turk, owner of Colony Records in New York, says that McKechnie’s recent performances in the New York area have already raised awareness of the release. He predicts strong sales for Inside the Music in his store: “It’s a buyer for me. She’s wonderfully talented. We’ll push it like crazy."
Promise Ring Pacts With Anti, Gets Poppier

BY TODD MARTENS

LOS ANGELES—It took three years for the Promise Ring to reinvent itself. That's the length of time it's been since the act released Very Emergency, a Midwestern power-pop blend of scrappy guitars and Davey VonBohlen's excited vocals, which sounded as if he had stumbled upon a cure for shyness.

Yet the Milwaukee-based group's Woodwater (due April 23 and its first for Epitaph imprint Anti-) is a move toward a refined pop sound, one with a Wilco adventurousness and a Brit-pop awareness. The opening "Size of Your Life," with its muffled vocals,
glistening midtempo guitar riff, and abrupt end amid a smattering of keyboard notes, is more akin to the redemptive rock of Spiritualized than the punky fare that marked the band's beginnings.

"Three of the first songs we wrote for this record were essentially Very Emergency extended, just a little bit more guitar rock, a little bit catchier and a little stronger melodies, and it was boring" VonBohlen says. "There's nowhere to go with Very Emergency. It's a four-on-the-floor pop record, and there's nothing else to say about it. We got to the end of the pencil point, and there was nowhere to go but jump off."

The band has shot a video for "Stop Playing Guitar," directed by former Gus Gus member Stefán Arný and his frequent collaborator Siggi Kinski.

The label is targeting triple-A radio and National Public Radio with the track. VonBohlen's expectations for the project are modest. He's thankful that Epitaph allowed the band to hire producer Stephen Street, but he's also realistic about recovering the nearly $100,000 cost of the album. "We're happy to see our royalties disappear to gain this record. When you have to recoup that much money, it's like, 'We're going to be poor,' but nothing comes without a tradeoff."

Promise Ring is rounded out by bassist Scott Schoenbeck, guitarist Jason Gnewikow, drummer Dan Dider, and keyboardist RI Seidel, and is managed by Jeff Castelar at Sherman Oaks, Calif.-based 3AM. The band is eyeing a summer trek, to be handled by Tim Edwards at Chicago's Flower Booking.
Luaka Bop’s Baca Brings Sept. 11 Into The Studio

By Paul Verna

New York—Afro-Peruvian music pioneer Susana Baca has always been the kind of artist who performs better in front of a crowd.

Knowing this, she, producer Craig Street, and the folks at Luaka Bop Records decided to try a novel approach for the recording of Espíritu Vivo (Live Spirit), her third album for the New York-based imprint: They invited an audience to the studio sessions.

The plan was irresistible to Baca, her musicians, the label, and the lucky invitees. The band—augmented by guitarist Marc Ribot and keyboardist John Medeski—would rehearse the material for a couple of days and then begin recording, all the while making eye contact with the studio audience of 20 or so guests.

What no one could have anticipated was that, by scheduling the project for the week of Sept. 10, 2001, the participants would become enmeshed in one of the most horrific—but ultimately uplifting—experiences of their lives.

“I don’t recall saying, ‘Let’s play’ or anything,” Baca says. “We simply went toward our respective spots in the studio and started making music. It was the only way to vanquish the pain and untie the knot we had in our throats. It was cathartic. We opened our souls and felt relief.”

The finished album (due April 23) reflects the chemistry between the Peruvian and American musicians, the silent presence of the studio guests, and the poignancy of Sept. 11. The material includes traditional Afro-Peruvian songs adapted and interpreted by Baca, as well as covers of songs by Mongo Santamaria, Caetano Veloso, and Björk.

Luaka Bop director of marketing Jeff Kaye says he’s confident Espíritu Vivo can augment Baca’s growing base. “The appeal should be even wider,” he says, with the Björk tune (“Anchor Song”), the Caetano Veloso song (“13 de Mayo”), and the presence of Ribot and Medeski.

Baca is managed by Ricardo Pereira and booked by International Music Network (U.S.), Como No (U.K.), and Ah! Les Fourmis (the rest of Europe). Her material is published by Shake Boom.
Wayne Revisits Not-So-Distant Past On TVT

BY ANDREW KATCHEN

BOSTON—Hearing a track from Music on Plastic, the debut album by Birmingham, Ala.’s Wayne (TVT, May 9), one might imagine that such mid-’90s modern rock radio faves as Toad the Wet Sprocket, Buffalo Tom, or even Gin Blossoms had re-formed and cut a new record. The jangle-pop guitars, polite melodies, and earnest vocal style characteristic of the previous decade’s affable rock bands prove to be essential components of Wayne’s songwriting.

However, singer/guitarist Rodney Reaves either forgot to mention or never had these suggested influences on his mind when discussing the songs on Music on Plastic. “I grew up listening to my father’s albums,” he says. “He had stuff like Kansas, Styx, and Chicago, and he also had a lot of Christian folk-rock. Around the time we were recording the album, I was really influenced by Radiohead’s OK Computer and a lot of Neil Young.”

At Synchronesh Studios—the Birmingham studio Reaves helped friend and producer Jason Elgin construct—Wayne took shape after Reaves made the acquaintances of guitarist Michael Swann, bassist Justin Johnson, and drummer Jon Hornsby. Recorded in 2000 at Synchronesh, Music on Plastic found a home at TVT after the band spent months searching for a record deal.

Wayne is managed by Simon Horrocks of TBA Entertainment and booked by Scott Clayton at the Creative Artists Agency (both are based in Los Angeles.)

Jeff Kreinin, senior director of marketing for TVT, says “They’ve crafted a deep album. They take their various influences and combine them for a unique sound.”

Kreinin says the first single from Music on Plastic will be the upbeat “Whisper,” and TVT will soon release the album on triple-A, modern-rock, and college radio formats. In February, Micha Dahan directed a video for “Whisper,” and Kreinin believes Wayne’s upcoming April tour with Five for Fighting will help expose the band to a wide audience.

Continental Drift — Getting Jazz: Julian Fleisher refuses to be pigeonholed. Although the material on his delightful EP, Rather Big, has a decided jazz stylisit slant, the New York artist sees himself differently, overall.

“Yes, I sing jazz, but that’s hardly the whole musical story,” he says with a smile, “I love pop, I love rock, and I was born like Duke Ellington—or even the word ‘jazz’—it often connotes a certain mood: martini glasses, cigarette holders, big suits, and so forth, he says, “I’ve got nothing against a good martini, mind you, but who needs to dress up in a costume that says, ‘Hey, we’re going back to the ’40s now?’ Great songs aren’t museum pieces. The standard songbook is still being written right now. Like most people my age, I don’t see a need to get too precious with it. After all, when I was in high school, my heroes were Ella Fitzgerald, Joni Mitchell, and Prince. They’re all part of the same history, in my book. So, in my concerts, they all get the same treatment.”

The son of world-renowned concert pianist Leon Fleisher, Julian was first heard as a boy soprano, a student of the classical repertoire at the prestigious Peabody Conservatory of Music in his hometown of Baltimore. However, even as his voice shifted from little soprano to lyric baritone, he held fast to an abiding love of the American songbook. After a four-year stint as an undergraduate at Yale—where he sang in concerts, with singing groups, and on stage in roles ranging from The Three-Penny Opera’s Mack the Knife to Guys and Dolls’ Sky Masterson—Fleisher took on New York, the inevitable next step in any young jazz man’s journey. Now, he’s developing a deserved reputation as one of New York’s promising young vocalists.

As a recording artist/producer, Fleisher is equally as accomplished and wide-ranging. His albums have been heard on TV and in movies, including Dogtown, Temps, and The Man From Elysian Fields—for which he wrote, produced, and performed the title track “All I Require” and “Here We Are.” He also produced the first full-length recording from the legendary downtown duo Kiki & Herb, which appears to be a combination of Deborah Harry, Isaac Mizrahi, Molly Ringwald, Rufus Wainwright, and Alex Gifford of the Propellerheads. His first love, though, remains singing, as evidenced by his exemplary performance on Rather Big. The set is a potpourri of sweet, memorable material. Particularly strong are “The Limit’s the Sky” and “And I Require.” Do not miss the chance to catch him during the next few months, when he begins a short tour in promotion of the project.

For further information, contact Bridget Klapinski at the Karpel Group, 212-889-0300.

GETTING FUNKY: One of the more intriguing disc crosstalk to our desk in recent times is Changes by the Orlando, Fla., male trio Forte. Through the course of the set’s 14 songs, Eddie Rivera, Eric Lopez, and Pete Rodriguez effectively combine streetwise hip-hop, Latin, and R&B with old-school gospel flavors. It’s not a new concept, but it’s one that’s executed here in a manner that will undoubtedly connect with kids in a big way. Much of the material for Changes was written by Ivie John W. Stevenson and William D. McDowell, both of whom deserve kudos for keeping their messages strong without ever getting heavy-handed. Such songs as “Dry Your Eyes” and “Touch Your Heart” have what it takes to be popular among MTV’s Total Request Live legion of viewers. Of course, it doesn’t hurt that the trio have smoldering, videoogenic looks. The fact that they’re offering songs that strive to be uplifting and inspirational is a major bonus.

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higher
ground

by Deborah Evans Price

WHEN DOES FLY: Everyone in the Christian music industry is bracing themselves for the busiest week of the year. Gospel Music Week 2002—a week of showcases, seminars, and events—takes place April 21-25 at the Nashville Convention Center. As always, the week will conclude with the presentation of the annual Dove Awards. Hosted by Yolanda Adams and Kurt Warner, the April 25 awards show will be held at the Grand Ole Opry House and will feature performances by Steven Curtis Chapman, MercyMe, Delicious?, Point of Grace, TobyMac, Day 6, Jars of Clay, Nicole C. Mullen, Sara Groves, Shaun Groves, Joy Williams, and Rebecca St. James. There will air live on PAX TV, marking the first time the Dove Awards will be live on a national network.

"Our biggest challenge has always been trying to find a place that most of the people in the nation can see the show." CMA president Frank Breeden tells Higher Ground. "Because it's an award show, the awards are perishable news. [People have been able to] learn about it on the Internet before they saw it in past years. This is a major development for us.

In another first for the Doves, FamilyNet will televise the two-hour show live on April 25. The Dove Awards will be handed out. The pre-show will also feature backstage interviews and will direct viewers to PAX for the remainder of the Dove. According Music News interim president and PAX live broadcast, there will be seven additional airings: "Two will be on PAX late night and then four of them will be on FamilyNet and one on INSP. We've got the greatest chance for a really respectable audience number than we've ever had in the past.

One factor that has always been a strength for the Doves is the diversity of the nominees. This year's nominees include Sam's Family Band, the First Christian Church of Birmingham, and the first time in history, a band won in the alternative/rock category in 1998 for This Beautiful Mess. The band has been selected by students, R.E.X., has gone out, and long before it recorded the international hit "Kiss Me" for the Squint label.

Chris Rice was the Cinderella story in 1999, when he emerged from a savvy independent label Roc- ketown Records to beat out competition from the major labels (including his boss, Rocketown owner Michael W. Smith), taking home the male vocalist of the year trophy. "When you compare the awards to the Dove—and it does. Even in the nominating process, there are often surprises. This year's dark-horse categories are Natalie Grant and David Phelps, nominated in the female and male vocalist categories, respectively. Currently signed to Curb Records, Grant landed her nomination despite the fact that both her previous labels—Benson and In the Southern gospel album category whose eponymous solo disc is also up for inspirational album of the year, is best-known as one of Southern gospel's supergroup the Gaither Vocal Band, and Natalie has a long history of performing and being committed to her talent and her audience and fans. If anybody hears any Disciple, they're going to have their voice heard.

The Dove Awards are also where new artists to shine. Among this year's slate of nominees, Rocktown singer/songwriter Shaun Groves earned five nominations, including pop/contemporary song for "Welcome Home" from his debut album, Invitation to Eurodisco. In the Southern gospel category, Spring Hill newcomers Crossway score a nomination with its debut, No Distractions. Breeden says he was impressed when he first met the group at the National Quartet Convention. "I listened to the whole CD on the way back home," he recalls. "I'm not surprised they are nominated at all, because as much as anything, you have to make great music, but you also have to have great relationship abilities, and they do. I can't imagine that their personalities and their hard-working appeal didn't play some factor in them being honored with this nomination.

Navarre To Work Distribution

For Diamante

BY WES ALDRIDGE

NASHVILLE—California-based Diamante Media Group recently signed a long-term deal with Minnesota-based Navarre Corp. for handling Diamante's long-term general market distribution. The change came when Diamante's former retail distribution partner, Distribution North America (DNA), closed its doors. DNA is a subsidiary of Valley Media Group, which filed for Chapter 11 bankruptcy last year. In addition to 20 major labels, DNA was able to form an agreement with Navarre.

When asked to speculate on the success of the Navarre deal in comparison to the former agreement, Diamante president Bill C. Conine says, "Before the agreement, we had no complaint about the staff at DNA. I think they did a great job with our product. I would hope that Navarre would do as good a job or better." Conine, who has been a CEO of several business sidelines, has made him feel "some comfort level" during the transition out of Valley and DNA into Navarre.

"Momentum is building toward the general market, particularly for youth-oriented Christian styles of music," Conine explains. Diamante is leaning on the wide range of mainstream distribution outlets (e.g., Best Buy and Sam's Club) that Navarre offers to broaden its general market. At the same time, Conine is not trying to shun his Christian market distributors, because they are equally as instrumental in moving product as the larger, general market distributors.

In an effort to help the Christian community cross over acts as P.O.D. and Sixpence None the Richter have had albums distributed through Diamante Media Group companies. "The potential is great for Diamante in the general market," Conine says. "The general market is accustomed to marketing cutting-edge genres, such as rap and hardcore music—styles that Christian retailers have some difficulty understanding and supporting.

Diamante knows about welcoming cutting-edge genres. Conine points out, "When I first conceived of the Christian audio company to bring Christian gangster rap, Christian ska music, Christian rapcore music, and the first distributor to bring Christian punk rock.

Navarre and Diamante plan to ship Norman Hutchins' sophomore JDI Records release, Nobody But You, as one of the first under their new agreement. The album has been rescheduled for June 11, after a delay arising from Valley's financial difficulties.

In the Spirit

A LONG TIME COMING: For upward of two years, the gospel community has been hearing about the forthcoming bow of Woody Rock. A founding member of Baltimore-based R&B group Dru Hill, Rock set his career full-throttle on this music with the passing last year of his mother, who raised him in the church on a steady diet of gospel. Now, after a seemingly endless series of delays—including ironing out some legal clarifications with Dru Hill's label, Def Jam, regarding a previous commitment to the group's new solo artist's clearance for the CD—Rock's solo gospel debut, titled Soul Music, is finally here.

Ironically, Rock's co-founding and initial involvement with Dru Hill hinged on a promise he made to his mother that the group would sing religious music.

"We used to sing at a lot of different churches," Rock explains. "But, the way that we got our record deal is that they wanted us to an R&B group, so we switched to R&B. And we always said that when we got paid we'd like to switch back over to gospel. And I guess I got the calling before everyone else did." However, he will still fulfill his recording commitments to Dru Hill, who supported him both vocally and spiritually on the April 9 release. In the meantime, Gospel Center Records has been concentrating on building a gospel base for the singer.

Gospel Center CEO Vicki Mack-Lataille says, "For the last two years, we have been introducing him to the gospel marketplace in a number of ways and venues—including a college tour with fellow labelmate Natalie Wilson and S.O.P.H. Chorale, appearances at the Gospel Music Workshop of America, Gospel Music Assn. Week, the Bobby Jones Retreat, and a series of radio dates nationwide.

The question is: Will those efforts pay off? According to Mack-Lataille, early indications are promising. "We've been getting our radio play on such key stations as WGGI in Chicago and WWIN in Baltimore, and it's been getting new rotation on gospel radio," she says. "Gospel radio has embraced him, particularly with his remake of the Winans classic 'The Question.' They love that song, and the new couple, 'No Matter What'—a duet with Def Jam artist Cayce—is also being received very well, particularly on the urban side.

We've got some [radio] reports that they had 'reached their goals for initial pre-orders,' though she wouldn't disclose the numbers. Of course, the involvement of top-rank acts like the new supergroup the Gaither Trio, Fred Jenkins, Mary Mary, Men of Standard, and fellow Dru Hill members didn't hurt.

'Undoubtedly,' says Mack-Lataille, 'We told everyone all along not to do anything the way the record was originally thought a gospel album should be and not to shy away from anything, either,' says Rock, who also wrote or co-wrote six of the project's cuts.

From his remake of the classic 'The Question' (featuring the red-hot vocals of Men of Standard) to the heartfelt ballad 'No Matter What,' the punchy, Latin-flavored hip-hop of 'Believer,' the mid-tempo stylings of 'My Homey' featuring Dru Hill homies Sisqó, Jazz, and Nokio; and 'Good to Be Alive' featuring and written by gospel knockout duo Mary Mary, the project parallels Rock's spiritual sojourn.

'I give God the glory for everything that's happened in my life,' Rock says, "but people who don't know Him yet might have trouble with that whole concept. Since the success I've had in R&B validates me to the music industry, the success of the records I'm doing now, they'll be a very happy man. The bottom line is that it doesn't matter where you've been or what you've done: God can change and fix anybody's life. That's what I want people to hear and know, and that's what Soul Music is all about."

BRIEFLY: Commissioned, billed as one of the top gospel groups of our generation, reunited onstage last September at Detroit's Straight Chatting for way they only could be described as a sold-out crowd, and the result—the highly anticipated Commissioned Reunion Live double-CD—drops April 23. Verity Records will release an accompanying concert DVD-Video as well. . . Brent Jones and Holy Roller Entertainment celebrated the release of his highly anticipated solo album, Live in the Crossfire, with a sold-out CD-release concert in Los Angeles April 7. The disc officially streaked April 9.

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A ROUSE-ING BODY OF WORK: A billboard welcoming an experimental composer to town might be just about the last thing you’d expect to see alongside a rural highway in Louisiana, but that’s what greeted Mikel Rouse on Highway 20, just outside of Ruston. Community leaders, including the mayor, turned up to welcome Rouse, who will be collaborating in coming months with the North Central Louisiana Arts Council and local music students during a residency sponsored by Meet the Composer.

Ruston may be well off the beaten path for most avant-garde composers, but it doesn’t seem like a stretch at all for Rouse, who has spent the past 20 years forging unique artistic partnerships and blending disparate elements into a distinctive body of work. Born in 1957 in St. Louis, Rouse came to New York in 1978, where he participated in the flowering of the downtown arts scene. With his Broken Consort—a chamber ensemble that included keyboards, electric guitar, bass, woodwinds and percussion—he crafted music that drew upon Stravinsky, minimalism, and contemporary pop. Like many of his contemporaries, Rouse self-released his earliest recordings, which were acclaimed by local classical and pop critics alike.

Those early lessons in self-sufficiency served him well: After years of working with independent labels, Rouse once again has taken matters into his own hands. Two years ago he founded a new label, Exitmusic, and began to sell discs through his Web site, mikelrouse.com. Now, with a high-profile production of his audacious talk-show opera, Dennis Cleveland, coming up at New York’s Lincoln Center May 1-5, Rouse is readying a flurry of new recordings and reissues on Exitmusic. He has also signed with online distributor the Orchard to make his discs available through major e-commerce Web sites.

Rouse relaunched his label with a trio of releases, including a remastered rerelease of his moving, poetic, one-man opera Failing Kansas, based on Truman Capote’s In Cold Blood. The work marked a personal turning point for the composer.

“I wasn’t born in Europe; I don’t have all that 12-tone angst in my blood,” he explains. “I grew up in the South, and I listened to mostly rock music and jazz and a lot of country, because that’s what was there. I’d done pop music and I’d also done chamber music, but Failing Kansas was my first attempt at merging these things in an un-self-conscious way.

Listeners coming to Failing Kansas expecting flowing arias and other operatic conventions are in for a shock. Instead of singing, Rouse overloads his spoken voice in multiple layers, a technique he refers to as “counterpoetry.” He backs his unaffected delivery with surging, deceptively complex rhythms. Rouse continued to expand the style in his two subsequent operas, Dennis Cleveland and The End of Cinematics.

Rouse eventually realized that his counterpoetry was not so far removed from rap. Accordingly, the songs on a new recording, Camera-World, move to a decidedly contemporary beat. “My music is obviously denser [than rap] and more structured in terms of the counterpoint, but it’s still an oral tradition,” Rouse says. “I dived into hip-hop and dreamed people like Slick Rick and all this stuff that is just masterfully done. Camera-World is an homage to that.”

Most ambitious of all is Rouse’s third Exitmusic release, a DVD all to digital format digital film, Failing Kansas, a haunting, occasionally embittered series of glimpses into the lives of five New Yorkers left behind during the economic boom of the ‘90s. Still, it’s just the tip of the iceberg. Later this year, he plans to release a two-CD anthology of his early works and another new album, Test Tone. Next year, he intends to issue a remastered version of Dennis Cleveland (originally issued on New World in 1996) and a recording of The End of Cinematics.

“A lot of things [like] distribution through online services weren’t really happening yet when I started Exitmusic,” Rouse says. “I may have been doing it just a little bit too fast! But I’ve been very lucky—over a 20-year recording career, I’ve actually retained the rights to my masters. I’ve been slowly, painstakingly doing a conversion process to transfer it all to digital, and I intend to rerelease all of it.”
and therefore

NASHVILLE

as

BY RAY WADDELL

NASHVILLE—A blue-collar touring ethic keeps Rusted Root in front of fans and therefore not dependent on a new record for a boost in profile.

And when a new record does come, as Rusted Root’s Welcome to My Party (Island) did April 9, the touring tail wags the record dog, rather than vice versa. The band began a lengthy tour April 5 at Washington College in Chestertown, Md.

“This is a perfect example of how, if you do it the old-fashioned way, you have fans, and if you don’t, you have records,” says John Scher, Rusted Root’s manager at Metropolitan Management.

“Even when they haven’t had a record out in three-and-a-half years, they still draw over 3,000 fans a night in most markets.”

Rusted Root’s connection with fans in a live setting is not lost on its label, which banks on the impact of touring to boost record sales. “We actually scheduled the album’s release in conjunction with the beginning of the tour,” says Annie Balliro, product manager at Island.

“We understand that touring is an integral part of Rusted Root’s success, and we want to capitalize on every opportunity possible to set up the platform for this product.”

Indeed, the road jump-started Rusted Root’s career from the Pittsburgh-based band’s earliest days. At shows during the early 1990s, it sold 30,000 copies of its first self-released CD, Cruel Sun, which led to the band’s signing with Mercury Records and the release of When I Wake in 1994. Creative Artists Agency (CAA) has booked Rusted Root for more than nine years.

“We are there for most of their career, and we’re as bullish about them today as we were nine years ago,” says Mitch Rose, the band’s responsible agent at CAA. “If record sales and radio can help carry us, Rusted Root will be a much bigger band.”

Rusted Root frontman/guitarist Michael Glabicki agrees that touring has been instrumental in the band’s success, particularly in “smaller rooms where we can really blow [fans] away.”

Then fans go out and spread the word-of-mouth about the show, which to me is a more effective way to market ourselves.”

NEW PARTY

Rusted Root’s new album is a sort of wider, more cohesive project, with more-structured songs that may help garner increased attention from radio than past efforts have managed. Produced by Bill Bottrell, the record still features the complex, polyrhythmic music for which the band has become known, but it also has more airplay-friendly cuts. Additionally, Welcome to My Party is notable for the return to the band of vocalist/songwriter/guitarist Jenn Wertz, who left in 1994.

“There was a conscious effort on our part not only to have a great band but to bring the songs to the forefront,” Glabicki says. Response to the new songs that have been played live so far has been tremendous,” he adds.

Glabicki believes that some time off the road actually helped the album. “We took a year-and-a-half off prior to making the record, and I just sat and wrote without writing for any particular reason. The whole run of ‘hurry up and make a record, then go out and tour’ had become so taxing. Me being the main songwriter, I didn’t have time to reinvent what I was trying to say. And not only did I have more time to write music [for the new album], Liz [Berlin] and Jenn had both been working on different sides and different kinds of music, and they brought that to the band, as well.”

While Rusted Root has a devoted following, Glabicki does not compare the record to fans of bands like the Wide, Spandei Panic or Phish that spend long stretches of time and distance following their favorite band from town to town. “Our fans are definitely not like the Phish-heads. We might get five or six traveling together. But then, we’re not really a ‘jam band.’ If we are a jam band, we really suck at it.”

JOINING THE CIRCUS

Balliro says the label will complement the tour with special banners and merchandise booths promoting the new record. “We also made the Promotional Marketing Material and we’re helping spread the word. The CD itself features interactive components that steer fans to a special Web site with tour and band photos and information.”

The band’s spring route is a mixture of clubs, colleges, ballrooms, and some festivals. The summer leg is being finalized, but, Rose says, “we play the right venue for the right spot.”

He adds that there are plans for Rusted Root to tour for at least most of the next 12 months.

Early returns on the spring leg are very positive. Rusted Root sold out an April 11 show at Washington, D.C.’s 9:30 Club in advance. “I book them because they sell out,” says Seth Hurwitz, club owner/promoter. “It’s nice to see they’ve hung in there, and they still do great business.”

Eagles Ballroom in Milwaukee has Rusted Root coming in for the fourth consecutive year May 3. “They always sell out my room,” says Leslie West, talent buyer for the 3,500-capacity venue. “I’d like to take credit for it and say it’s because I’m such a great promoter, but they pretty much sell themselves.”

He adds that they’ve located right next to Marquette University, and Rusted Root has a strong college following. “We book them, people will come.”

In addition to Glabicki, Berlin (vocals/guitar) and Wertz, Rusted Root is made up of Jim Donovan (drums/vocals), Patrick Norman (bass), and John Buyack (lead guitar/flute), along with touring/live/artist/percussionist John McDowell.
BUSINESS AS USUAL: Tim Ryan, manager of the Arrowhead Pond of Anaheim in California for Covanta Energy, says that it's business as usual at the arena, despite the fact that Covanta filed for Chapter 11 bankruptcy protection April 1. Covanta has a contract with the city of Anaheim that extends for another 21½ years and leaves Covanta responsible for some of the financing of the facility and 100% of the management. He says, "There is not one bit of change in our everyday operations." Ditto for the Corel Centre in Ottawa, where Tim Conroy, director of facilities and services, says there will not be any operational changes now or in the foreseeable future. Covanta has a 30-year management contract on that venue that began under the Ogden Entertainment label in 1996. The arena is privately owned by Palladium. In fact, Conroy is looking at a busy spring, with the Dave Matthews Band April 30 and the Woody Blues April 17. None of the spring leases have called with concerns about bankruptcy. "It's not even a blip on the radar screen," he says.

Ryan has just finished a sold-out Crosby, Stills, Nash & Young concert and has Paul McCartney May 5, Alan Jackson July 23, and Vincente and Alejandro Fernandez with Juan Gabriel coming up. In the theater setup, he's done Steven Curtis Chapman and has a charity event with Sugar Ray May 11. He says, "Concert bookings are ahead of last year." Covanta sold its other live entertainment holding, an interest in Metropolitan Entertainment Group, to Mitch Slater (Billboard, March 30).

SOLID AS ROCK: The per cap on food and drink for a Kid Rock date at Alltel Arena in North Little Rock, Ark., was $6.80 from 10,600 attending. The merchandise per cap was $10.02.

Despite having been there only one year prior, Kid Rock was still a strong draw. Building manager Michael Marion attributes that in part to the ticket price, which was a reasonable $29. "The ticket price didn't change, and it was a Clear Channel tour," Marion says. "Kid Rock is a tremendous draw here, and the price was right." The production includes an Airstream trailer, a clothesline of clothes, and hubcaps onstage.

GOLDEN COMBINATION: SMG CEO Wes Welksley announced that SMG Sports and Entertainment and Goldenvoice Entertainment have joined forces to promote and book the Grove of Anaheim (formerly the Sun Theater). SMG director of entertainment Mark Perlth says the goal is to be "very competitive in the alternative music scene there for the community." Goldenvoice co-president Rick Van Santen adds that the Grove is "very similar to the Palladium in Los Angeles and will complement our other venue in southern California." The Grove of Anaheim has four seating configurations, ranging from 500 to 2,200 in capacity.

HOME SWEET HOME: Jim Walczak is back in Wisconsin, his home state. A 22-year veteran of the business, Walczak joined the Fox Cities Performing Arts Center in Appleton April 1 as director of operations. Building director Kirk Netzer says the 2,055-seat venue will open Nov. 24 with a private party featuring Tony Bennett in the evening show and a former University of Southern California. The Grove of Anaheim has four seating configurations, ranging from 500 to 2,200 in capacity.

Before joining Fox Cities—so named for the cities along the Fox River—Walczak was at the Rushmore Plaza Civic Center in Rapid City, S.D.

MORE NEW JOBS: William Blaziek is the new GM of the El Paso Convention and Visitors Bureau, as well as the El Paso Convention and Performing Arts Center. Kathleen Turner has been named GM of the Cultural Center of New Orleans for SMG. The center includes the 6,617-seat Morris F.X. Jeff Municipal Auditorium and the 2,317-seat Mahalia Jackson Theatre of the Performing Arts. She had been GM of the Richmond Coliseum in Richmond, Va. Rosser International will design a multi-purpose amphitheater/stadium in Roanoke, Va. Construction on the $16 million venue begins next February. It is to seat 15,000 for concerts.
REVIEWs & PREviews

ALBUMs
Edited by Michael Paelotta

POP

► MOTH
Provisions, Fiction & Gar
PRODUCER: Sean Beavan
Virgin 11892
Moth is a nice rock band. They're not dirty, they're not too rough. They're the kind of ever-smiling party band you might see crankin' out tunes under rays of sunshine on shows like MTV's Spring Break. They're aggressive. But they won't hurt you. They're nice—even when they're kinda angry. Not that there's anything wrong with that. When they're on-point (which is fairly often), Moth delivers perfectly crafted, pop-inflected anthems. Cases in point: the single "I See Sound," which is win-
ningly fused at rock radio, and the equally infectious "Hearing Things" and "Thinkin' Please." There are cens-
antly angry-young-man outfits that would be wise to take a lesson from frontman/tunsmith Brad Stenz. He knows how to write and deliver a song. So there are moments when you wish for just a tiny bit of dirt, or just a little bit of edge. Ultimately, such ele-
ments would make Moth that much more compelling.— LF

★ LUNA
Motel
PRODUCERS: Luna, Gene Holder
Jet Set TWA 045
Can indie-alt-rockers maintain a sense of unpolished realism while making music that's widely accessible and even achingly beautiful? Yes—and Luna (again) offers proof with this entranc-
ing mix of laid-back melodies. Singer/lyricist/Dean Wareham may not have the clearest pitch or the widest range, but his gentle, understated delivery is powerfully seductive and his lyrics remain startlingly original. Ethereal gui-
tars and languid percussion help create a hypnotic, dreamy effect, expertly illustrated on the stunning opener "Loveadust." Romantica never gets drowsy, though, thanks to quick bursts of energy from lively numbers like "Black Postcards." By making an album that's utterly listenable without sacrificing its integrity, Luna provides the season's greatest guilty pleasure—without the guilt.— WH

★ THE APEX THEORY
Topsy-Turvy
PRODUCER: Don Gilmore
DreamWorks 13884
This debut effort from rock act the Apex Theory deserves multiple listenings, for its unique blend of intelligent lyrics and hard-hitting guitars and drums gets better with each spin. Themes of inde-
pendence and introspection abound, as do interesting synthesizer riffs and forceful vocal deliveries. It's a challenge to forget the chorus of "Music Shirkers," a tirade against the power of money, and of the dynamic first single, "Shish... (Hope, Diggie)." Slower tracks like "Come Forth," an everyman's tale of relationship woes, are equally memo-
ral. The Los Angeles-based quintet combines a mix of Mediterranean and rock musical influences through-out, most notably on "That's All," with its slightly dissonant aural mix. Apos-
sibly, another highlight, captures the slightly sinister quality of being afraid of accountability.— JP

VITAL REISSUES

FOLK BLUES

Folk Blues
REISSUE PRODUCER: Andy Mckaye
ORIGINAL PRODUCERS: Leonard and All Chess
Chess/MCA 088-112-822

HOWLIN' WOLF
The Real Folk Blues/More Real Folk Blues
REISSUE PRODUCER: Andy Mckaye
ORIGINAL PRODUCERS: Sam Phillips, Leland and All Chess
Chess/MCA 088-112-822

SUNNY BOY WILLIAMSON
The Real Folk Blues/More Real Folk Blues
REISSUE PRODUCER: Andy Mckaye
ORIGINAL PRODUCERS: Sam Phillips, Leland and All Chess
Chess/MCA 088-112-822

MUDDY WATERS
The Real Folk Blues/More Real Folk Blues
REISSUE PRODUCER: Andy Mckaye
ORIGINAL PRODUCERS: Leonard and All Chess
Chess/MCA 088-112-822

SHERRY CROW
C'mon, C'mon
PRODUCERS: Sheryl Crow, Jeff Trott
A&M 11930
Trends, be damned! Crow closes a four-year gap between albums with a set that bravely (and wisely) leaves the tail-chasing and kiddie-
baiting to others. Instead, she offers a masterfully crafted collection that warmly recalls the era of album-
 driven FM rock radio. Although Crow surrounds herself with an army of glittery guests (including Lenny Kravitz, Steve Nicks, and Don Henley), she never loses control of the proceedings—nor does she play her facf friends like bells and whistles. Rather, they quietly enhance the tune at hand. And Crow proves here that her skills as a song-
writer have matured quite nicely. On rockers like the single-worthy "Steve McQueen," she's assured and aggres-
sive without becoming unnecessarily caustic, while gentle moments like "Safe & Sound" are sensitive without being overly sentimental. A most welcome return from one of rock's most valuable players.— LF

RUSTED ROOT
Welcome to My Party
PRODUCER: Bill Bottrell
Island 314 586 776
Like each of Rusted Root's previous four albums, Welcome to My Party is lopsided, containing a few really great songs and a handful of nice moments spread over twice as many tracks, and a couple rather forgettable tunes. This time around, the rousing title track, the arena-worthy "Why Cry," and "Blue Dia-
monds," a lovely, cinematic ballad, prove to be the gems. The 7th-side offset "Unison?" and "People of My Village"—which slyly melds Deadhead and dancefloor sonics—emerge as run-
der-up. Producer Bill Bottrell's (Sheryl Crow, Tom Petty) return is cer-
tainly felt, as is the return of vocalist Jenn Wertz. But, ultimately, Welcome proves unsatisfying. Ever since its sunny 1994 single, "Send Me On My Way," broke things open for the hard-
touring Pittsburgh act, Rusted Root seems only to have been making a career-defining album. While Welcome clearly isn't it—merely teasing fans in the same way as 1996's Re-
mastered—it's a solid piece of work and an exciting reunion with Bottrell (especially after 1998's disappointing self-titled effort) with the group. Yet, it seems like the songs just weren't there here. There's hope for more gems next time.— WF

THE BRAXTON BROTHERS
Both Sides
PRODUCERS: the Braxton Brothers
Peak PKD-8507
After two albums with Windham Hill, the Braxton Brothers—bassist Nelson and saxophonist Wayne—are staples on the smooth jazz/new adult contempo-
ray front. Now with a new label, the twins have decided to shake things up a bit. Having opened for the likes of the Whispers, Eric Benet, and Trena Marie, the duo is now eyeing the mainstream urban market. This third album fuses both sides of the Braxton's musical personalities—smooth jazz and neo-soul. The result is a pleasing mix of instrumentals—flavored with the brothers' signature style of lush melodies and spirited bass—and ur-
bazonied vocal tracks featuring refresh-
(Continued on next page)
**DANCE/ELECTRONIC**

NICO J. MCCLOUD  
**So What?**  
**PRODUCER:** Lou Pace  
24/7 Records/Artemis 872470

The South African-born, Florida-residing Saxoness tells a tale of love and survival in his debut single. The track is a fine vehicle for McCloud, whose rhythmic prowess has been honing his skills since the mid-’80s, when her pop-dance single, “Don’t You Want My Love,” exploded on dancefloors around the globe. These days, she’s touring the country in support of her new single, the incredibly strong, crossover-hit “One Good Reason,” which is receiving much love and support from radio stations like WKTU New York. The track is a fine vehicle for McCcloud, whose pow-erhouse vocals take a cross between the Diana Ross and Whitney Houston.

Those that can get enough of the energetic vibe of “One Good Reason” will find much to sink their teeth into here, particularly infectious tracks like “This House Is Not a Home,” “Search Me,” and the driven “Tell Me Where It Hurts.” Elsewhere, McCcloud handles midtempo pop (the Britney Spears-like “Love Yourself” (Your Hands Off My Man),) ballads ("Lessons of Love"), and even Latin freestyle (“Why Should I”). A totally abysmal reworking of “Don’t You Want My Love” closes the album, this mistep aside, So What? will surely satisfy many in the dance-pop world.

**COUNTRY**

STEVE AZAR  
**Wallin’ on Joe**  
**PRODUCER:** Rale Van Hoy  
Mercury 179609

On his Mercury debut, Steve Azar pays his delta roots and inspired songwriting instincts a potent mixture, without sacrificing his musical integrity—eventhough minimal pop sensibilities sneek into the mix in an effort to maximize appeal at country radio, which seems to crave the poppy stuff.

A perfect example is debut single “I Don’t Have to Be Me (Till Monday),” which boasts a nice workday lyric and some nice slide guitar work on an appealing singalong chorus. Similarly, the artist has a knack for punchy songs with crisp instrumentation tailor-made to McCcloud’s vocal style. In “My Heart Wants to Run,” even as the song seems to come across as the song’s own distinct—hearing—universe. As if to stake his claim over his own material, Marco ends the disc with an evocative, heartfelt ballad: “So What?” and the symphonic “Better Than Nothing.” —GM

**LATIN**

GIAN MARCO  
**A Tiempo**  
**PRODUCERS:** Emilio Estefan Jr., Gian Marco  
Crescent Moon Records 2 501205

On his U.S. debut album (following indie releases in his native Peru), Gian Marco emerges as a surprisingly strong and mature songwriter, which is no surprise given his trajectory as a songcraftsman for people like Emmanuel and Marc Anthony. What is more surprising is his aptitude as a performer, as he navigates a roster of songs that range from intensely intimate (“Lamento”) to decidedly upbeat (“Volvere”). Marco has a versatile, plausible voice, with broad vocal range. This gives further appeal to a roster of mostly romantic songs that are both catchy and poignant. Although the initial “Se Me Olvidé” comes across as over-produced, the album then settles into a more organic and comfortable pace, with each song’s own distinct—and appealing—universe. As if to stake his claim over his own material, Marco ends the disc with “Divertirme Vivo,” a song that was written for Marco by Mexican singer Emmanuel. In this acoustic version (guitar and violin), Marco underscores the strength of his songs and his interpretation of them. —LC

**BLUES**

OTIS TAYLOR  
**Respect The Dead**  
**PRODUCER:** Kenny Passarelli  
Northbendbeats 0009

Taylor follows the release of his superb, Hardly Award-nominated album White African with an equally compelling record that is, unfailingly, a galvanizing listening experience. One of Taylor’s most appealing traits is the intensity he brings to his music. He’s deep in his blues, both as a writer and as a performer, and his level of engagement in his material is spellbinding. Respect The Dead opens with the ringing banjo licks of “Ten Million Slaves” and develops a driving tempo that carries into “Hands on Your Stomach,” propelling the listener into Taylor’s darkly-colored, compulsive, groove. Taylor’s magic reaches its apex with “Shaker Women” and “Black Witch;” the latter being one of the most haunting (and haunted) blues songs tracked by anyone in recent memory. Taylor’s talent is this and this is easily one of the most important blues albums of 2002. Distributed by Big Daddy. —PPV

**CLASSICAL**

KURT WELL: From Berlin to Broadway  
**City Brass Quintet**  
**PRODUCER:** Michael Schulze  
Chandos 9924

Most classical record buyers wouldn’t be tempted by a brass-band album of German cabaret and Broadway tunes—but they should think twice about that. This collection of Kurt Well songs arranged for brass choir brims with charm and musicality, in terms of both Well’s timeless melodies and the warm, surprisingly flexible sonorities produced by the City Center Brass Quinet. Founded in 1985 in Philadephia, this versatile group performs trumpet Anthony Di Lorenzo’s suite from the Threepenny Opera, plus sets of songs from Wells’ European and American periods. Even if it’s the anguished Threepenny Suite and European songs that bend most naturally to this unemployment, everything here is played and recorded wonderfully.

Rather than bleating through this material, the Center City musicians will have you whistling “Mack the Knife” and “Surabaya Johnny” nearly as readily as Lotte Lenya and Louis Armstrong. Distributed in the U.S. by Koch International. —BB

**NEW AGE**

GEORGE WINSTON  
**Winter Into Spring 20th Anniversary Edition**  
**PRODUCER:** George Winston, Will Ackerman  
Windham Hill 07934-11637

Twenty years since its original release as the follow-up to Winston’s 1980 landmark solo piano debut Autumn, his Winter Into Spring still serves as the ideal soundtrack to the seasonal changes alluded to in its title. Winston’s skill in channeling these themes into his playing are on full display here, as the sparse, repetitive “January” gives way to the churning, aggressive “February Stars.” Compared with the double-digit running times and melancholy moods of Autumn, this is a mellower, more reflective, “Exuberance” and the exuberant “Blossom/Meadow” reveal the sunny side of Winston’s musical disposition. “Spring” is the less influenced “Rain” finds more of a middle ground, the sonic equivalent of a light shower suddenly bursting into a thunderstorm. This edition also includes the previously unreleased ("Love Echoes in the Pine Hills") and sheet music for “Reflection.” —JC

**BRUTE**

Nine High a Pallet  
**PRODUCER:** Scott Stuckey  
Velocette 89934 30062

Hardcore fans of the ever-quietly, wholly unbathed Southern singer/songwriter Vic Chesnutt definitely seem to be getting more out of Brute—his career-long tour with Widespread Panic—than the majority of the popular band. There’s the obvious: On Nine High a Pallet, the act’s 1995 debut (redelivered as an enhanced disc this month), and on its sophomore effort, the just-issued Co-Balt, Chesnutt serves as bandleader and frontman, singing on—and writing almost—every song. Less apparent is the sense that Widespread (a fellow product of Athens, Ga.) seems to be nudging paraplegic Chesnutt out of his shell, getting him to kick it up a notch. As a result, such Nine High songs as the hilarious “Good Morning, Mr. Hard On,” “Westport Ferry,” and “Blighty,” and, quite honest, about two-thirds of the Co-Balt cuts compile much of the best Chesnutt has done in recent years. Chesnutt issuing a handful of rather disappointing albums since Nine High’s single release, it’s nice to feel his salient return, especially when listen-

ing to his impassioned vocals on such tracks as “Expiration Day” and “Adrienne.”

“Good Morning” (which is accompanies on the reissue with an equally as priceless video that shows Chesnutt in bed with, licking, and even humming, a Lix Starch poster) and “Westport Ferry,” Nine High probably boasts Brute’s best singles so far. But Co-Balt is, unquestionably, the more consistent of the two offerings; however, due to the consistent style, the album jumps from exciting electric moments (“You Got Me Wrong”), one of the few Brute tracks on which Widespread vocalist John Bell’s voice is actually distinguishable to pedal steel-faced folk songs (“Expiration Day,” which is just a good folk song as Chesnutt has ever penned). —WO

**GOSPEL**

WOODY ROCK

**Soul Music**

**PRODUCERS:** Various

Founding Dru Hill member Woody Rock makes a noteworthy gospel debut with Soul Music. And even with a long list of producers and just about every Rock’s formidable presence—as both singer and songwriter—remain front and center, the focus is solely on Woody Rock’s dedication in his homage to "My Homey," a punchy R&B ballad with all the earmarks of a major radio hit. "Everybody" is daren’t-listen dance hop, with a hard-hitting rap by the guesting Gospel Gangstaz. More’s Men of Seville Rock join Rock for the silky smooth "The Quest Is," while R&B chart-toppers Mary Mary lend a hand on the liltling, Latin-flavored, and crossovers-ready "Good to Be Home." Woody Rock’s solely dedicated in both gospel and R&B, Rock stands to join Kirk Franklin as another of gospel’s Renaissance men. —GE
SINGLES

POP

FIVE FOR FIGHTING: Easy Tonight (3:31)
PRODUCER: Gregg Wattenberg
WRITERS: J. David Rupp
PUBLISHER: EMI Blackwood Music/Five for Fighting Music, BMI
Acura/Wolfram 56727 (CD promo)

Meredith Brooks: Shine (3:21)
PRODUCERS: Meredith Brooks, David Darling
WRITERS: M. Brooks, D. Darling, S. Peiken
PUBLISHERS: EMI Virgin/Loud and Stupid/ShelbySongs/Peers Music, BMI
Gold Circle 59019 (CD promo)

THALLA: Tu Y Yo (3:14)
PRODUCER: Estefano
WRITERS: L. Estefano, M. Estefano, J. Reyes
EMI Mexico 53961 (CD promo)

R&B

THE HAMPTONS: My Jacket (3:55)
PRODUCER: J-Dub
WRITERS: J. Jackson, J. Butler, B. Bush
PUBLISHERS: Dub's World Music/Blazilicious Music/Black Fountain Music,ASCAP
Blackground (CD promo)

It's been a hot second since R&B music has had a true boy band, or at least one with a true band of its own. The Jackson 5 are no more, and the Boys all made young girls and boys alike swoon with their sweet harmonies and boy-next-door appeal. Blackground's newest act, the Hampton's, looks to follow in the footsteps of those acts with lead single "My Jacket." The squeaky-clean band provides the world with a proper introduction to the brotherly trio of Contrell, Chris, and Marvin. With Chris on lead, "My Jacket" works largely because of its innocence—something missing from most mainstream R&B songs these days. It will be interesting to see if R&B radio will pick up "Jacket." It may be difficult to position among the overcrowded posturing and bump'n'grind anthems. However, the recent success of fellow teen/teen acts, like Brown Eyed Girls and 2Bk, may prove otherwise.—R.D.

COUNTRY

MCBRIDE & THE RIDE: Anything That Touches You (9:46)

PRODUCERS: McBride & the Ride, Matt Rollings
WRITERS: S. Bogard, M. Green, T. McBride

NEW & NOTEWORTHY

TINA NOVAK: Been Around the World (4:13)

PRODUCER: Night "Skrap" Reynolds, Kevin "She'spere" Briggs
WRITERS: D. Reynolds, H. Shumpert
PUBLISHERS: A.D. Publishing/Combustion Music/Sony/ATV LLC/Hope

Shumpert Publishing, ASCAP
Spere Records/Arista 7700 (CD promo)

Arista hasn't made a lot of noise lately outside of the R&B arena—aside from the platinum-plus Pink—but the winds just might change with the promising debut of "Been Around the World" from Tina Novak. With master producer and Grammy Award-winning songwriter Kevin "She'spere" Briggs at the controls (a joint venture between Arista and his Spere Records), the 23-year-old former Florida beauty queen gets the full treatment on her independent debut album, Been Around the World, an exceptional blend of R&B-flavored summer fare. The title track is a saucy modern pop groove, featuring a steady, sawing rhythm track, a saucy, one-listen hook, and, unlike so many of today's budding pop/R&B princesses, this girl can sing like she means it to get in your business. Roll down the windows and get to know Tina Novak, an artist primed for the spotlight. The promo single also features a slightly funkier remix with the aid of rapper Missy Elliott.—C.T.

R&B

THE HAMPTONS: My Jacket (3:55)

THALLA: Tu Y Yo (3:14)

SUGGESTED READING

"Superman Is Aware"

PRODUCER: John Ondrasik

WRITERS: Eric Aiese, Dan Campbell, Meredith Brooks

FOR MORE DETAILS, see "SUGGESTED READING" at www.americanradiohistory.com.
At first glance, it might appear that the only thing the Goo Goo Dolls and Metallica have in common is multi-platinum success. But, in actuality, both bands’ paths to success originated from the same spot: Metal Blade Records.

Founded 20 years ago by Brian Slagel, Metal Blade has evolved from a locally-focused hobby into an international hard-rock heavyweight. Its 24 employees, divided between offices in Simi Valley, Calif., and Falach, Germany, oversee a roster of nearly 50 artists and an annual sales volume ranging from 6 million to 9 million albums worldwide.

The label has always had one purpose: to let the artist have creative freedom," says Metal Blade president Mike Falach, who joined the label in 1987. "The focus of everything we do is to find cutting-edge artists, [let them] present their art in a way they want to and help develop their sound."

THE METAL MASSACRE BEGINS

In 1982, Slagel was a college student, an employee of a Los Angeles record store and an aspiring journalist who had recently launched a Metal Blade fanzine, The New Heavy Metal Revue. An enthusiast of Iron Maiden, Saxon and of the other New Wave of British Heavy Metal (NWOBHM) groups, he noticed that rock bands with a decidedly European influence began to proliferate around Southern California. Inspired by popular NWOBHM compilations, such as Metal for Muthas, Slagel approached several local bands about contributing to an anthology he envisioned as a showcase of the best metal Los Angeles had to offer. "I went to the distributors I knew from ordering all the stuff at the [record] store," he remembers. "I said, 'If I put together this L.A. heavy-metal compilation, would you guys buy it?' They said, 'Sure.'"

One track featured on what was eventually titled Metal Massacre was contributed by a then-unknown Metallica. The band featured a rookie drummer, Lars Ulrich, whom Slagel initially met at a Michael Schenker concert in Reseda, Calif. "He and James [Hetfield] had been jamming, but nothing was really going on yet," says Slagel. "One day, Lars called me up and said, 'If I put together a band, can I be on your album?'"

With money borrowed from friends and family, Slagel pressed 5,000 copies of Metal Massacre, the first release under the Metal Blade banner. At first, he envisioned it as a companion to his fanzine. But it sold out almost immediately, and the distributors were pleased. "One said, 'If you can bring us records, we'll pay for all the manufacturing and distribution,'" Slagel says. "That's how this record label started."

Metal Blade’s next releases—albums by Bitch and Warlord, along with Metal Massacre II—also sold respectably. "Once I put out a couple of records, I was like, 'This might turn into something,'" Slagel says. "I finally had to go to my mom—it was one of the scariest conversations I'd ever had—and say, 'I want to quit college and see where this thing goes.' We had a little shed-room in the back of our house, attached to the garage. I had no money at all, so I made that into a makeshift office and ran the label from there for almost three years." Warlord drummer Mark Zonder—also a member of Metal Blade mainstay Fates Warning—says Slagel offered heavy bands an outlet that was otherwise nonexistent. "At that time, there were no other labels around doing that kind of music," says Zonder. "Major labels weren’t signing [metal] bands, and even a lot of independents weren’t. Metal Blade definitely gave a home to those bands, and Brian took a lot of risks on a lot of things, and you’ve got to take your hat off to that."

SEMINAL ACTS, MAJORS’ HITS

The third installment of the Metal Massacre series included the first release of another then-unknown group: Slayer. "Bitch played a gig in Anaheim, and Slayer opened for them," Slagel says. "They were incredible. I never really seen anything that heavy going on in L.A. I went backstage and said, 'I'm doing these Metal Massacre albums, and I'd love to have you on one.'"

Slagel downplays the notion of "discovering" such seminal metal acts. "I was the only guy doing anything at that time," he says. "There were no A&R people, and nobody from the labels had any clue about metal. It was this little scene that was exploding in L.A., and I was lucky to be at the right place at the right time."

In 1985, Slagel moved out of the garage and hired Metal Blade’s first official employees. That same year, the label struck a distribution deal with Enigma, which, in turn, was aligned with Capitol. "We were a small, independent label, and that’s what we wanted to be," Slagel says. "But we would find the bands, we would develop them, and then the majors would swoop in."

Continued on page 28
We thought it would be nice if we could ally ourselves with a major label and continue to work with the bands. But Enigma went bankrupt a few years later, and Slagel believed Metal Blade needed better distribution and a direct alignment with a major label—soon inked a pact with Warner Bros. Records. "They had such a great history of being an artist's label," he says. "It seemed like a really great place for us to be." During the Warner years, Metal Blade laid the groundwork for what remains its biggest-selling act to date. The Goo Goo Dolls, a young, Buffalo, N.Y.-based punk/metal trio that signed to the label in 1987, eventually broke through eight years later with A Boy Named Goo. Slagel remembers the band's formative years. "They were on this tiny label and wanted to get better distribution, so I got the CD, thought it was great, called their manager and said, 'Let's do a deal.' They wrote—and still do write—great songs."

**SEARCHING FOR FREE REIGN**

Warner Bros. was purchased by Time, Inc. in 1989, and, three years later, the resulting conglomerate began to feel the heat generated by Time's formidable "Cop Killer." "The 'I-love-the-90s' thing came up, and then there was nobody who had to decide if the lyrics were OK for Time Warner, Inc.," Slagel says. Metal Blade's first release following the controversy was scheduled to be a new album by shock-rocker GWAR, a band rarely at a loss for four-letter words. "One thing I really love about being an independent is that we have always given the artists free reign to do whatever they want," Slagel says. "I'm not going to go back and tell the band what they can and cannot say." GWAR's Dave Brockie, aka Oderus Urungus, is grateful Metal Blade allowed the artist to come first. "It gave us a feeling of integrity that we stuck to our guns," he says. Hoping to avoid artistic compromise, Metal Blade parted ways with Time Warner and left the Goo Goo Dolls behind. "At that point, they were just about to break, and their staff and our staff had spent so much time and effort on it that we wanted them to stay there," Slagel says. After a brief alignment with Priority, the label soon came full circle by entering into a new deal with independent distributor R.E.D. "At Warner Bros., we learned so much about setting up records and how to market them, but it was a little refreshing to be back working with independent people," Slagel says. "I love the freedom we have here, because we can pretty much do whatever we want. That freedom is an awesome thing for the bands, too, [because] you don't have people hovering over them, telling them what they can and can't do."**DEDICATION EQUALS STABILITY**

Twenty years after Metal Massacre, Metal Blade Records—which will commemorate its anniversary with a nine-CD boxed set later this year—now has a diverse roster that ranges from the refined power of Armored Saint to the challenging pop of Spock's Beard to the uncompromising fury of the Crown. The label also hosts titles from the Radiant, Magic Circle and Prophetic imprints. Slagel—who runs Metal Blade's CEO to this day—and Faley have now worked together for 35 years, and senior VP/GM Tracy Vera has been with the label nearly as long. Faley credits Metal Blade's longevity, in part, to this stability. "You want the hierarchy within your company to be consistent, because you want to have that continuity going all the way through to your artists," he says. "If I'm an artist, I've got to know the people behind me are as dedicated to the process as I am." And dedication is one thing Metal Blade will never lack, Faley says. "When you're able to help artists get their music out, and it touches somebody and makes a difference, that's what it's all about."
CELEBRATING 20 YEARS OF EARTH SHATTERING HEAVY METAL

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Phoenix called Vehemence, and a really cool grindcore-type band from San Diego called Cattle Decapitation. It's all real underground stuff, but they're really good bands—all young kids, 18 to 22 years old. It's the next generation of really heavy underground stuff.

What are good underground sales for death-metal albums these days?
Bands like Cannibal Corpse and Six Feet Under do 50,000 or 60,000 copies in the U.S., which is pretty good. Some of the up-and-comers are starting to do 10,000, 15,000, even 20,000, and getting into that range where they could get up to doing more than 50,000 units.

Didn't Six Feet Under hit 100,000 at one point?
Maximum Violence is almost at 100,000 units. They did a lot of touring, and that was before the MP3/CD-R craze.

Many of your biggest bands are cult bands like Six Feet Under and GWAR. And Cannibal Corpse has generated some controversy in foreign countries, not to mention Florida. Do you think death metal could come back again and be the next wave of shock rock?
Absolutely. I think that's where things are going now. The first week SoundScan of the new Cannibal Corpse record [Gore Obsessed] was huge (5,000 units). The amount of downloads that we're getting off of the Web site is huge. It seems that there's this big renewed interest in death metal, especially because the Crown, in Flames and even a [black metal] band like Dimmu Borgir are part of the same scene.

With the fact that majors are swallowing up so many companies, do you find it harder to be an independent label today?
I don't think that it's the majors swallowing things up that makes it harder being an independent. In some senses, that makes it a little bit better. Over the years, it has moved back and forth. The indies move more toward the majors, and the majors move more toward the indies. But now you just see the tremendous gap between these mass communications - this stuff and the independent labels who are way over here. I think it's a great opportunity for indies to really go out and create some good music and make the trends happen, because it's more us doing than the majors at this point.

Would you say that Metal Blade still relies on grassroots promotional campaigns today as much as during the '80s? What new tactics have you developed in recent years?
Grassroots marketing is still the most important thing we do to develop and promote bands. We have always had—and still have—strong press, radio and retail, especially with the indie people and tastemakers. They help us grow our bands. The biggest change has been the Internet. We have great radio and e-zines that really help. Plus, having so much info on our own Web site really helps us promote and communicate directly with the fans.

If there were any advice you would give to people wanting to start their own indie label, what would it be?
If you're going to do it, do it because you love the music. And always make sure that, no matter what happens, your No. 1 priority is loving the music—because it's a very difficult thing to do. And, in addition to that, you need to know as much about business as you possibly can. It is a business. But retain that love of music, because you're going to run into roadblocks all the time. Just don't give up. If you're really passionate and love the music, keep going, and then learn everything you possibly can about the business. If you run that business well, you'll be successful.
CANNIBAL CORPSE “Gore Obsessed”
“This controversial quintet has made most of its extreme contemporaries sound like clumsy high school performers” - Revolver Mar/Apr 2002

KING DIAMOND “Abigail 2: The Revenge”
“The first GREAT album of 2002” - Metal Maniacs 2002

SIX FEET UNDER “True Carnage”
“A true Death Metal classic” - Brave Words & Bloody Knuckles Aug/Sep 2001

GWAR “Violence Has Arrived”
“It doesn’t get much more fun than this” - CMJ Nov 2001

THE CROWN “Crowned In Terror”
“I got the new Crown, I don’t know what to say, it’s f**king genius, just f**king amazing” - Iann Robinson/MTV

KING’S X “Manic Moonlight”
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even the one kid in a Pink Floyd T-shirt that inevitably shows up. Both the band’s album, To Serve Man (expected in July), and its live shows are filled with guitar solos that are now rare in metal.

Beyond the Embrace is influenced not only by early Bay Area thrash, but melodic death metal and everything in between, and triple-guitar fury is its trademark. Against the Elements, the band’s debut album, is scheduled for release.

As early as 1999, Lamb of God was the No. 1 most downloaded metal band on MP3.com, with more than 100,000 downloads. The label says the band’s talents consist of every “imaginable taste, from critics to classical and jazz musicians.” The group’s current album is New-American Gospel.

Other bands on Metal Blade’s American roster include Bludgeon, the first band signed to Manowar’s Magic Circle Music with its debut Burn the Priest, and All That Remains, which aims to bring back the musicianship that made Iron Maiden and Judas Priest soar. Moving on to its European roster, Fitzgerald says it takes two things to break European heavy-metal bands in the U.S.: touring and press. “They have to have the goods and come over here and prove they’ve got them,” he says. “A band can be huge in Europe, but, unless audiences see them live, they’re not going to get moving here.” Sweden has been a hot spot for metal in the past few years. And the Crown is one of its jewels. Celebrating 11 years together, the band is about to release Crowned in Terror. Described as a “death’n’roll band,” the Crown’s music is “more geared toward high-energy excitement rather than brutality for the sake of being brutal,” says Fitzgerald.

“They offer riffs you can pump your fists to, riffs that rock.”

Also from Sweden comes Amon Amarth, whose music is described as Viking death metal. In 2001, the band released its third full-length album, The Crusher, which has outsold all of its previous works. “They’re the type of band that needs to be in front of an audience. They need to bond!” says Fitzgerald.

Another band that Metal Blade’s European office is very excited about is Germany’s Falconer. The group offers standardized heavy-metal riffing with a twist, singer Mathias Blad is a trained opera singer. After the first album, Falconer, fans made it clear they wanted to see this band live. “We released Falconer’s first record without a tour and without a major marketing push because we knew the band wasn’t coming to the States, but kids discovered the band on their own,” says Fitzgerald. This time around, Falconer will play the Wacken Open Air festival in Europe and will most likely tour later on this year.

—Debbie Galante Block
GLOBAL ASSAULT

Metal Blade’s European Division Is Conquering The World

BY BRYAN REESMAN

Right from the start, Metal Blade founder Brian Slagel had his eye on the world.

The market for heavy-metal music has always been a global one. So, although Metal Blade launched in Los Angeles two decades ago with homegrown acts like Slayer, Armored Saint, Trouble and Lizzy Borden, Slagel was looking abroad for new talent early on, as his bands found a following in Europe.

“We’ve been signing non-American acts for a long time, or at least licensing them,” says Tracy Vera, senior VP/GM of Metal Blade Records. “In the old days, we were distributed in Europe through Roadrunner, and we would pick up bands from them.”

Metal Blade also licensed artists from other European labels, including Satan (U.K.), Sodom (Germany), Celtic Frost (Switzerland) and Trust (France). Canada’s Witchkiller was Metal Blade’s first non-U.S. signing, while Slayer’s 1983 debut, Show No Mercy, was the label’s first album to achieve significant sales outside the U.S.

Years before the company formed its own European division, Metal Blade licensed its acts first to Roadrunner Records and later to Music for Nations. “Then we decided to set up our own office,” says Vera, “because we felt we could do better that way [as a business] and have a higher profile as a label.”

FINDING GERMAN STRENGTH

Metal Blade Europe was launched in 1994. “We opened the office [first] in Holland, just because it’s so friendly to outside businesses,” Vera says. “We hired Michael Trengert in Germany to oversee the promotion and marketing; he turned out to be incredible. The German market is obviously our biggest, so, once we had our ‘in’, we moved the office [there].”

Metal Blade Europe used its German operation to “snap up young, incredible European bands [such as Germany’s Brainstorm, Sweden’s the Crown and England’s Bolt Thrower] and produced and built them on a worldwide level,” says Vera. Interestingly, Metal Blade in America licenses European bands from labels such as No Fashion, AFM and Blackend, but the German office does not license from within the continent.

However, it does handle distribution agreements with companies to which it sells product in each country.

The label’s best-selling bands in Germany are Cannibal Corpse, Six Feet Under and Armored Saint. Cannibal and Six Feet can sell around 50,000 units in Europe, with the Saint coming in a little below that.

Michael Trengert, managing director of Metal Blade Europe, observes that Europe offers better print-media support for metal and has retail chain stores featuring metal sections and three major mail-order companies with quarterly catalogs offering metal repertoires. Furthermore, large summer “open air” metal festivals take place throughout Europe, including Wacken in Germany, Dynamo in Holland and Gods of Metal in Italy. He adds that Germany has at least three or four metal tours passing through every month. “With all this, you have plenty of tools to promote your product in every possible way,” Trengert says.

Live shows have always been an important way for metal bands to sell albums, so Metal Blade launched its own European package tour two years ago, featuring Armored Saint, Brainstorm and Jacob’s Dream. It did even better that same year with Cannibal Corpse and Dark Funeral on the multi-band, multi-label No Mercy Festival.

EASTERN EUROPEAN APPEAL

One of the most important new markets for metal is Eastern Europe. “Metal Blade Europe is working on a licensing basis with Eastern European territories only, namely Poland, the

continued on page 34

Dear Brian and Staff:

In an industry filled with fads and hype, Metal Blade’s two decades of dedication to independent metal music is to be congratulated and applauded.

Thank you for allowing me to be your attorney and friend since you uttered those now fateful words 20 years ago -

"Do I really need contracts with all these bands?"

Congratulations and warmest regards.

Bill

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GLOBAL ASSAULT  
Continued from page 33

Czech Republic, Hungary, Bulgaria, Russia and Romania," says Martin Purr, production and sales manager for Metal Blade Europe. "All these companies are buying licenses for their territories to release Metal Blade products."

Poland's Mystic Productions has licensed nearly 50 Metal Blade titles, and many have been very successful. Mystic label manager Michael Wardzala reports that Mercyful Fate's 9 is the best seller, but that Abigail II: The Revenge by King Diamond is "doing amazingly well." He adds, "Obviously, Metal Blade's catalog is pretty strong, and artists like Cannibal Corpse, Six Feet Under and Slayer are huge everywhere, so the sales are pretty high in Poland, too." Wardzala estimates that the new King Diamond will sell more than 5,000 copies. That might not mean much in terms of American sales figures, but it's sold when compared with the 20,000 units that Martin Manson can sell in a country of 40 million people. While Poland's economic situation has slowed album sales there, Wardzala says, "Nevertheless, we feel there's a bright future, and, in a few years, Poland might be comparable to Germany."

One factor contributing to the country's sales slump is the influx of bootleg CDs from Russia and Belarus. "Even though authorities are trying to stop it, I can't see any improvement," admits Wardzala. "But there's a bright light at the end of the tunnel, and it's called the European Union, which we shall enter in 2004. That will be a big change for the better."  

LOOKING IN OTHER DIRECTIONS

The European market is of prime importance to Metal Blade. Vera reports that, while the company's non-U.S. sales used to be about 30%, this past year that figure jumped up to between 40% and 45%. It's more impressive when one considers that its main foreign market, Germany, experienced an overall drop in industry sales. "We had an increase of 5% last year, with fewer releases than in 2000," states Trengert.  

Outside of Germany, France is Metal Blade's second strongest European market. Sweden, Spain, Greece, Benelux and Italy are also solid territories. "The metal fans in these countries are the most dedicated," Purr declares. "They spend a lot of money on CDs, merchandise and tickets. They are also still into the tradition of collecting records—an important factor to consider when talking about illegal downloading and copying, which is certainly not as widespread among metal as it is in other genres."

Beyond Europe, Metal Blade has been looking to South America, Japan and Southeast Asia for other sales opportunities. The company has been dealing with Japan for years and always tries to establish label deals there. Says Vera, "Last year, we amicably parted ways with JVC, but we started licensing product out to several different companies. In terms of finances, we're actually doing better now." She says the company always tries to license the label because, that way, it can establish a label identity.

"We don't license every band to Japan, but whatever we can, we do," adds Vera. "We still license to JVC, who recently picked up the Crown and Cannibal Corpse. We also license to King Records, who did Amored Saint, Flotsam & Jetsam and King Diamond; to Marquis, who did Brainstorm; and to Soundtholic, who did Falconer. We also export product."

Vera remarks that Southeast Asia has recently become a growing market. "We do a lot of metal compilations there, but we'll also license King Diamond, Amored Saint and Faiths Warning," she says. "In the past, we had a best of Cannibal Corpse that we only released through Pony Canyon in Korea, and it did about 10,000 units. Cannibal Corpse does great internationally, but their lyrics have caused a bit of excitement in Korea and they've been banned in New Zealand, as have their covers in Germany and Korea." The company also has worked in the region with Magnum Music and Rock Records.

In South America, Vera notes, "We have a label deal with Sum Records [in Argentina], which also does Roadrunner. We do pretty well with them, in spite of the market. The guy who owns the company [Sum president Santiago Uman] is really smart." Sum's move to open offices in markets outside Argentina has helped the company survive that country's recent economic turmoil.

While international markets have boosted sales for Metal Blade's U.S. acts, they've proven a source of new repertoire for the company, as well. "We've licensed stuff from Purged Records in Australia, Howling Big in Japan and BMG Chile in South America," notes Vera. "If it's good music and it seems to fit with our roster, or it's something that we're really excited about, it doesn't matter where it comes from."
HEAVY-METAL SHOUT OUTS!

Top Acts Talk About Their New Releases And How The Label Helps Maintain Their Success

BY DEBBIE GALANTE BLOCK

CANNIBAL CORPSE

Eleven years on Metal Blade and Cannibal Corpse is as controversial and exciting as ever. Although outlawed in countries like Australia, New Zealand, Germany and Korea, Cannibal Corpse has released its eighth album, Gore Obsessed. "We continue to refine our art," says drummer Paul Mazurkiewicz. While Cannibal Corpse's fan base keeps the band on top of that art, the band is also loyal to its fans. "They know what to expect from us," says Mazurkiewicz.

But what about the inevitable controversy of new songs like "Compelled to Lacerate" and "Pit of Zombies"? "Those are what I love to play. Although it sucks when you have to prove [to others] that you are a normal person, we know who we are as people," Mazurkiewicz says.

KWING'S X

Can King's X be defined as metal? Not entirely. The band has marred soul, metal and pop with a signature sound all its own, as witnessed on the current album, Manic Moonlight. The band has been together 20 years and done 10 albums. After getting its commercial start at Atlantic Records, King's X joined Metal Blade in 1998.

"Metal Blade lets us do exactly what we want. We keep pumping out the music," says Doug Pinnick, lead vocals and bass. "The band likes for touring. It seems like we've finally hit that place where people are starting to come because of word of mouth—we're getting that Grateful Dead-vibe going," Pinnick jokes.

Six Steps Under

Six Feet Under launched in 1995, when then-lead Cannibal Corpse singer Chris Barnes started the band as a side project. In 2002, the band released its fourth album, True Carnage. Six Feet Under was built from the underground and doesn't put on airs and offer pseudo-aggression; the band plays from the gut.

"Metal Blade allows us to put out the music we want. They believe in freedom of speech," says Barnes. He adds that the personal respect the band shares with Metal Blade is a huge part of its success. "Without their support, we might never have made it," he says.

KING DIAMOND

After listening to fans clamor for a sequel to the 15-year-old album Abigail, King Diamond has finally released Abigail II: The Revenge. "Putting out a new album is like putting your head in a guillotine," King Diamond says, but adds that fan reaction thus far has been "awesome." Matt Thompson, the band's new drummer, has been more than an inspiration as well. "He's allowed me to create music like never before!" says Diamond.

"We try to progress from album to album, but our style is the same. If you look at a painting on the wall, you have a frame and that's the style," he says. "But, there are still blank spaces on the canvas to create."

GWAR

Metal Blade and GWAR share a lot of common characteristics. "We're the underbelly of the music industry," says Oderus Urungus, vocalist for the group. "Metal Blade has kept us going all of these years, even when metal wasn't cool." GWAR has an underground following that has stayed energetic over the years. The band recently came off its biggest tour ever, having to turn away hundreds of fans every night, they say.

Recently, GWAR has gone back to its roots. Violence Has Arrived is the band's eighth album. "It keeps the parody and satire we are famous for, but it's a more vicious version of GWAR," Urungus says.

CONGRATULATIONS TO METAL BLADE

ON 20 YEARS OF MAKING MUSIC YOUR FRIENDS AT MCM MUSIC CITY OPTICAL MEDIA
Rhythm, Rap, and The Blues

by Gail Mitchell

NOW HEAR THIS: Neo-soul has found its latest disciple—Reo Music recording artist YahZarah. Her debut set, Hear Me, moves and grooves with soul and sensuality.

Born into a musical family, the Washington, D.C., native knew she was destined for great things: “I’ve always had a real understanding of what my path was at a very young age,” YahZarah notes. “All I’ve ever wanted to do was be involved in the arts. I know the situation that I’m in is very divine, because I was born to a woman who couldn’t have children. I’m an only child. When my mother found out she was pregnant, she had her hands laid on her and it was prophesied that I would be a musician—that I would make music, touch people, and be a blessing to mankind.”

On the way to fulfilling her musical mission, YahZarah scored a gig singing backup for Erykah Badu. While working with Badu, YahZarah also attended school at Northern Virginia Community College, where she met her mentor. “One of my professors, Chip Shearin—who is the executive producer on my project—was teaching a class on the music industry,” the singer says. “I was very interested in doing a project, but he didn’t feel I was ready—and I wasn’t. There were some things I needed to hone on my own.”

Shearin realized she was ready when she went off to record in Chicago. “He was a little peeved,” YahZarah recalls. “I’m glad, because he got mad and put me in the studio. The synergy of our relationship in the studio was wonderful because he was someone I truly trusted. We just wanted to make good music.”

“Chip also said he had a dream,” she adds, “that I wanted to start a label. I followed his advice, and I started Reo Music, and he wanted me to be the first artist. So I had to say yes.”

According to YahZarah, performing with Badu taught her a lot about showmanship, a lesson that permeates her own sound.

MY entire goal is not to remind you of someone you could buy today but of someone you could listen to yesterday,” the songstress explains. “I wanted to bring... a sound that’s reminiscent of what we grew up with but functions with something that is brand-new. If Jimi Hendrix and Parliament decided to make a baby with Sly Stone, I’d be her.”

QUICK HITS: ASCAP’s Rhythm & Soul Awards are being staged June 17 at Los Angeles’ Beverly Hills Hotel. Special honoree is Earth, Wind & Fire... A week later, look for BET’s annual awards show June 25. The live telecast takes place at Hollywood, newly opened Kodak Theatre. In addition to various surprises, boxing legend Muhammad Ali will receive the cable network’s Humanitarian Award, which is a newly added category... Soul Power artist Marta, whose style blends R&B with a European vibe, has signed with DreamWorks. Soul Power Production principals Soulshock & Karim are set to produce her album in L.A. and London... R&B artist Jonathan Blacker is in the latest addition to Shadowow Records’ roster. The Harrisburg, Pa., native is recording the single “It Ain’t Easy,” which will be included on the Los-Angeles-based label’s upcoming, still-untilled May 28 compilation. Shadowow, home to rapper J-MIC, singer/rapper Sonny Suvon, Ester Logan Sharp (Chic), and DMX’s DJ’s One, is distributed by Sumthing Distribution... “Nightmare in A Minor,” the new Gravediggaz album, streeted in Europe as an Empire Musicworks via BMG distribution. Also on the Empire Musicworks slate: the solo album debut of Blueface, formerly with rap act Ram Squad... Artisan Pictures has secured the North American rights to the documentary Standing in the Shadows of Motown. Ressentiment of the company’s critically acclaimed Buena Vista Social Club, the documentary charts the reunion of Motown’s insomnious Funk Brothers, the group of musicians responsible for the label’s unforgettable hits. An August theatrical release is being planned.

KUDOS: To original Marvelettes Katherine Anderson and former Temptations/Monitors member Richard Street, who’ll be saluted May 11 during a benefit for the Linda Creed Breast Cancer Foundation (see Good Works, page 58).

Additional reporting by Rashawn Hall in New York.

Take 6 Crafts A ‘Beautiful World’

BY TOI MOORE

LOS ANGELES—There’s one thing Take 6 wants to make absolutely clear about its new studio album, which was released four years ago. “It’s not a comeback,” the group member David Thomas says. “We’ve just been busy. Over the last four years, we’ve been touring and working with other artists like the Backstreet Boys, so it took time to put this album together. Due to our creative style of singing, it takes more preparation to s esse it in order to record an album.”

The album he’s referring to is Beautiful World, the May 21 Warner Bros. Records release that represents the Grammy-nominated group’s 10th project. The 13-track set, co-produced by the group with fellow Grammy Award-winning artist/producers Marcus Miller, arrives a month earlier than planned (May 14).

Once again, the group’s a cappella harmonies take center stage, but this time with a twist: instrumental accompaniment.

“Marcus is extremely creative and not formula-driven,” notes Thomas, who along with Claude McKnight, Alon Cherv, Cedric Dent, and brothers Mark and Joey Kibble, constitute Take 6. Established at Oakwood College in Huntsville, Ala., the act is managed by Malibu, Calif.-based Patrick Rains & Associates and booked by Stacey Sussman of New York-based Artist & Audiences.

Thomas adds, “Marcus was able to properly incorporate instruments with our vocals, complementing our songs. Given our style, that’s generally hard to do.”

THEIR TAKE ON CLASSIC SONGS

The resulting vocal and instrumental pairings richly colors a canvas of pop, rhythm & blues, doo-wop, and soul. "Take 6’s sound embodies a mix of modern and classic influences. ‘Beautiful World’ shows our ability to blend both styles into something new and fresh,” Thomas says.

The title track revamps Donald Fagen’s (Steely Dan) ’80s song “L.G.V. (What a Beautiful World),” while the group’s take on the Doobie Brothers’ “Takin’ It to the Streets” doubles as the set’s first single, which was released April 2. In keeping with the group’s gospel foundation, the album includes an arrangement of a cappella doo-wop version of “Peace in the Valley.”

“Takin’ It to the Streets’ is a perfect vehicle for Take 6,” says Nick Francis, PD for WZIZ Atlanta. “The group’s soulful, jazzy concepts and harmonic style fit great with this Doobie Brothers classic.”

Lisa Giles, music buyer for Los Angeles-based Fortune Records, adds, “You can’t go wrong with clas-
Pepper Spices Up Dancefloors

BY MICHAEL PAOLETTA

NEW YORK—Pepper Mashay takes her singing seriously. In a career that spans nearly 30 years and counting, names like Cher, Celine Dion, Whitney Houston, Mick Jagger, Tina Turner, Dennis Lambert, Guy Roche, Lennox Kravitz, Patti Austin, Bobby Caldwell, Lenny White, and Michael Bolton dot Mashay's résumé. In addition to her ever-flourishing session work, the singer's soulful stylings have appeared in films (What's Love Got To Do With It, Under Siege), and commercials (Honda, Pringles).

In the mid-'90s, Mashay (aka Jean McClain) introduced herself to clubland via tracks like "Something to Feel" (George Michael's "The Most Beautiful Girl in The World""). By the decade's end, she was in demand as a session singer, overseeing work with such producers as Junk Jam ("Happiness"), Groove Nok ("Step 2 Me"), Bini & Martini ("Playing With My Mind"), and Subsystem ("Right Back to Love"). And on home soil, production/remix outfit Thunderbus hired Mashay to provide the vocals for their "backing choir" for club restructuring of Whitney Houston's "My Love Is Your Love.""Diving In"Like many singers in the world of dance music, Mashay works with different producers, who then "feature" her as the singer of the song (which is often co-penned by Mashay herself). She acknowledges that two years ago, one such project changed her life in the U.S.: the tribal-influenced "Divine Pool," by Barry Harris Featuring Pepper Mashay. "Prior to 'Dive,' except for my studio session work, I was pretty much an unknown in the U.S.," explains Mashay, whose songs are published by Freddie Bandit Music.

Upon its release, "Dive in the Pool"—extensively featured on the Showtime series Queer as Folk and its accompanying soundtrack—quickly ascended the Billboard Hot Dance Music/Club Play chart, peaking at No. 2. By year's end, the Nervous Dog/Nervous single was declared the No. 2 Billboard Hot Dance Club Play Singles song of 2000, right behind Madonna's "Music." "It's one of those rare tracks that, two years after its release, still strikes a chord with clubgoers." Nashville-based DJ Roi Stepnowicz notes, "Pepper's commanding performance, coupled with Barry's progressive house beats, guarantee a packed dancefloor." "It 'Dive' a frivolous track," Mashay wonders aloud. "Yes. But it has an impact on crowds, who go wild whenever I perform it. And there's nothing like it to then follow it up with a song that gives credence to who you are as a person." She is referring to last year's anthemic "I Got My Pride," which saw her once again collaborating with Harris. Like its predecessor, the Tommie Boy Silver Label single peaked at No. 2 on the Hot Dance Music/Club Play chart; it was also featured in an episode of HBO's Sex and the City and in the film Punks.

"This song is very special to Mashay says. "It's about commitment to oneself, regardless of sexuality, race, and sexual orientation. The song's lyrics come from a spirit of self-love—only then can you project love onto someone else."

These days, Mashay is holding court on the Hot Dance Music/Club Play chart with the Solar City helmed "You and Me (That's So Good)." Next month, Celacate Records will issue the singer's "I Can't Stop," while Jungle Red will release her "Something to Feel" in July.

Mashay hopes to have a greatest-hits collection available for sale on her Web site (peppersmashay.com). Not one to remain idle, Mashay is also pursuing a career in country music, where her alter ego—BJ McClain—prevails. Mashay notes that Songs Alive, a forthcoming compilation from Australia, includes two songs by BJ McClain & The Full Circle Band, saying, "This is a side of me that's only beginning."

"When I look back, I'm amazed, surprised, and thrilled at what I've accomplished," Mashay says. "I couldn't have asked for a better musical education. At the end of the day, I feel so blessed to be able to make a living from something I so enjoy doing."

• Faithless, "Crazy English Summer"/"Tarantula" (Cheeky/BMG Australia single). There's one very good reason to snag a copy of this Australian import: Remixer Alex Aloe's remix of the Zoe Johnston-fronted "Crazy English Summer" is emotional and lush, effortlessly recalling pop/house tracks like Moloko's "Sweetness." "Angelo Mosala," "Tronic Func-tion" (. . . Records single). The recipe is rather simple: Add cosmic keyboard riffs to hypnotic tribal beats. Snippin' fierce hula vocals ("Work me baby/Pump me baby") throughout. Then deepbake, and it's oh-so-delicious. Remivers Katz Imai & Eddie Styles give the track further underground.

• The Beat Box Hot Plate

• Suzanne Palmer, "Show Me" (Star 69 single). Fans of Palmer's recent club smash "Hide U" won't be disappointed by this follow-up. The singer's soulful vocals ride atop Peter Rauhofer's deft production, steeped in rubbery basslines and off-kilter keyboard riffs.

• DeVere, "Soul Power" (Leftfield Recordings single). This interpolation of Stevie Wonder's "Another Star" is the brainchild of producer Jake Devere, who effortlessly brings together Santana-influenced guitars, tribal drums, and singer Eric Whit-more. Contact: 223-651-4796.

• Mondo Grosso, MGAR (Sony Music Japan album). As a follow-up to last year's MGA, Japan's Mondo Grosso (aka producer Shinichi Osawa) issues this remix project based on that album. Featured remixers include Hybrid, Da La, Ananda Project, and Blaze.

• "Sia, "Taken for Granted" (Long Lost Brother/Sony Austrial single). A word to the wise: If you missed the "Sia," you didn't hear "Taken for Granted" go directly to the bonus track, "Waltz for You." Remivers Traceless Soul and Soul Brother provide, respectively, classic-house and Italo-house (think Soft House Company's "What You Need") excursions. MICHAEL PAOLETTA

Billboard April 20, 2002 www.billboard.com
## HOT DANCE MUSIC

### Club Play

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**Note:** Prices are in U.S. dollars. **Sales figures are for the week ending April 20, 2002.**
Country Stars Say ‘Thank You’ To ZZ Top With RCA Tribute

BY DEBORAH EVANS PRICE

NASHVILLE—When push comes to shove, many country artists confess they have a little rock ‘n’ roll in their souls. A number of male country acts are trying to show their raucous side on Sharp Dressed Men: A Tribute to ZZ Top. The 15-track RCA collection includes Brad Paisley, Dwight Yoakam, Trace Adkins, Alan Jackson, Willie Nelson, and many others serving up their interpretations of the songs that made the Texas trio rock legends (see track listing, this page).

Often referred to as “that little ol’ band from Texas,” ZZ Top was founded more than 30 years ago by members Billy Gibbons, Frank Beard, and Dusty Hill. Through the years, the lineup has remained constant and the music continually cutting-edge.

“You couldn’t put your finger on ZZ Top,” says Westboro, Iowa, native Billy Gibbons, who covers “I Need You Tonight” on the album. “Was they rock ‘n’ roll? Yeah. Were they country? Yeah. Were they Southern rock? Yeah. Was all of that covered up at the same time?”

Chords to sound your fingers can help me,” says Billy. “This is a song that made me want to shoot myself.”

“Griggs’ track does justice to the original without replicating it. In fact, all of the participants deliver performances that are equal parts exultant hollerage and divinized expression. Paisley turns in an engaging performance on “Sharp Dressed Man.” Byrd sounds as if he could be the fourth member of the band on “La Grange,” and Phil Vassar serves up a soulful version of “I Thank You.”

Paisley enlisted a little help on his track from his Grand Ole Opry pals. “I went and got voice-overs from a couple of my new friends at the Opry and some old friends,” he says. “It’s Ralph Stanley, Porter Wagoner, Bill Anderson, Mike Stuuffer, John Conlee, and George Jones. I made those things underneath my version of ‘Sharp Dressed Man,’ which ties in to me a bit of my past heritage along with their past heritage.”

We’ll stay out of it. You just hand it to us.” The first person I called was [Cinderella frontman] Tom Keifer. I said, “I don’t want this thing to sound too country. I want it to sound like ZZ. I want it to sound rock ‘n’ roll. I will add some country flavor to it, but I need someone on the other side to help me.” So me and Tom went in and produced it.”

ARTIST NEWS: Brad Paisley was given the songwriter/artist of the year award from Nashville Songwriters Association (NSA) April 3 during the group’s Legendary Songwriters Acoustic Concert at the Ryman Auditorium. The award is voted on by NSA members.

Alabama, Brooks & Dunn, and Reba McEntire have been named as the nominees in the Academy of Country Music’s (ACM) Home Depot Humanitarian Award. This newly launched award category will be the first fan-voted award in the 37-year history of the ACM Awards (Billboard, March 23). The winner will be selected by fans voting on the ACM Awards telecast May 22.

Lee Ann Womack has renegotiated and extended her deal with MCA Nashville. Broken Bow Records has signed Arizona native J. Michael Harter to its artist roster. His eponymous debut, produced by Blake Mevis, is due mid-summer.

The new album features 11 solid songs, all either written or co-written by Azar, and a guest-guitarist turn from Vanguard Records artist Sonny Landreth on several tracks. Azar says his music is influenced by the Mississippi Delta region, where he grew up. “I was not just influenced by the guys that played the blues but by the land I was living in, the Mississippi River, and the power it has on you.” Azar says his songs are all “taken from real-life experiences.”

The artist calls his music “kind of different for [Nashville], but not different enough that it makes me an oddball or too hip for the town. I came here because . . . this was a songwriting town, [and] I found there is a lot of soul in this town. A big, huge soul pool.”

“We owe so much money on the gear, we couldn’t come to [Nashville] until we paid it off,” says Azar, who was playing for 800-1,200 people a night at that point. “Eventually we started having band troubles that I couldn’t deal with. There is a certain place where you can get on the road where you start to risk your life, so you have to stop at that point. Some of the guys couldn’t.”

The suicide of one band member and the incarceration of another, Azar and his brother/manager Joe paid off the gear, sharpened their operation, and moved to Nashville 8½ years ago. Azar landed a deal with the independent River North Records but chose to leave the now-defunct label after two mid-charting singles were released in 1996.

Azar continued writing songs and eventually met Rafe Van Hoy, who produced Wakin’ On Joe and, according to Azar, “was the miracle I was looking for in my life to make records.” Van Hoy told him, “I love what you do, don’t change it.” Everybody else was trying to make the record they wanted to make on me,” Azar says. “He captured exactly what I wanted a care.”

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HOT COUNTRY SINGLES & TRACKS

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www.americanradiohistory.com
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### Greatest Gainer

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<tr>
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### Pacesetter

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### Hot Shot Debuts

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<td>TRAVIS TRITT</td>
<td>The Lovin' Side</td>
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<td>LYLE LOVELL</td>
<td>Nothing Personal</td>
<td>48</td>
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<tr>
<td>DELBERT MCCLINTON</td>
<td>Anthology Volume One: Cowboy Man</td>
<td>47</td>
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**Notes:**
- The Hot Shot Debuts chart reflects albums that entered the chart for the first time during the week.
- The Pacesetter chart highlights albums that have shown significant improvement in their chart performance over the previous week.
- The Greatest Gainer chart recognizes albums with the largest gain in weeks.

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**Billboard** April 20, 2002

**www.billboard.com**
Gil Visits Jamaica To Cut Marley Tribute Album For Warner Bros.

BY TOM GOMES
RIO DE JANEIRO—At age 60, Gilberto Gil is like a vortex hidden under a sea of serenity. His calm demeanor belies his status as one of Brazil's most productive musicians. The artist, who has sponsored a wide range of social and political causes, is also deeply committed to Brazilian society and culture in general.

Now Jamaica is part of his artistic and musical route. Gil recently returned to Brazil after spending time on the Caribbean island recording a tribute album to one of his greatest idols, Bob Marley. The album and DVD will be released worldwide by Warner Bros. in May. In an exclusive interview, Gil answers six questions for Billboard.

Why record a tribute album to Bob Marley?
He's one of the greatest legends of the 20th century. Along with the Beatles, Miles Davis, Jimi Hendrix, Tom Jobim, and João Gilberto, he's one of the greatest artists of all time.

6 Questions

Was the Marley family aware that you were recording this album?
His wife, Rita Marley, was. She seemed very pleased with the idea and appears as a special guest on the album. She recorded a track with me.

Did other Jamaican musicians record with you?
The I-Trees and Sly & Robbie are also featured on the album. As Brazilian guests, I invited Pablo da Silva, whose leader, Herbert Vianna, is recovering from the recent accident he was involved in [Vianna crashed last summer in a small plane in an accident that killed his wife].

Have you found any similarities between the music of the two countries, Brazil and Jamaica?
Brazilian and Jamaican music focus on the same themes—cultures born from a diverse in colonized areas, where black people had to struggle for their emancipation and for the production and distribution of riches. Both countries have a complicated trajectory and a hybrid culture.

During the first single, “Kaya n’ Gan Daga,” you repeat several times the word “kaya.” What does it mean?
For the Jamaican people, kaya is a herb with healing power, related to marijuana.

You won a Grammy Award in 1998 [world music album, Quanta Life] and two Latin Grammy Awards in 2001 [best Brazilian roots/regional album, As Canções De Eu, Tu, Elas (Music From The Film Me, You, Them) and best Brazilian song for “Esperando na Janela”]. This year, you were again nominated for a Grammy in the world-music category, for the album Gil & Milton. [The trophy was won by Indian musician Ravi Shankar.] Do you believe the Grammys have furthered your international career?
It seems to me that the Grammys have a great influence when the artist wins a great number of trophies at one time, as happened to Santana, for example. There were huge repercussions, and the whole world was aware of that fact. In my case, only specific segments of the press and market knew that I won a Grammy. I haven’t noticed any influence on or change in my career. But of course, I am very happy and satisfied about it. The Grammy is a trophy that gives a lot of prestige to whoever wins it.

GRAN VIA IN MEXICO: Spain’s conglomerate Gran Via Musical has opened offices in Mexico, from where it will develop the four branches of its operation that it has successfully groomed in Spain—publishing, labels, distribution, and concert and event promotion. But initial operations will focus on its launch and the promotion of artists signed to its Miami-based MuXXiC Latina label.

MuXXiC's Mexican office will be headed by label manager Yvonne De La Torre, who will report to MuXXiC Latina managing director Marco Antonio Ruhi. The label's releases will be distributed by Universal. Gran Via already has offices in Argentina and plans to set up shop in Puerto Rico before the end of the year.

“These are potentially very attractive markets to develop the lines of work we have in Spain,” says Gran Via Musical managing director Ignacio Iglesias. “Gran Via’s parent company [Grupo Prisa] Grupo Prisa is in expansion.”

MuXXiC Latina’s first release includes ranchera singer Gabriel Navarro, nortera singer Aurora, and pop/rock act Jez. Navarro, who recorded a duet with Mexican singer Lucero (her mother is his manager), will be opening for her during her Mexican tour.

NEW SOUND FOR NOELIA: Puerto Rican singer Noelia is working on her third solo album with Fonovisa, this time under producer Kike Santander. Due out in June, the album has what manager Topy Mamery describes as a “new sound.” Although final tracks are still being chosen, the disc will probably include a couple of tracks written by Noelia herself, who also penned a song for Santo Sentido, the album recently released by her mother, Yolanda Monge. In keeping with Fonovisa’s strategy for Noelia, the label is also marketing for the European market and recently released in Italy an English-language version of her single “Cera Derretida” titled “Beyond All Superstitions.”

“I’m excited, because Universal. Gran Via already has offices in Argentina and plans to set up shop in Puerto Rico before the end of the year. These are potentially very attractive markets to develop the lines of work we have in Spain,” says Gran Via Musical managing director Ignacio Iglesias. “Gran Via’s parent company [Grupo Prisa] Grupo Prisa is in expansion.”

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### LATIN POP AIRPLAY

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### Regional Mexican Airplay

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### Tropical/Salsa Airplay

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The figures represent weekly airplay activity for the week of April 1st, 2002. The table lists the top 25 songs based on airplay activity. The chart is compiled from data provided by Nielsen Broadcast Data Systems. Billboard's Radio Data System (BDS) collects airplay data from over 2,000 radio stations across the United States. The chart reflects the most popular songs among broadcasters, as determined by airplay reports.
### Latin Pop Albums

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<th>Title</th>
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### Tropical/Salsa Albums

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### Regional Mexican Albums

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*Note: The chart includes the top 10 albums in each category as of April 20, 2002.*
Latin Music Looks to TV Talent Shows For Future Pop Stars

BY LEILA COBO
MIAMI—Last September, 20-year-old Lourdes Fernández signed up for a minor casting the Argentina’s Vélez soccer stadium, along with 3,000 other girls. She was a singer in an underground rock band who was shopping her group’s demo around, hoping to score gigs in some of Buenos Aires’ better pubs.

Four months later, Fernández was a star.

As one of the lucky five chosen to be a member of Bandana—the girl group spawned from Argentina’s version of TV reality show Popstars—Fernández has found fame and adulation beyond her wildest dreams, as Bandana has evolved to become what may well be the most stunning example of meteoric success that Argentina’s recording industry has ever seen. And it all unfolded live on national TV.

“I had faith in the project, because the casting process was so professional and serious,” Fernández says. “But I thought we’d have to struggle to get people to accept us. And the opposite happened: People got to know us in a completely different way that they normally get to know artists and they appreciated what we did.”

The phenomenon is hardly new. The Popstars format, in which a group is chosen, trained, and molded before the camera, is a 3-year-old invention that has worked from Australia to Sweden. But in the world of Spanish-language music, it has coincided with a series of other music-driven reality shows—notably Spain’s Operación Triunfo—that have boosted record sales to sometimes extraordinary levels and are now poised to sweep the entire Latin territory. Versions of Operación Triunfo and Popstars have been aired in Brazil (which will release Popstars’ winning group’s album) and Mexico. Negotiations are also under way with networks in the U.S., Colombia, and Venezuela, while in Puerto Rico, a similar show titled Ruta Exitó launched only a few weeks ago, with the winner slated to sign a recording deal with BMG U.S. Latin.

The trend has thrilled many and alarmed a few, as TV execs and audiences have in essence taken over the role of traditional A&R departments. So far, they’ve been right on the money: In Spain, sales of Operación Triunfo albums—which include 14 mini-CDS, a double-album, and a Disney album—have topped 4 million copies and virtually taken over the country’s sales charts. The recordings are widely credited with having revived Spain’s music market (Billboard, Feb. 23). Now, all 16 Operación Triunfo contestants are in the process of releasing solo albums (four of them as a group), with at least one—finalist Quique Mendoza—who is being courted by Grammy Award-winner Kike Santander—aiming for a major international launch (Latin Notes, Billboard, March 26).

In Argentina, Bandana’s eponymous BMG debut has sold close to 1 million copies—a remarkable number for a country mired in a deep recession—and is expected to surpass 700,000 copies by the end of the year by one of Operación Triunfo’s alumni—singer Natalia—shipping 70,000 copies. Blanco, who has established joint ventures with various labels, is expecting continued success with each of his coming albums and is in talks with viewers in each country have become the A&R directors,” he says with a chuckle.

And is that healthy? “Why not?” he counters. “Why is the president of a nation elected by everyone? It will depend on the album.”

Healthy or not, Mexico’s giant Televsion network will be producing its own version of Operación Triunfo, probably starting in August; SBT will produce it in Brazil; and negotiations are under way for a U.S. edition this year.

For record labels, the bottom line is the sales potential of the albums born of these shows. In Brazil, Warner executives felt so strongly about acts coming out of Operación Triunfo that Gil & Raul that they created a new label called “Luar” (“Raul” spelled backwards) as a partnership with program host Raul Gil and his son Raul Gil Jr., who directs the show. Their latest release, an album by Andre León, was released last week, and sales are expected to at least equal those of its predecessors.

“This kind of artist is already tested on the air, so we’ve already seen the reaction of the audience,” says Marco Simoes, head of domestic marketing for Warner in Brazil. “That is key.”

What is also key is the success of the show itself. Operación Triunfo, which airs Saturdays on the Record Network, commands the highest Saturday-afternoon ratings in the country, often reaching 25% of Brazil’s TV audience.

In Argentina, Popstars’ ratings soared to 19 points, roughly 25%-30% of the total audience during prime time. And Spain’s Operación Triunfo, who presides over the most-viewed TV show in the nation’s history, with almost half of Spain’s entire population tuning in for Feb. 11’s gala telecast.

“We absolutely have immediate perspectives,” says Rodolfo López Negrete, BMG VP for the Latin region. “I see it as another mechanism to identify talent, and in the process, sell albums which is what Operación Triunfo did.”

But the attractiveness of the model wasn’t initially evident. “Of course, at the beginning of this process, I had a lot of people from other companies saying ‘I was crazy, the company president (going) to a TV program to hire artists,’” says Sergio Affonso, president of WEA Music in Brazil, referring to his venture with Luar. “But in 30 days [the time it took to sell 400,000 copies of Robinson’s album], we changed those ideas.”

Affonso became aware of Programa Gaul Gil after Affonso’s mother told him about an artist she’d seen perform on TV. “And I said, ‘I can’t manage my business according to my mother,’” Affonso recalls. But when he actually went to the set of the show, director Gil Jr. told him about an artist who, every time he appeared, made the ratings shoot through the roof. It was Robinson, who—it turned out—was the same person Affonso’s mom was nuts about.

More telling is that Programa Gaul Gil is a 30-year-old show that until last year only showcased established artists. But Max Gil, Jr. decided to revamped the format by only featuring new, unsigned acts. When he saw the ratings climb, he went to Warn-er with the idea of launching a label to release the music of the show’s most popular artists.

“I needed an established, multinational label to give credibility to the project, and I traveled to Los Angeles, to a TV station, to the Vineland studios,” says Affonso. “The show had credibility, but when we put new talent on, it became hugely successful.”

At the core of those TV station execs’ and A&R directors’ support that says the media may well know exactly what it wants. “This show [Operación Triunfo] has been the most widely seen show in Spain,” says Toni Cruz, its co-executive producer. “And if they [supporters] say it cheapens the music, they’re not going to do well. If they can’t understand that the music sold because it was good and cheap, they’ll sink.”

Cruz, who together with José Maria Maima owns production company Gestusic, originally didn’t conceive Operación Triunfo as a record-selling machine. Instead, the show evolved from Big Brother—a hits in Spain—and Lluvia de Estrellas, a Gestusic-produced talent show where contestants imitated their favorite acts. The show was washed around and every network declined, except the Spanish state network, TVÉ. Five thousand applicants were whittled down to 16, and the show kicked off with such enthusiasm that two weeks later, indie Vale Music proposed releasing a limited-edition CD every two weeks, featuring the gala concert performances. Those CDs were sold at a reduced price—the equivalent of $5—and wound up selling 150,000 copies per week. And the recording process became part of the deal.

“We planned to put out only 5,000 copies per week,” Vale’s Blanco says. “But the audience demanded more. It’s not that we wanted to show the product at them. People requested the product.”

Although all Operación Triunfo contestants sing well—some are remarkable, even—the albums are hardly titillating, with repertoire consisting solely of covers in English and Spanish. Instead, people were buying them because they cared about the acts. “It’s a transparent show,” Cruz says. “It was a lesson of daily struggle. There was something happy about this, because the show was genuine. It was like life itself.” That same feeling is apparent in Popstars.

People found credibility, they saw no manipulation. The girls who should have won, won,” says Gustavo Yankilevich, chair- man/CEO of production company RGB, who has licensed the Popstars to Sweden. “As more and more contestants become more albums, are not things that are sold to paintings: something contestante want above everything else. In addition, the difference between these and other contest shows, Ruta Exitó producer Tony Mojena says, is the seriousness with which the producers deal with the portrayal of personal conflicts and emo-

However, as successful as the format is, Mojena—who is also a manager (this artists include Luis Fonsi and Melina Leon)—does not think it will replace the traditional A&R process. “This is still a real TV phenomenon, and when it stops being a phenomenon, it will lose steam,” he says. “What’s made this great—with all due respect to other media—is television. But it will end, like other reality shows. What will be interesting to see is what hap-

In the meantime, Operación Triunfo alumni are working on their solo projects through various joint ventures signed by Vale, and the label is in the process of negotiating a single distribution deal for all the Latin region. The success of these discs, many say, will be the true test.

For example, winner David Bisbal flew to Miami to record his full-length debut CD of new material with producer Kike San-

Andres Colom-BLANCO MARIA-who is by far the most talented of the new artists I’ve worked with.”

Blanco says that, regardless of the Operación Triunfo boost, he is treating Bisbal as a new project. “Vale always wanted to have an artist that could compete with the likes of Crois, Ricky Mar- tin, or other Latin idols, but we hadn’t found the right artist,” Blanco says. Adding that Bisbal’s sound is more mainstream pop, which will allow him to better compete in the U.S. Latin markets, as well as other Latin countries.

A similar deal is being worked out for Cristina. The Brazilian version is already moving forward with an initial casting session in Sao Paulo that attracted 7,000 hopefuls. Television is closing a deal in Mexico, and Colom-

Additional reporting by Marcelo Fernández Bitar in Buenos Aires; Tom Gonzales in Sao Paulo, Brazil; and Howell Lluevlyn in Madrid.
Though Sánchez Died, Corrido Lives On

BY RAMIRO BURR
MAY 15—Even longtime chart buffs were surprised when Jessie Morales, a virtually unknown 18-year-old from Los Angeles, debuted at No. 1 on the Billboard Top Latin Albums chart last June. Morales’s album was a tribute to singer/songwriter Chalino Sánchez, a legend of the California Mexican immigrant community who was murdered in 1982. Almost 10 years after his death, Sánchez’s influence is far greater than he would have ever imagined. His son, Adán Chalino Sánchez, recently released an album, Re Tengo Por (I Can’t Come to See You), on Sony Discos—sparked with the same exhilarating power of his father’s music. Elijah Wald, author of the new book Narcocorrido: A Journey Into the Music of Drugs, Guns, and Guerrillas, calls him “the defining figure of the L.A. [corrido] scene.”

Sánchez’s trademark was an explicit, raw version of the Mexican story-songs known as corridos. Wald has traveled all over Mexico and traveled to South Texas to interview the best-known and most influential corrido composers. He says that popular corridos are more important because they provide insight into a largely invisible but rapidly growing segment of the Mexican-American population, particularly in the Southwest: “The corrido is a picture of how the world looks to people on the street.”

The history and impact of the corrido is also being examined in a huge new traveling exhibition titled “Corrido Sin Fronteras: A New World Hallad Tradition,” which premiered in Washington, D.C., this month and is scheduled to visit 10 cities in three years, including L.A., San Jose, Calif.; Austin; San Antonio; and Dallas. The music-based exhibition includes videos, displays, and interactive media and is a joint production of the Smithsonian Institution and the Chicano Studies Research Center of the University of California, L.A.

Steeped in folk tradition, the corrido is a narrative ballad that in its early days was considered the social conscience of Tex-Mex music. It first became popular during the Mexican Revolution, during a time when the heroes, villains, and historical events that populate these songs abounded. Eventually, anti-hero corridos became more popular—and more controversial. They glamorized the lives of outlaws, bandits, and exogates (immigrant smugglers).

Alice, Texas-based label Discos Ideal recorded 250 corridos between 1949 and 1963. Corridos largely faded from Texas conjunto sets after the civil rights movement of the 1960s. But a few Tejano practitioners remain. The narcocorrido boom began in 1972, when Los Tigres del Norte, a group from Sinaloa, Mexico, and based in San Jose, recorded the seminal “Contrabando y Traición,” “Contraband (and Treason)” based on a Texas crime couple akin to Bonnie and Clyde.

Recently there have been a spate of corrido compilations, including Warner’s Kilo Por Kilo (Kilo for Kilo). Last month, L.A. radio station KBUE (Que Buena) 105.5 FM sponsored its first corrido festival. The original narcocorrido style lives on with Los Huracanes, which scored a breakthrough hit in 1985 with “El Gato de Chihuahua,” (“The Cat From Chihuahua”) a song whose crescendo features a hail of bullets and explosions. Accordianist Guadalupe García says the song does not mention drugs and insists that his group—which formed in 1969 in San Jose—is tame and practically family-friendly compared with the output of California’s new Chalino Sánchez-inspired corridistas.

García says, “I think the music of Lupillo Rivera and the new-wave singers is like comparing Whitney Houston with a robot [rap] per. In our time, that’s no respect.” If Los Huracanes have little use for today’s Chalinitas, the feeling is mutual. Morales says the older generation of corridistas would love to see Los Tigres, but it was never like Chalino Sánchez’s music.”

Sánchez’s “His music was pura raza (of the people). Just corridos and songs of the real people of the pueblo that struggled in their work, in drug trafficking. He composed songs about tragedies, deaths of young people in the street, whose families asked him to do songs. His songs were locked in his head that would likely mean the end of his life.”

Sánchez worked odd jobs in the L.A. area and helped his brother smuggle in more immigrants. His brother was killed in Tijuana in 1984, prompting Sánchez to write his first corrido. But on May 16, 1992—the day after a performance in Culiacan, Sinaloa—he was shot dead beside a highway. His murder remains an open murder mystery abroad that the gnarly from drugs to jealous husbands.

Already an underground star, Sánchez became a cult hero. His death inspired young Mexican-Americans who were also influenced by gangsta rap’s decadence and vulgarity. Despite Morales’s claim that they’re out of touch, Los Tigres remain the genre’s elder statesmen. Their 2001 album Uno de Tres Orquestas (Unity of Orchestras) was by far the year’s best-selling corrido release.

Wald sees in a broad group for addressing topical issues and finding songwriters with a sense of poetry. “They’re always coming up with new things,” he says. “Meanwhile, all the others play like they’re just singing about drugs and guns.”

Wald sees more room for creative exploration in the political corrido field than in the gangsta genre. “As long as they’re not naming narcocorridos, I can’t see how they can stay fresh,” he says. “Unless they start talking about something else, it’s going to get boring.”

But for the time being, Los Tigres remain in a league of their own.

RÍA Latin Certifications

Following are the March Recording Industry Assn. of America certifications of Latin album shipments:

PLATINUM ALBUMS (200,000 units)
Alice Villarreal, Soy Lo Prohibido, Universal Latino, her first.

GOLD ALBUMS (100,000 units)
Various artists, Solo Exitos de Hip Hop, Lideres.
Los Tucanes de Tijuana, Los Romanticos de los Tucanes de Tijuana, Universal Latino Music, their fourth.
Laura Pausini, Lo Mejor de Laura Pausini, Warner Latina, her second.
**SONGWRITERS & PUBLISHERS**

**Trudell Lets Words Do The Talking**

*Daemon Artist Combines Poetry With Music On ‘Bone Days’*

BY JIM BESMAN

NEW YORK—John Trudell’s unique mix of poetry and Native American traditional music is hard to categorize—especially for Trudell himself. “In practical reality, it’s spoken word with music behind it,” says Trudell, a deeply compelling artist who emerged from many years of hardcore political activism in 1982 with his initial release, *Tribal Voice*. “But I really don’t have a description for it.”

This isn’t to say, though, that Trudell’s music is hopelessly indescribable. On his new Daemonic album, *Bone Days*, his intensely delivered recitations are backed by his Bad Dog’s otherworldly power with the traditional Native American vocal chants of the band member known as Quiltman. Trudell—who bails from the Santee Sioux reservation near Omaha, Neb.—says he strives to combine poetry with music as a means of ‘talking out to speak. We’re of a generation that didn’t have any poets,” the 55-year-old notes. “The only poets that were dangled in front of us were dead, and we were forced to look at books, who were the people who became rock stars—so they’re not recognized as poets but as singer/songwriters. But there’s a place for spoken word in our reality.”

Indeed, Trudell wants the words to be “the source of feeling” in his songwriting, “and then the music becomes part of that feeling and carries it. The way it usually starts is that I get the Stone,” he says. “I’ve written *Bone Days’* cynical political commentary ‘Carry the Stone,’ where I was walking through airport security in London a few years ago and they were being unnecessarily rude and I remarked to one of them, ‘The more evil the empire, the more paranoid the society’—which became a lyric in the song. It was something I flipped off to them and then, ‘Hey, that makes sense. It wasn’t something I was consciously thinking.’

After completing the lyrics to ‘Carry the Stone,’ Trudell brought them to his Bad Dog guitarist, Mark Shark. “We had a general discussion of musical texture, then he took the lyrics and came back with the music recorded,” Trudell says. “But every song I’ve ever written always starts with the words, because I want the music to be the musical extension of those feelings of the words and not the other way around. The extension of the feeling of the music.”

The album’s title track reflects both the name of his band and “hard times,” Trudell notes. “You know, ‘No meat, down to the bone.’ The average human being in America is going through some sort of hard times—physical, emotional, psychological. Everybody’s carrying a bit of bone days in them.”

Once again, with “Bone Days,” Trudell took the lyrics to Shark. “They’re also about the great search for truth,” he says. “So I didn’t want the music to just have a depressed or defeated feeling, but if nothing else, that resigned feeling that has to be dealt with.”

But that was all Trudell told Shark. “I gave no further direction,” he says. “Because everybody interprets things differently with their own perception, and I want poetry to pull out of them their own feelings. And I want it to come from them, in a way it’s almost like a mixing of natural energies and the musicians’ feelings—and I like that better than being in a situation where I micro-manage every aspect of the songwriting process. If you’re going to collaborate, collaborate. Otherwise, quit wasting your damn time.”

*Bone Days* also harks back to Trudell’s earliest songwriting efforts, as the words to album tracks “Ever Get the Blues” and “Nothing in Her Eyes” were written in 1980. “I always try to go back somewhere for the time frame of the first couple of years when I started writing.”

A Vietnam vet who was chairman of the radical American Indian Movement in the ‘70s, Trudell began writing after his wife, three children, and mother-in-law perished in a fire of unknown origin in 1979. The same year, he met Jackson Browne, who was willing to go for it, though he had no experience.” Trudell recalls. “Then I wanted to put it with the newest musical form—electric guitar—and I met Jesse Ed Davis, and he was the only one who knew what I was talking about.”

Trudell recorded two more albums with Davis before his death in 1988. Everyone going to be incorporated into the next album, but Jesse died and Mark picked up his guitar, so to speak, and carried on,” Trudell says. “Then Quiltman came in [again], and it was quite an evolution, adjusting traditional Native American songs to where he just makes his own harmonies to go with contemporary songs.

“Because the whole point is to take from our native culture and from contemporary culture without using one art form to mimic the other,” Trudell continues. “So our native identity remains the native identity, the contemporary identity remains the contemporary identity, and the mixing of these two musical identities creates a third musical identity.”

Trudell laughs. “In my mind, at least, that’s how it plays,” he says. “But I don’t know about the rest of the world.”

**Garth’s Golden Note**

Garth Brooks recently received the ASCAP Golden Note Award at a Capitol Hill dinner in Washington, D.C. The award featured musical tributes by admirers and friends from the music community. Pictured, from left, are David Gates, Brooks, Trisha Yearwood, Beth Nielsen Chapman, Jimmy Webb, ASCAP presi- dent/chairman Marilyn Bergman, Alan Bergman, Cy Coleman, Hal David, Pat Alger, and Art Garfunkel.
Modern Rock Hotspot NRG Set To Add Three Studios

BY CHRISTOPHER WALSH
NEW YORK—Marking its 10th anniversary this year, NRG Recording Services in North Hollywood, Calif., has emerged as a modern-rock powerhouse. With such major names as Linkin Park, Staind, Godsmack, Puddle of Mudd, Alien Ant Farm, and Drowning Pool all recording there in the last year, owner/producer Jay Baumgardner's multi-room facility has established itself as a force in the Los Angeles recording community.

Making good on plans revealed a year ago (Studio Monitor, Feb. 3, 2001), Baumgardner and his partners have begun construction of three new studios in an adjacent building, doubling the number of rooms NRG will offer.

In the meantime, NRG's penchant for cutting-edge technology has also emerged. A fiber channel-based network of Pro Tools systems that streamlines production has long been in use. Now, Baumgardner says, all Pro Tools systems are in the process of being upgraded to the new Pro Tools HD production environment.

With as many high-end recording facilities, Pro Tools has become the dominant recording format, Baumgardner reports. "That's pretty much all anybody uses here," he says. "A little bit of analog, but less and less. We got Pro Tools HD pretty much the first week it was available and started a project with it, around two months ago."

That project was the Wind-up debut for Seether, which Baumgardner is producing. "It's amazing, huge," Baumgardner enthuses of the Pro Tools HD recording. "We did it at 96kHz; we had one song, an acoustic song, at 192kHz. It sounded amazing. It's a huge improvement. It streamlines the process, in a way, because you have to use less EQ. [Pro Tools HD] just naturally sounds good. And it's punchier, there's more attack on everything."

NRG's new studios will likely be completed by the end of this year, Baumgardner says. Each room will be a complete studio, he adds, but fully-based around a Pro Tools HD workstation with Digidesign ProControl interface.

The Pro Tools-related activity at NRG comes at a time when Digidesign is making a flurry of announcements in conjunction with the National Assn. of Broadcasters convention in Las Vegas.

All Digidesign and Focusrite plug-ins are now available for the Pro Tools HD platform, the company has announced, at 92kHz and 96kHz sample rates. (Most of Digidesign's developments for partners currently offer HD-compatible plug-ins.) Digidesign has also announced the imminent release of Pro Tools 5.3.1 software, providing cross-platform support of VST and AU plug-ins. Avid Picture Integration, FilmFrame for direct 24P video playback, DigitalTranslator 2.0 for IMF interchange, and Avid Unity MediaShare shared storage for Pro Tools HD.

Back at NRG, the benefits of Pro Tools HD abound. "I'm starting a record for Sony today," says Baumgardner, "a band called Head On. I'm mixing the stuff on the old system through the new system, at 48kHz, and that even sounds way better. Just using it to play back through is a huge improvement. So it's all good there too, too."

ON THE ROAD: Illustrating the realities of today's audio recording industry, New York-based remote-recording company Efferman Music has adapted to recent trends by simultaneously moving in opposite directions.

Efferman's flagship truck, L7, was used on such recent high-end tours as U2's Elevation jaunt and Moby's Drowned World tour, both of which saw release on DVD. After recording at the venue, post-production is frequently provided at Efferman's studio on Manhattan's West Side. Along with DVD's growing popularity as a format for concert video, demand for Efferman's services—L7 and the 5.1-capable mix studio, both Neve Capricorn-equipped—is experiencing similar growth.

Meanwhile, Efferman's Randy Ezratty explains that the company's growth to providing recording and mixing services to elite artists puts it out of reach for smaller venues and the newer, less-established acts who perform there. To address that loss, Efferman has added a new, lower-budget mix truck, a 16-channel van fitted with an array of vintage and state-of-the-art gear. On April 4, the Neve 5336-equipped "obu" (outside broadcast unit), was parked outside Manhattan club Exit to record a two-hour performance by India.Arie, part of the Oxygen Network's second birthday celebration.

"A year ago," Ezratty says, "we had pretty much outgrown jobs like that. Partly as a desire to get back to what we were interested in in the first place, which is real music, and partly as a reaction to the changing climate in our business, we built a unit that addresses smaller productions."

The 36-channel analog Neve in the "outside broadcast unit" (a nod to similarly equipped BBC remote vans) is supplemented by two Neve 5452 12-channel sidecars to accommodate a large number of inputs, as well as outboard compressors or limiters by Neve, Empirical Labs, Summit Audio, and Urei. In addition to 48 tracks of RADAR II hard disk recording, obu features 48 tracks of Tascam DA-98HR and an additional 48 tracks of standard DA-98 for backup.

While obu serves lower-budget productions such as clients like Dave Matthews Band, whose Listener Supported DVD was recorded in L7 by Efferman lead engineer John Harris. Efferman's Digidesign-based system features 16 Urei=Tech balanced power system, which has come in handy at smaller venues, Ezratty explains. "It wasn't in keeping with building big trucks but now that we have a few gigs under our belt, it was brilliant. You go to these little clubs where the power is dodgy, clean it up with the balance. We're even running power from the truck back to the stage sometimes when there's a temperament Fender amp or some- thing that is getting all kinds of buzzes and hums."

An upcoming project for Efferman's obu is to record Alison Krauss & Union Station as they make their way down the East Coast to Louisville, Ky., where a high-definition video shoot will take place. "It's going to be a Sony DSD [Direct Stream Digital] multi-channel recording where they're recording a bunch of Genex machines together to make a 24-track," Ezratty says. "They wanted a really high-profile band with high-quality unit. It's worked well into their budget and their aesthetic. We're really excited about that."

While big-budget projects continue with L7 (all increasingly destined for DVD release), Efferman can again cultivate relationships with up-and-coming artists who may take advantage of its higher-end services in the future. Ezratty says, is a perfect example. After recording a Boston performance from the Elevation tour, Harris and producer Steve Lillywhite spent more time at Efferman.

"When we did Under A Blood Red Sky [in 1983]," Ezratty notes, "they could never have afforded the equivalent of L7 in those days. They used us because we were small and lean in our approach as they were with their production. We established a relationship then that has continued through today, where they use our larger unit and our studio for mixing."

www.billboard.com
Sony Germany Splits Operation
Two Separate Units Will Handle Domestic, International Repertoire

BY EMMANUEL LEGRAND

BERLIN—Sony Music Entertainment Germany has split its operation into two distinct units that handle domestic and international repertoire respectively.

This new organization, which replaces the former dual-label structure of Epic and Columbia, reflects "the increasing specialization of the market," according to recently appointed Sony Music Germany/Switzerland/Austria president Jallathor Schramm.

Two new divisions—Sony Music Domestic and Sony Music International—will incorporate repertoire from both Epic and Columbia, and the staff of both teams will be split between the two units. But within the new divisions, the two labels will continue to exist, in order "to respect the identity and the culture of each label," Schramm says.

Schramm claims the new structure "defines clear areas of responsibility" and "will allow people to concentrate on clear tasks." He tells Billboard: "The industry in general—not simply Sony—is structured in a way that people have a dedication to music but are generalists; they do not really fit with the world around us, which gets increasingly specialized."

Boris Löhe, who was managing director of Columbia, becomes managing director of the domestic division, reporting to Schramm. The domestic division will split repertoire by genre according to the labels. Epic will concentrate on pop and dance, and Columbia will handle more progressive repertoire, such as nu-metal or hip-hop. In charge of Columbia's repertoire is GM Karl Kolomski, for Epic, that role is filled by GM Volker Neuannya, who joins the company from BMG. Both report to Löhe.

A third specialized unit will handle adult standards repertoire, including schlager, and a specific unit will deal with such labels as X-Cell, Pirate, Home, Four, or K2A. Emphasis will also be put on German-signed acts international potential.

Schramm is convinced that by splitting duties and repertoire, Sony Music will be in a position to "significantly improve its local market share." He also believes that smaller, specialized units can react more quickly to the market and serve a wide variety of genres.

Schramm says the appointment of the international department head is imminent, with a new recruit coming from a competitor. Epic and Columbia-signed international repertoire will shift to this division, which will also focus on non-American repertoire. "We want to break new acts—one of the ideas for international is to create a 'broader's force,' whose task is to break acts from the big basket of repertoire coming from all the Sony companies around the world. Sony has a great tradition of breaking acts internationally, but there is so much potential out there!"

As part of the restructuring, long-serving Epic managing director Jorg Hacker has left the company. Schramm says, "To head the international division, we needed someone fully dedicated to that task. We wanted to find somebody capable of breaking international repertoire rather than dreaming of establishing local acts. Hacker—and he understood it—was not burning for this task."

The Berlin Records label will be "made dormant." The local recording artists of Berlin records will switch to Sony Music Domestic. Compilation and special marketing unit Sony Music Media will revert to a stand-alone division under managing director Uwe Lech, who was managing director of Sony's Berlin Records.

Schramm says the restructuring resulted in "no more than 100 jobs lost" and claims that "it is not just a cost-cutting exercise—it is about giving opportunities for the future." Sony Music Germany currently employs around 400 people, some 300 of those in the Sony Center at Berlin's Potsdamer Platz.

IFPI Platinum Europe Honors Third Albums By Five Acts

BY PAUL SEXTON

LONDON—The "difficult third album" of legend is a challenge to which several stars rise with great success in the latest International Federation of the Phonographic Industry (IFPI) Platinum Europe survey. The IFPI confirms platinum status on current third releases by no fewer than five acts.

Alanis Morissette's Under Rug Swept (Maverick/Warner Bros.) has delighted label executives by speeding toward its first million, after the Canadian superstar assiduously worked the market in person.

"She has taken advantage of the fact that she had to get her face about to as many places as possible," says Warner Music International VP marketing Jay Durgan. "She's not simply phoning it in.Frankly, we may be in the new media age, you may be able to send e-mails around the earth in a couple of seconds, but there's no substitute for being in the market."

Steve Margo, Warner Bros.' Los Angeles-based senior VP international, adds that the album "is a 'dream scenario,'" in that Under Rug Swept was completed last September, enabling a strategic build-up to the album's Feb. 25 release.

"It gave everyone the chance to live with the album and set it up properly, both in America and around the world," Margo says. "In November, [Morissette's manager] Scott Welch and I flew to London, and we had a meeting [at Warners'] where we did the whole world in a day, including a video conference call."

New media played a key role in that setup from January, when affiliates helped develop a number of local Morissette Web sites. The artists promoted major European markets and was on hand to witness the album's triumphant debut.

Both Scott and Alanis understand," Durgan says, "that it can't just be a flurry of activity, and then you go home and take a vacation for four months."

U.K. don the Lighthouse Family have reached 1 million shipments of their third album, Whatever Gets You Through the Day (Warner/Polystar). It's six years since the group's U.K. breakthrough with a reissue of the single "Light," around the same time that Backstreet Boys were forging a European presence with early singles that now collectively reach platinum on the U.S. group's Greatest Hits album. Labelmate Britney Spears has moved her first European million a little more sedately with her third album, ...Baby One More Time. Labelmate Britney Spears has moved her first European million a little more sedately with her third album, ...Baby One More Time.

The current pre-eminence of Epic labelmates Celine Dion and Shakira is also reflected in the data. Dion's A New Day Has Come shipped platinum in Europe to make the list even as it was released March 25, while the Colombian star now has her first IFPI Platinum Award.

A full list of March's IFPI Platinum Europe certifications is available at ifpi.org.

New Zealand Commercial Radio Agrees To Music Quotas

BY JOHN FERGUSON

AUCKLAND, New Zealand—One in five songs broadcast on New Zealand radio could be home-grown by 2006, under a new agreement hammered out between the government and commercial radio operators.

Last August, Broadcasting Minister Marian Hobbs announced she was looking more committed to National music from the country's stations and wanted local content levels to grow to 25% within five years. The government preferred the self-regulatory route but warned it would legislate for quotas if an agreement could not be reached.

Now, after months of negotiation, the Radio Broadcasters Association (RBA), which represents the majority of commercial radio stations here—has adopted the Code for Accelerated Growth of New Zealand Music, which takes immediate effect and aims to see local content grow to 20% by 2006. But like the model used in neighbouring Australia, actual content levels will vary from format to format. For example, rock stations will be expected to achieve levels of 24% and 25% local music, respectively, while album rock and easy-listening broadcasters will only have to achieve between 12% and 15%. The starting levels vary: 15% for pop stations, 20% for rock, and 6% for easy listening. State broadcaster Radio New Zealand's charter already commits it to providing local content.

All RBA members have agreed to abide by the new code, administered by a new, RBA-funded independent body—the New Zealand Performance Committee—which will provide quarterly reports on the performance of RBA members. The committee includes representatives from the Recording Industry Assn. of New Zealand, the New Zealand Musicians Union, and the RBA. John McElhinney, chief executive of New Zealand's largest radio operator, the Radio Network, and chairman of the RBA, calls 20% "a very demanding target." Nonetheless, he says, "we believe it can be achieved if the whole music sector works together."

Hobbs praises the establishment of the code, though she warns that the government has reserved the right to regulate if the initiative falters. "But I am greatly encouraged by the key elements that have been agreed as part of the code."

The music industry broadly supports the initiative. Mike Chunn, director of operations for the New Zealand arm of the Australasian Performing Rights Assn., is fully committed to the concept and believes the code will ensure ongoing commercial success for New Zealand artists: "I'm sure the RBA won't look back from implementing this code."

Flying Nun Records, one of the mainstays of the New Zealand independent music scene, gave a thumbs-up to the code, though GM Andrew Meier says he hopes that broadcasters will take it as a positive initiative and not regard the 20% level as a maximum. Sean Coleman, managing director of New Zealand's largest specialist music chain, Sounds, says New Zealand content on-air has improved in recent years, but anything that provides additional exposure for local acts has to be positive.
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**ALBUMS**

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## COMMON CURRENCY

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## THE NETHERLANDS

### SINGLES

1. WHENEVER, WHEREVER
2. LIKE A PRAYER
3. ADIOS NONO
4. THE RIDDLER
5. ESCAPE
6. CÉLIA DION
7. MARCO BARBOSO
8. ROBBIE WILLIAMS
9. SHAKIRA
10. ANASTÁCIA

### ALBUMS

1. CÉLIA DION
2. VARIOUS ARTISTS
3. EDIE MEDUZA
4. ANASTÁCIA
5. ROBBIE WILLIAMS

## THE NETHERLANDS (Dutch)

### SINGLES

1. WHENEVER, WHEREVER
2. LIKE A PRAYER
3. ADIOS NONO
4. THE RIDDLER
5. ESCAPE
6. CÉLIA DION
7. MARCO BARBOSO
8. ROBBIE WILLIAMS
9. SHAKIRA
10. ANASTÁCIA

### ALBUMS

1. CÉLIA DION
2. VARIOUS ARTISTS
3. EDIE MEDUZA
4. ANASTÁCIA
5. ROBBIE WILLIAMS

## THE NETHERLANDS (French)

### SINGLES

1. WHENEVER, WHEREVER
2. LIKE A PRAYER
3. ADIOS NONO
4. THE RIDDLER
5. ESCAPE
6. CÉLIA DION
7. MARCO BARBOSO
8. ROBBIE WILLIAMS
9. SHAKIRA
10. ANASTÁCIA

### ALBUMS

1. CÉLIA DION
2. VARIOUS ARTISTS
3. EDIE MEDUZA
4. ANASTÁCIA
5. ROBBIE WILLIAMS

## THE NETHERLANDS (German)

### SINGLES

1. WHENEVER, WHEREVER
2. LIKE A PRAYER
3. ADIOS NONO
4. THE RIDDLER
5. ESCAPE
6. CÉLIA DION
7. MARCO BARBOSO
8. ROBBIE WILLIAMS
9. SHAKIRA
10. ANASTÁCIA

### ALBUMS

1. CÉLIA DION
2. VARIOUS ARTISTS
3. EDIE MEDUZA
4. ANASTÁCIA
5. ROBBIE WILLIAMS

## THE NETHERLANDS (Italian)

### SINGLES

1. WHENEVER, WHEREVER
2. LIKE A PRAYER
3. ADIOS NONO
4. THE RIDDLER
5. ESCAPE
6. CÉLIA DION
7. MARCO BARBOSO
8. ROBBIE WILLIAMS
9. SHAKIRA
10. ANASTÁCIA

### ALBUMS

1. CÉLIA DION
2. VARIOUS ARTISTS
3. EDIE MEDUZA
4. ANASTÁCIA
5. ROBBIE WILLIAMS

## THE NETHERLANDS (Spanish)

### SINGLES

1. WHENEVER, WHEREVER
2. LIKE A PRAYER
3. ADIOS NONO
4. THE RIDDLER
5. ESCAPE
6. CÉLIA DION
7. MARCO BARBOSO
8. ROBBIE WILLIAMS
9. SHAKIRA
10. ANASTÁCIA

### ALBUMS

1. CÉLIA DION
2. VARIOUS ARTISTS
3. EDIE MEDUZA
4. ANASTÁCIA
5. ROBBIE WILLIAMS

## ARGENTINA

### ALBUMS

1. ALEJANDRO LERNER
2. DIEGO TORRES
3. BANDANA
4. CHAYANNE
5. SHAKIRA
6. ALEJANDRO SANZ
7. ALFREDO CASERO
8. ALANIS MORISSETTE
9. JOSE DE LA LOZ (Bossa Nova)
10. LIETZI

## SWEDEN

### SINGLES

1. COPENHAGEN
2. KAISER"S ORCHESTRA
3. BJORN ROSENSTROM
4. KARI SKOLNICK
5. ALANIS MORISSETTE

### ALBUMS

1. COPENHAGEN
2. KAISER"S ORCHESTRA
3. BJORN ROSENSTROM
4. KARI SKOLNICK
5. ALANIS MORISSETTE

## SWITZERLAND

### SINGLES

1. WHENEVER, WHEREVER
2. LIKE A PRAYER
3. ADIOS NONO
4. THE RIDDLER
5. ESCAPE
6. CÉLIA DION
7. MARCO BARBOSO
8. ROBBIE WILLIAMS
9. SHAKIRA
10. ANASTÁCIA

### ALBUMS

1. CÉLIA DION
2. VARIOUS ARTISTS
3. EDIE MEDUZA
4. ANASTÁCIA
5. ROBBIE WILLIAMS

## CZECH REPUBLIC

### SINGLES

1. WHENEVER, WHEREVER
2. LIKE A PRAYER
3. ADIOS NONO
4. THE RIDDLER
5. ESCAPE
6. CÉLIA DION
7. MARCO BARBOSO
8. ROBBIE WILLIAMS
9. SHAKIRA
10. ANASTÁCIA

### ALBUMS

1. CÉLIA DION
2. VARIOUS ARTISTS
3. EDIE MEDUZA
4. ANASTÁCIA
5. ROBBIE WILLIAMS

## PORTUGAL

### SINGLES

1. FREDDIE MERCURY
2. GABRIEL RESEDA
3. PAUL D'ABREU
4. HANDS CLEAN
5. WHENEVER, WHEREVER

### ALBUMS

1. SHAKIRA
2. ANASTÁCIA
3. CÉLIA DION
4. GNR
5. SOUNDTRACK

## SUIF STAR

Female vocalist Begum Abida Parveen is the reigning star of Sufi music in Pakistan. The Pakistan-based Sufi star forms in similar style to the late Nusrat Fateh Ali Khan, who took the devotional style of singing known as qawwals to an international audience via his albums with Peter Gabriel's Real World label. Parveen's performance at a recent Sufi festival in Delhi, India, suggested that Sufi music has found a new voice that transcends the boundaries of the current political standoff between India and Pakistan. The Sultan-e-Azam festival now in its second year, was held at the historic tomb of Mughal Emperor Humayun in Delhi and featured performances by the Rumi Group from Iran, and Indian classical vocalist Shubha Mudgal. An album featuring acts that performed at the festival will appear shortly on Indian independent label Times Music; the label also released Parveen's solo album, Baha Balle Shau, named after a great Sufi poet.

## LOOSE TALK

Paul O'Reilly is the latest figure to emerge from Ireland's burgeoning singer/songwriter scene. The gentle, acoustic stroll of his First Thing In The Morning first saw the light of day via his Dublin independent label Volta Sounds, which released it in Ireland last September. Now the album has been released in the UK on Loose Records, which specializes in Ameri-Can country artists. His album, which is shaping more like a slow motion puff battle between Will Oldham, Nick Drake and David Kitt, has been reviewed as a new voice in the old school. Percussion atmospherics, odd arpeggios, and even dictaphone samples gently nudged it into the 21st century. O'Reilly is currently collaborating with Irish hip-hop outfit Creative Control.
Sorbara Seeks ‘Cure’ On Nettwerk

BY LARRY LeBLANC
TORONTO—Following intense Cana-
dian-label courtship of 23-year-old
Martina Sorbara last year, her 13-song
sophomore pop album, The Cure for
Bad Deeds, was released April 9 in
Canada by Nettwerk Productions.

An eight-song version of the album
was issued in November 2000 on the
Toronto-based singer/songwriter’s own
Little Big Music label. It has sold a
robust 5,000 units to date, primarily
from offstage and Web sales. The
reworked version of the album will be
released in the U.S. this summer by
Nettwerk America.

Sorbara has opened Canadian shows
for such native roots acts as Sarah
Hammer, Hasklewy Workman, and the
Be Good Tanyas, as well as for Britain’s
Billy Bragg; she was also the toast of
Canada’s folk festival circuit last sum-
mer 2001. “I’m happy with the way my
career is going,” says Sorbara, who is
booked by the Agency Group in Toron-
to. “This summer, I have a ton of [festival] dates.”

Sorbara surprised many late last year
by signing with Vancouver-based inde-
pendent Nettwerk, despite an offer from
Sony Music Canada—which had been
developing her since the mid-90s—and
interest from several other majors.

“We were deep in negotiations with
Sony before Nettwerk upped the ante,”
confirms Sorbara’s manager/producer
Juan Gobran. “It’s not that Nettwerk
wasn’t aggressive enough to go after
record companies but to build a ‘buzz’
and have them come to us.”

Sony Music Canada senior VP of
A&R holds that, “we offered her a deal,
but she decided to go a different route. She’s an incredible per-
former and a great songwriter.”

Sorbara herself felt she’d be more
comfortable with music and the Nett-
werk gets what I want,” she says. “They are into the slow [career] pro-
gression I want to stick to.”

Nettwerk Production president Ric
Arbou says, “We wanted her to be part
of our family. I’m ecstatic we got her.
She’s a real talent.”

Ghomeshi, also singer/pianist/orm with Canada’s Mux Fries (current-
ly on a buzzet and host of CBC News-
tv’s arts program May, has spent
three years managing Sorbara. He also
produced her album. The two met in
1999 while performing at the Blue Bags
Pug Festival near Kingston, Ontario.

“We met as artists, then began to
perform together,” Ghomeshi says.
“After six months knowing Martina, I
really felt I could help her. She’s an all-
round artist, the kind that can play any
instrument. Growing up in Maple, Ontario,
Sorbara—the daughter of Greg Sorbara, an
Ontario Liberal Member of Parlia-
ment—has been immersed in music since she was young. Her
interest in the guitar began at age 11;
at 15, she began writing her own
music. She started performing in
Toronto clubs the following year.

“I never listened to radio growing
up, and we didn’t have a TV,” Sorbara
recalls. “When I began to write, for a
long time, I felt self-conscious.

In 1996, Sorbara met Rob. He offered
her a development deal, but she ini-
tially held back, because she was
unsure if she wanted to be a recording
artist. In 1998, with Sony’s backing, she
recorded the 13-song album Unplace-
able in one day, with only herself per-
forming. The release, which Sorbara
sold at her shows, is now out of print.

BARD Estimates 2001 Music
Sales At $3 Billion In U.K.

BY TOM FERGUSON
LONDON—The British Assn. of
Record Dealers (BARD) has marked
its recent rebranding as “The Voice of
Entertainment Retailing” by pub-
lishing its second yearbook, which
includes the first published estimate
of the total retail value of recorded
music sales in the U.K. last year.

The yearbook from BARD puts the
retail value of the value of
recorded music sales in 2001 at £2.09
billion ($3.3 billion, up 23% on 2000.

The figures appear several sales
figures ahead of the 2001 retail sales
figures from labels body the British
Phonograph Industry (BPI), which
will appear in that organization’s annual statistical
handbook. In June.

Record-industry consultant Peter
Scapin, who compiled the statistics
for BARD’s newly published year-
book, says the retail sales estimate is
based on BPI trade shipment fig-
ures for the 12 months through
Sept. 30, 2001, and on retail prices
supplied by research company Tav-
or Nelson Sofre, with allowances
made for imports.

According to the BPI, the trade
value of shipments in the 12
months ended Dec. 31, 2001, was
£1.23 billion ($1.76 billion, up 5.3%.
Says Scapin that the difference
between BARD’s estimate of the rise in
retail value and the BPI ship-
mments figure reflects “pressure on
retail prices.” Scapin says he
expects the final BPI figures to be
“brilliantly in line” with BARD’s.

Among the other statistics in
BARD’s yearbook section on market trends are the latest figures from research company Millward Brown, which show that the total number of hours spent on
selling recorded music continues
to fall, from down 5,629 in 2000 to
5,617 in 2001. In his annual report in
the yearbook, association chairman Simon Wright writes, “In 2002, we
want to extend the poten-
tial of BARD to allow it to
become the leading trade
body for entertainment
retailing as a whole in the
U.K. and Europe.

Despite that widening of
BARD’s scope, director general Bob Lewis
emphasizes that “the fundamental
aims of the association remain un-
changed.” The association is
made up of 215 members range from single-store independ-
ts to specialist multichannel retailers
such as HMV or Virgin, e-tailer Amazon.
and supermarket chain Asda.
BARD’s yearbook also includes
a foreword by Douglas Alexander, the
UK government’s Minister for E-
Commerce and Competitiveness; a
round-up of recent and forthcoming
legislation affecting retailers; and a
complete list of BARD members.
Czech Music Lacks Exposure
Artists And Labels Suffering From Little TV Support

BY MARK ANDREWS

PRAGUE—When Czech band Krystof boycotted the country's premier music awards last month in protest against TV's lack of support for domestic music, many industry executives here quietly agreed with the act's sentiment.

The Monitor-EMI artist Krystof, winner of the discovery of the year award, refused to attend the annual Andel (Angel) Awards ceremony, broadcast live March 7 on commercial channel TV Nova. Instead, the group's senior manager Martina Tumova read a statement that accused TV Nova of spending advertising revenue on soap operas and variety shows instead of "producing or buying quality music programs.

Record-company executives agree there is little opportunity to show music videos on Czech TV and that radio stations resist playing new domestic music, especially if it is sung in English. As a result, breaking new acts is difficult.

"There are two very big hurdles here," says Iva Milorova, marketing director of Warner Music's Czech affiliate. "First, the market isn't big, so you don't have big budgets to push local bands. Second, there are hardly any TV music programs."

Sony Music/Bonton marketing manager Marketa Krizova agrees: "You can count the shows that screen videos on one hand. Public service broadcaster Czech Central Television (CCT) shows only three music/alternative culture programs each show, while TV Nova's weekly music show is Eso, the country's only hit-parade show."

The limited opportunities for viewers to see domestic clips means record companies think twice before producing them, says Milorova, who estimates that video of the year at the Andel Awards, "Dauerni" (Psychological), by Warner Music band Tata Bojs, has been shown 10 times at the most.

"What we're missing here is a music channel, something like MTV or [German broadcaster] Viva," Milorova says.

Salvation may lie in a new cable channel dedicated to music videos. Station 0 will launch in September, broadcasting 24 hours a day to 150,000 households, and targeting 15- to 25-year-olds. Its director, Jiri Nemecik, says the channel will focus on the Czech scene, and music videos will make up 80% of its output.

But station music director David Berdych says that the lack of Czech music videos means that only 10% of tracks shown will be domestic repertoire. Executives at terrestrial channels say the reason they do not devote more broadcast time to music is simple: low viewing figures. Last December, CT aired daily youth magazine Letadlo, because only 53,000—or 3% of the target audience—tuned in.

Radim Smetana, a producer of music programs at CT, notes: "Five years ago, we used to make three times as many music programs as we do now."

TV Nova director of entertainment Ivan Rossler comments: "TV Nova has [had] bad experiences with music on television. Sometimes we try recording a concert, but viewing figures are usually so low that it's not worth investing such considerable sums. Eso has high ratings [more than 200,000 usually tune in], but it's among the most successful in its category."

Krystof singer Rich and Krystof rejects suggestions that his band's boycott was a stunt designed to spark higher sales.

"TV Nova killed our music," he insists. "They're only interested in advertising revenue."

"Czech radio stations are very afraid to play new stuff," he continues. "At first they said we were too aggressive—the guitars were too loud. Our breakthrough has a lot to do with luck. Last summer, two or three radio stations started playing our song 'Lolita.' People even bought our television show. More and more radio stations had started playing it. It showed that people were hungry for new Czech music."

Sony/Bonton director Petr Cap agrees: "After 'Lolita,' the perception of Czech music has gotten better. Radio programmers are not so afraid of playing new Czech music anymore."

But while Krystof may have helped win the radio battle, its boycott could cause the domestic music industry to lose the TV war. "TV Nova is a strong medium," Cap says, "and without them, it's rather difficult to attack the masses."

Krizova also worries that TV Nova could turn its back on Czech music. For the first time in the Andel Awards' 12-year history, the show was not broadcast by CT. "We were happy that TV Nova won the rights," Krizova says, "and were hoping that they would be more open to new music. But these sorts of gestures from Krystof won't help. It'll close the door for themselves and for other Czech bands."
April 12-14, Bluegrass Returns to Its Roots, Presented by and held at the Executive Inn Riverton Hotel and Convention Center, Owensboro, Ky. 270-296-8000.
April 13, Rainforest Benefit Concert, Carnegie Hall, New York. 617-496-2222.
April 14, 2002 Jeno Awards, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.
April 15, Heroes Awards Honoring Arturo Sandoval, presented by the Flori-da chapter of NARAS, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.
April 17, Up Close and Personal With Tim and Jann, Hosted by the Nashville chapter of NARAS, Loews Vanderbilt Plaza Hotel, Nashville. 615-327-8030.
April 20, 15th Annual Nickelodeon Kid's Choice Awards, Barker Hangar, Santa Monica, Calif. 818-736-3000.
April 20-21, 29th Annual City Music Tennis 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 Arkadia Music Center, New York. 212-533-0097.
April 25, Third Annual T.J. Martell B-Ball Classic, Basketball City, New York. 615-256-2002.
May 2, 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. 212-533-0097.
May 3-12, 11th Annual St. Lucia Jazz Festival, presented by BET/the jazz Channel, various venues, St. Lucia. 758-451-8566.
May 7, SESAC New York Awards. B.B. King Blues Club & Grill, New York (by invitation only).
May 7-9, Billboard Latin Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660.
May 9, Steven J. Ross Award Dinner, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.
May 10, Peace and Love to Erase MS, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-449-4849.
May 20, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).
May 22, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 310-201-8816.
May 23, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.
May 29-31, Emerging Artists and Technology in Music Conference, MGM Grand Hotel, Las Vegas, eat-m.com.
May 29-June 2, 56th Ojai Music Festival, Ojai Art Center, Ojai, Calif. 805-646-2094.
June 4, SESAC Television & Film Awards, Michael's Restaurant, Santa Monica, Calif. (by invitation only).
June 5, How to Protect Yourself in the Entertainment Industry, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.
June 11, 27th Annual Humanitarian Award Gala, the Hilton New York, New York. 212-833-5444.
June 12, CMT Flameproof Video Music Awards, Gaylord Entertainment Center, Nashville. 615-259-9600.
June 13, 12th Annual City of Hope Celebrity Softball Challenge, Gregor Stadium, Nashville, 213-241-7286.
June 19, How to Choose an Entertainment Attorney, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.
June 19, Music Visionary Awards Luncheon Honoring Fred Diamond and Daniel Glass, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.
June 24-26, M3 REPELTECH Europe, Amsterdam RAI, Amsterdam. 800-800-5474.
July 15-17, National SGA Week, sponsored by the Songwriters Guild Foundation, Music Row, Nashville. 615-329-1782.
July 26-31, International Assn. of Assembly Managers’ 77th Annual Conference & Trade Show, Georgia World Congress Center, Atlanta. 972-255-8600.
July 31-Aug. 3, Atlantis Music Conference, Sheraton Atlanta Hotel, Atlanta. 404-799-6899.
August 7-9, Billboard R&B/Hip-Hop Awards & Earns Rock Resort, Miami Beach. 646-654-4660.
September 12-15, Second Annual Huntsville South Music Conference, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.
September 22-25, CSSAC World Congress, Queen Elizabeth II Conference Center, London. 33-15562-0850.
Submit items for Lifelines, Good Works, and Calendar to: Mark M. Summertime at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at msummertime@billboard.com.
BIRTHS
Boy, John Connor, to Barbara and Doug Valva, March 28 in Dallas. Mother is regional alternative marketing manager for Sony Music. Father is former Southern regional sales manager for Virgin Records America.
Universal's Grip Still Strong In Total Market Share

WEA & BMG See Gains This Year

BY ED CHRISTMAN
NEW YORK—Universal Music & Video Distribution (UMVD) once again laid claim to being the top U.S. distributor in both total and current album market shares in the first quarter. But underneath them in the rankings some movement was going on: WEA enjoyed a big surge in total album market share while BMG Distribution garnered a large increase in current album market share, as both distributors rank second in those respective categories.

UMVD's 26.7% slice in total U.S. album market share was the same percentage it had in the first quarter of 2001, while in current album market share it finished the quarter with 27.4%, down almost a percentage point from the 28.3% it had in the first quarter of last year. Meanwhile, WEA finished the quarter with a 16.9% tally, up from the 14.8% showing it had in the first quarter of last year, with that gain representing the largest increase in total album market share for distributors. Similarly, BMG enjoyed that distinction in the current album category with its market share jumping to 19.5%, up from the 15.5% it had in the same time frame last year.

The market-share rankings were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; SoundScan estimates totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configurations. The shares for R&B albums consist of data SoundScan collects from the specialized panel used to compile the Billboard album charts for that genre.

In calculating current market share, SoundScan counts only albums sales occurring within the first 18 months of a title's release (12 months for classical and jazz), except for those that remain in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100.

UMVD has emerged as the traditional market-share leader since it merged with PolyGram in 1998. By placing first in the first quarter, it displayed strength in alternative rock, classical, hard rock, jazz, rap, soundtracks, and in placing albums in The Billboard 200, where it was the No. 1-ranked distributor in all of those categories. It also was the No. 1 distributor for both catalog and deep catalog and No. 2 in placing albums in the Billboard Heatseekers chart.

WEA, which was the dominant U.S. distributor until the PolyGram/Universal merger, continues a turnaround that began last year after suffering through almost a decade of market-share erosion. Placing second, WEA was boosted by its performance in new age, where it was the No. 1 distributor, and in alternative rock, hard rock, and soundtracks, as it was ranked the No. 2 distributor in each of those categories, as well as for deep catalog. Independent distributors collectively suffered a decrease in market share, finishing the quarter at 36%, down from the 37.4% they garnered in the same time frame in the prior year, which translates into a drop in rank from second to third. Collectively, independent distributors attained the top ranking for gospel, music video, and for placing albums in the Billboard Heatseekers chart, and they finished second in the classical, new age, and Latin categories, as well as for catalog.

Like WEA, BMG Distribution also enjoyed a market-share surge, finishing the first quarter with a 15.7% score in total album market share, up from the 13.8% it had last year in the same period. In placing second in current albums, BMG displayed strength in placing albums in The Billboard 200 and in gospel music, where it was ranked second in both categories.

Sony Music Distribution ranked fifth with 15.5%, suffering a market-share decline from the 16.3% it had in the first quarter last year. It was the No. 1 distributor in Latin and No. 2 in jazz and rap, as well as for music video. And EMI Music Distribution (EMD) ranked last with 9.2%.

Looking at total album market share by corporation, Universal Music Group still retained the No. 1 spot, Warner Music Group (WMG), had the No. 2 ranking, although the latter's market-share total is 18% when Alternative Distribution Alliance's (ADA) share is included. Sony Music Entertainment jumped to No. 3 when RED and its special product division's market share is included, giving the company a total of 16.4%. That leaves BMG ranked fourth and knocks the independent sector back to fifth with a 13.2% share, after the exclusion of RED and ADA's tallies. EMD's parent, EMI Music, still brings up the rear, but it gains market share to finish with a 9.1% slice, thanks to the inclusion of Caroline Distribution's numbers.

In current album market share, Universal lost almost a percentage point, finishing the quarter with 27.4%, but it retained a firm grip on first place. It's best-selling titles include the O Brother, Where Art Thou? soundtrack, Ludacris' Word of Mouf, Nickelback's Silver Side Up, and the Now 9 compilation. BMG, which ranked fourth last year at the end of the first quarter, followed UMVD in the rankings by eight-and-a-half-percentage points with a 18.9% tally. It scored half of the top 10-selling titles so far this year, including the No. 1 and the No. 2 titles, respectively, Alan Jackson's Drive and Creed's Weathered.

WEA placed third with a 15.5% market share, which represents a gain of better than three percentage points from the 12.2% it had at the end of first-quarter 2001. By coming in fourth with 15.0%, Sony Music Distribution dropped more than two percentage points in market share and fell from the second-place ranking it had last year at the end of the first quarter. The independent sector ranked fifth in current album market share for the U.S. And EMD finished with 8.3%, down from the 11.1% it had last year at the end of the first quarter.

In looking at the corporate rankings for current album market share, the No. 1 and the No. 2 stay the same with, respectively, Universal followed by BMG, while WMG finished in third with 16.5%. Sony followed with 15.6%, the independent sector fifth with 12.2%, and EMI sixth with 9.2%.

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UMVD Top Distributor Of R&B, Country
First Quarter Also Sees Company Leading In Singles, With A 32% Market Share

BY ED CHRISTIAN

NEW YORK—In the first quarter of the year, Universal Music & Video Distribution (UMVD) scored a sweep of the U.S. market share categories tracked by Billboard. In addition to being the top-ranked distributor for both total album and current album market shares (see story, page 59), the company also earned that distinction for both R&B and country albums and for singles distribution.

Although it retained the No. 1 ranking it had in the first quarter of last year, UMVD lost more than seven percentage points in R&B album market share, finishing the quarter with 32.2%, down from the 40.6% it had in the prior period. Sony Music Distribution also held steady as the No. 2 distributor, but it enjoyed a market-share increase to 21.4% from the 19.8% it had in the first quarter last year. BMG Distribution jumped to third place in the R&B rankings, thanks to an almost five-percentage-point gain in market share. It finished the quarter with 18.6%, up from the 13.7% it had in the same time period last year. Similarly, EMI also enjoyed a market-share gain, scoring an 11.5% piece of the pie, up from the 7.6% it had last year in the same time period. Meanwhile, EMI Music Distribution (EMD) and the independent sector swapped places in the rankings, with the indies moving up one position in the rankings with an 8.3% share, while EMD came in sixth with 8%, down from the 10.2% it had last year when it placed fifth.

For country albums, UMVD scored the top spot with a 28.7% tally, up from the 26.4% it had in the first quarter last year, when it placed second. BMG charged into second place with a whopping market-share gain of nearly 11% as it totaled 26.6% for the quarter, compared with 15.7% last year in the same time period. WE&A dropped to third with 19%, down from the industry-leading total of 27.7% it had last year for country albums in the first quarter. Sony also lost market share to finish fourth with 11.4%, while EMD placed fifth with 8% and the independent sector collectively placed last with 7.4%.

In singles distribution, UMVD ranked first with 32.1%, up from the 20.8% it garnered in the first quarter last year. UMVD was followed by independent distributors, which collectively ranked second with 21.7%, an increase of eight percentage points from the 13.7% it had last year in the same period. Sony placed third with 14.8%, WE&A fourth with 13.7%, and BMG, the traditional singles leader, fifth with 12.8%, with EMD bringing up the rear with 5.7%. Despite a plea by some accounts to save the single, the configuration continues to lose steam, with sales down 60.3% so far this year.

CLEVELAND, YEAR ZERO: The early-'70s music scene in Cleveland maintains its fascination, not only for its oracular take on the then-nascent punk-rock explosion, but also because the ferment there has been so slimly documented.

A few stalwart indie labels have sought to pull the veil from the Cleveland locale. Last year, Scat Records issued a collection of buried material by the lunatic proto-punk band The Electric Eels (Billboard, Jan. 12). Now, tiny Smog Veil Records, in Incline Village, Nev., has pulled together the first full-length compilation devoted to the elusive Cleveland "supergroup" The Hellacopters From The Tombs.

The album, The Devil's Earth Made of Monsters, brings together 1975 demos and live shoots from this formidable combo, which included future Pere Ubu members David Thomas and Peter Laughner, along with former Clevelanders Johnny Blitz and Craig Bell, who would go on to join a similarly unfolding Akron line-up.

It's flabbergasting stuff—especially considering that these Midwestern musicians were working in geographical and artistic isolation, essentially without sonic models, forging their own curdled instincts and a few awkward contempories to formulate a bile-striking style without any true precedent. Their motives are prefigured punk's own. In an archival quote in the liner notes, Laughner—a brilliant, legendarily self-destructive singer/writer/guitarist who died in 1977—says, "The reason we did this tape...is to tell you that YOU CAN DO IT TOO!"

The sound quality of the tapes here—RFTT's live February 1975 demos, a May '75 set at the Agora in Cleveland, and the band's nest-to-last gig, where they opened for Television—is raw at best but thrilling nonetheless.

A copy of the Velvet Underground's then-unreleased "Foggy Notion" and fragmentary versions of the Stooges' "Raw Power" and "Search and Destroy" exhume the band's roots. But the choicest tracks are harsh, revelatory early takes of such later Ubu standards as "30 Seconds Over Tokyo," "Life Stinks," and "Final Solution" and cornerstone Dead Boys tunes like "Sonic Reducer" and " Ain't It Fun."

This is historic music that has been hidden in the shadows too long. Smog Veil can be contacted at 775-721-2724; its Web site (administered by John Morton of the Electric Eels, no less) is located at smogveil.com.

FLAG WAVING: Sweden's Hellacopters have taken their show on the road to promote the U.S. release of their fourth album, High Visibility, due from San Francisco-based Gearbox Records April 23.

The Scandinavian band, which will play American club dates through the end of this month, has taken its high-energy sound to some unusual places in the past.

Singer/guitarist Nick Royale recalls, "We did a house party once in Auburn, Ala. That was insane—this really small, sweaty room. [House] parties don't exist in Sweden. That was really cool."

The 'Copters' music translates easily on these shores, thanks to the band's state-side antecedents. The MCS was definitely one of the reasons we got started," Royale says. "We liked the twin-guitar thing. To me, they seemed like the best band ever."

The five-piece group is riding a wave of current interest in a host of other exciting Swedish bands like the Hives (just snapped up by Warner Bros.), the Demons, Backyard Babies, and Sahara Hot Nights. "We only have 8 million people living in Sweden," Royale says. "Considering that, it's a lot of good bands."

High Visibility is a puissant exposition of '70s-styled guitar rock retooled for the 21st century; the tracks "Hopeless Case of a Kid in Denial," "Toys and Flavors," "I Wanna Touch," and "Envious" stand out. But the Hellacopters don't plan to rest on their laurels. They began recording a new album in mid-May, and on June 4, Gearbox plans to release Cream of the Crop Vol. 1, a compilation of material previously available only on Swedish singles.

"We've been releasing 7-inches all over the place," Royale says. "It's kind of weird. It's not songs that are worse than the album tracks. There are some cover versions that ended up on tribute albums."
COPY THAT: BMG becomes the second major to experiment with copy-protection technology in the U.S., beginning with Cee-Lo Green's 'Perf. Imperfections' on Arista. But BMG is applying such technology only to promotional CDs and probably won't roll it out to the commercial marketplace until improvements allow for copy-protected CDs to function on all players.

Currently, when anti-copying technology is applied to CDs in experiments, they often won't play in computers, CD-ROM drives, boomboxes, and car CD players. BMG addresses this issue for computers through what it calls Digital Access, which allows for a second session, via the placement of two versions of an album on a CD. One version doesn't allow for digital copying whatsoever and plays on traditional CD players, while the other version is encrypted and compressed, allowing the album to play on PCs and to be copied onto hard drives, as well as to be downloaded to most secured portable devices. But, talented hackers aside, neither version can be ripped and burned to CD, nor does it allow for file sharing on the Internet, which means that you can't make copies of the album for hundreds of your closest friends.

“We have a responsibility to protect the work of our artists, but at the same time, BMG wants our consumers to enjoy reasonable use, which the second session enables for both a PC and a secure portable device,” Peter Jones, president/CEO of BMG Distribution and Associated Labels, said in a statement. Jones added that the application of copy-management to promo CDs—which will be sent to DJs, retailers, and the press, among others—serves as a real-world, noncommercial trial, which will provide feedback to the company as it continues to monitor technological developments. As part of that, each CD will include an e-mail address if consumers need assistance or wish to provide feedback. Moreover, each disc will be clearly labeled so that recipients know the album is copy-protected and indicates where it can be played and where it might not play.

BMG's copy-management effort doesn't solve all the problems, because while its second session plays on PC-based computers, it only plays on the latest Mac models, while Macs that have earlier versions of the operating system won't play it. BMG hopes to enhance its Digital Access solution so that it will play on all Macs in the future. Similarly, BMG Distribution senior director of new media Kevin Clement acknowledges, "We expect there may be playability issues on CD players that utilize CD-ROM technology.”

Also, if an album is too long, there might not be room to place a second session on it, which is exactly the case with 'Perfect Imperfections.' The album streets April 23, and promos of it went out the week of April 7. For future releases, Jordan Katz, senior VP of sales at Arista, says that the label is in touch with the creators about the place they have to make with regards to keeping albums short enough so that a second encrypted version can be placed on a CD. Meanwhile, the first copy-protected music from BMG that will allow for computers to play it is a Donnell Jones sampler—which Arista plans to send out later this month—and it has been constructed so that there is room for a second session.

“The main reason we are using promos of advance music is we want to get some anecdotal feedback. It's a smaller group to work with,” and it is comprised of people who are likely to give feedback, Clement says. Moreover, he says there isn't a time frame to roll out copy management to the commercial market. "We think PC playability is important," Clement says. “We are not a technology company, and we are working with several (such companies) in a collaborative effort to build Digital Access. We work with them, we give them feedback and we improve on it, and that's our mantra.” BMG refused to identify its technology provider.

Meanwhile, with only two weeks of availability and 9,000 in scans, it's too early to tell how the second copy-protected CD issued by Universal Music and Video Distribution (UMVD), Pretty Willy's 'Enter the Life of Sulla on Universal Records, is being received by the public. The first UMVD encrypted album, More Fast and Furioso: Music From and Inspired by the Motion Pictures the Past & the Future (Billboard, Nov. 16, 2001) from the Island Def Jam Group, streeted late Dec. 18 and so far has scanned 132,500 units. UMVD executives say that about 100 consumers have contacted the company, and not all of them have been about complaints regarding playability; some were philosophical complaints about the concept of copy protection.

1. Lil' Romeo, Lil' Romeo, SouljaPriority/Capitol, his first.
2. Rod Stewart, The Very Best of Rod Stewart, Warner Bros., his 21st.
3. Adema, Adema, Arista, its first.
5. Outkast, Big Boy & Dre Present … Outkast, Arista, its fifth.
7. Sade, Lovers Live, Epic, her seventh.
10. Chris Cagle, Play it Loud, Capitol Nashville, his first.
16. Alison Krauss & Union Station, New Favorite, Rounder, their fourth.
17. Sarah Brightman, Classics, Nino Studio/Angle, her fifth.
EASY-E CD INCLUDES VIDEO GAME

BY CHRIS MOLANPHY

NEW YORK—After two decades of trying to mesh music stars with video games, dating back to the arcade game Journey Escape, record labels are committing more fully to offering games as value-added content—most recently, as a bonus on CDs.

A video game included on a new retrospective of late rapper Eazy-E that was released last month represents one of the more ambitious examples of a game theme centering on an artist. On Impact of a Legend, Ruthless Records—the label founded by Eazy-E (aka Eric Wright) and run by his widow, Tomica Woods Wright—offers the PC game Hittin’ Switches on the same disc with the rapper’s music. The two-disc CD/DVD set retails for $24.99, effectively making the game free.

Proponents of such themed games say their interactive nature gives fans another way to get close to an artist. Despite gaming’s surging popularity with consumers, no one suggests that a game by itself will sell music. But like the bonus features common on DVD, games and other such content may enhance the value of music-buying to consumers.

Web companies like Vivendi Universal’s GetMusic.com are also getting in on the act, offering artist-themed games online. However, its aim is to keep the fan base interested in an act longer—especially artists in between records—rather than to create a commercial value-add.

CONSUMERS GET GAME

In the case of Hittin’ Switches, Woods Wright calls the game “part of a total package.” It is based on the ‘90s gangsta-rap culture Eazy-E, co-founder of seminal act N.W.A., helped pioneer. Players choose one of four souped-up cars and cruise inner-city streets, shooting down drug dealers and picking up money to add more features to their vehicles.

Woods Wright says the game—conceptualized by her husband before his death in 1995—is also part of the Eazy-E legacy. Expanding on his idea, Woods Wright hired Univesal Digital Studios to program the game.

Labels have offered bonus PC content on music CDs since the mid-’90s. But the content—such as Internet links, screen savers, and video clips—was rarely interactive and similar to promotional material on MTV or artists’ Web sites.

Games as CD bonuses have their own problems, notably technical limitations. Hittin’ Switches will only install on PCs running certain editions of Windows. Moreover, the limited data space on a CD, excluding its songs, means the game has fewer levels than the average PlayStation fare.

Nevertheless, one company banking on bonus game content is DataPlay, the Boulder, Colo.-based creator of a new format launching this summer. The quarter-sized DataPlay discs are expected to combine major-label music with megabytes of bonus content. DataPlay chief marketing officer Pat Quigley says the company’s extensive consumer testing has indicated music-based games have the most appeal. He notes that giving music consumers more content is essential to maintaining the value proposition.

“If we want to move the consumer away from buying CDs, we have to give them a better experience,” Quigley says. “The music will, and should, remain a passive experience—but the games, videos, and links to the Web site can all be interactive. If you ever want to stop the fan from taking music for free, give them something more pleasurable.”
Nuggets Unearthed

For New Warner 'Friends' Collection

BY BILL PESSELMACK

LOS ANGELES—Sifting through previously unpublished footage from the Emmy Award-winning NBC series Friends to be used for the April 30 Warner Home Video release of the Friends: The Complete First Season VHS ($49.98) and DVD Video ($69.95) boxed sets, the show's executive producer Kevin S. Bright could not help but reminisce. For him, these are a reminder that nothing could have prepared him and the show's co-executive producers Marta Kauffman and David Crane for the success that was to come. Nothing, that is, except for hitting a lucky lottery jackpot.

“I think when you start a show, you're never really sure what’s going to happen. We were lucky enough to get a pilot order and were able to get it into production. We had a good cast, and the show really took off.”

Bright says that the show's success was due in part to the way the producers handled the initial casting process. “We had a lot of fun with the characters, and the actors really became a part of the show.”

The Friends: The Complete First Season VHS and DVD Video boxed sets will include all 24 episodes of the series, as well as special features such as behind-the-scenes footage, deleted scenes, and the show's original pilot episode. The DVD version will also include a featurette on the making of the show and an interview with the cast.

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With five nods, Elton John’s “This Train Don’t Stop There Anymore” is the leading nominee for the 11th annual Music Video Production Assn. (MVPA) Awards, to be presented May 23 at the Kodak Theatre in Los Angeles. John does not appear in the video; it stars N Sync’s Justin Timberlake as a 70s-era John. The clip is nominated for best pop video, best cinematography, best hair, best styling, and best makeup. Other multiple nominees, with three nods each, include Basement Jaxx’s “Where’s Your Head At?,” DMX’s “Who We Be,” and David Gray’s “Please Forgive Me.” Videos eligible for this year’s awards were produced in 2001; the nominations and awards are voted on by MVPA members. A complete list of nominees can be found at myva.com.

A retrospective of Alpert’s work has been on display at the Tennessee State Museum in Nashville and the Virginia Beach (Va.) Pavilion Institute of Contemporary Art. Alpert is still active in music, and he says that he’s “revisiting tapes of [his former group] Tijuana Brass. There are a lot of unreleased masters we may be putting out.”

IN BRIEF: Natalie Imbruglia is set to make her feature-film debut in the Working Title Films comedy Johnny English, co-starring Rowan Atkinson and John Malkovich. It will be distributed by Universal Pictures. . . . Meat Loaf has made a TV pilot titled John Doe for the Fox network. . . . Artisan Entertainment has picked up U.S. distribution rights to the documentary film Standing In the Shadows of Motown, which chronicles the story of longtime Motown backup musicians the Funk Brothers. The film is due out later this year.

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LA-based production company DNA has signed a reciprocal representation deal with London-based Academy Films. Under the agreement, DNA will represent Academy directors in the U.S., and Academy will represent DNA directors in the U.K. In other DNA news, the company has added directors Big TV and Nzingha Stewart to its music video roster. They were previously repped by the now-defunct Propaganda Films.
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BRIGHT MOMENTS: A bit of a hot streak at the No. 1 spot on The Billboard 200 brings some sunshine to what has thus far been a gloomy year for album sales. Pouring 502,500 units in her first full week of sales, R&B rookie Ashanti sets a record for first-week sales for a female solo artist’s first album in the SoundScan era (see story, page 3), beating the 423,000 that Fugees member Lauryn Hill rang up when her solo debut hit stores in 1998.

Following Celine Dion’s big start and the launch of the multi-hit, No. 9, this is the third straight week that the chart has seen a new album take over the lead with sales of at least 400,000—the first time that such a streak has occurred in a month other than November or December in SoundScan’s 11 years. Following Dion’s 500,000-plus-plus release, Ashanti’s induction also represents the first time since last August—when No. 7’s 621,000-unit opener followed the 1.9 million splash of ‘N Sync’s ‘Til I’m Proud—that the high chart has seen two new albums start above the half-million mark in consecutive weeks.

But, even as Ashanti and fellow R&B singer-songstress Tweet combine to deliver almost 700,000 units of new business, the year’s album race experts are not forming. Following last issue’s Easter reprieve—when the holiday’s arrival delivered the first week this year that album sales were above those of the same week in 2001—this week’s units are of 10.2% from the comparable week of last year.

DEBUTANTE BALL: While some in the trade had anticipated a tight race between female R&B newcomers Ashanti and Tweet, the former is featured on three top 10 hits, amassing a combined audience of 316 million listeners and a clear advantage. Aside from her big presence at radio, the new chart champ was aided by cost friendly retail incentives offered by Island Def Jam, including a rebate for accounts and extensive co-op advertising.

Meanwhile, Tweet is also entitled to bragging rights, as her 195,000-unit total stands as the largest first-week SoundScan sum by a new WEA-distributed female artist. In fact, the only WEA rookie to ever start with a larger number was the one who holds the SoundScan record for the fastest start by any artist: Snopp Dogg’s Doggy Dogg, whose first opus, Doggy Style, began with 803,000 units in 1993, when Death Row and Interscope were sold via WEA.

Like Ashanti, Tweet has been well-received at radio. Her “Ooh (Oh My)” spent four weeks at No. 1 on Hot R&B/Hip-Hop Airplay, and a second song, “Call Me,” is gaining traction with those stations, bul- leting 62-60 on that same chart. Tweet’s album lands at No. 3 on The Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums.

UPON FURTHER REVIEW: An account that does high volume with a limited selection of albums could not report its sales to SoundScan last week until after deadline, so business during Easter week was even better than was reported here and in last issue’s Market Watch. According to the amended data, last week’s album volume was up 14% over the prior week, rather than 13%. Compared with the same calend- ar week of 2001, sales were up 6%, rather than 5%, and were essentially flat with last year’s Easter week, rather than down 0.08%, as reported here. SoundScan has updated its title reports and marketing results but did not adjust its charts for that week.

With the additional data, Celine Dion’s A New Day Has Come has a first-week sum of 558,000 units, rather than 527,000. That adjusted figure stands as the third-largest sales week of her career. And it turns out that No. 1’s 14.7% gain in its second week, rather than a 10% Easter jump.

NOTABLE: Universal Music & Video Distribution (UMVD) sells seven of the big chart’s top 10 albums, a feat the distributor also accomplished during three weeks in summer 2000. UMVD is the only wholesaler to place seven out of the top 10 in the SoundScan era. The last other than Universal to accomplish such domination was WEA, which had seven of the top 10 during several weeks throughout 1989 . . . Since the series about his hit MTV and became one of the most-talked-about shows on TV, the latest Ozzy Osbourne (143-112) set posted gains in two of the last five weeks, while 1997’s The Ozzman Cometh has four straight growth weeks on Top Pop Catalog Albums (24-14) . . . The updated Jagged Edge song “I Got It 2 It,” which features Nas and rose to No. 31 on Top R&B/Hip-Hop Airplay, has been stripped onto the group’s latest album, landing for its 8.5% gain and Billboard 200 re-entry at No. 113.

PLENTY ASHANTI: Less than two months after “Always on Time”—Ashanti’s duet with Ja Rule—held the No. 1 slot on The Billboard Hot 100, the new queen of the charts returns for a second reign with her own “Foolish.” Ashanti narrowly beats out Fat Joe’s “What’s Luv,” on which she also appears, by less than 200 points (2 million in audience). “Foolish” gains 15 million in audience, bringing its weekly total to 128 million. That is more than enough to earn the title its sixth consecutive Greatest Gainer/Airplay award—a feat not matched since Destiny’s Child’s “Independent Women Part I” did so for six weeks in autumn 2000. “Foolish” maintains its No. 1 rank for a fourth straight week on Hot R&B/Hip-Hop Singles & Tracks. This, in addition to Ashanti’s record-setting debuts on The Billboard 200 and the Hot R&B/Hip-Hop Albums chart, gives the artist a rare No. 1 quartet (see Chart Beat, page 4).

THIRD AND TWENTY: Toby Keith makes it three in a row atop Hot Country Singles & Tracks, as “My List” gains 224 detections and replaces Chris Cagle’s “I Believe In, I Breathe Out” at No. 1.

SINGLES Minded™

by Geoff Mayfield

by Silvio Pietrobrusso, Mike Patel, Wade Jessen

By Geoff Mayfield

Keith’s run began in the Sept. 15, 2001, issue with “I Just Talkin’ About Tonight,” the lead single from Pull My Chain. Keith earned his first back-to-back chart-toppers when his follow-up, “I Wanna Talk About Me,” began a five-week run at No. 1 in the Nov. 24, 2001, issue. The three No. 1 singles signify another first for Keith, as he previously hadn’t landed more than two No. 1 singles from one album.

Meanwhile, Travis Tritt celebrates his 20th top 10 single, as “Modern Day Bonnie and Clyde” gains 232 spins and advances 11-10. “Bonnie and Clyde” is the fourth consecutive top 10 hit from Tritt’s Down the Road I Go. Since he first appeared on this chart in 1989, this is the second time that Tritt has placed four consecutive top 10 titles from a single album. He grabbed four such singles from his 1991 sophomore set, It’s All About Change.

The new chart feat includes “Best of Inten- tions,” which hit No. 1 in the Nov. 18, 2000, issue, as well as “It’s a Great Day to Be Alive” and “Love of a Woman,” which both peaked at No. 2. This is the second time the legendary gangster couple has been immortalized in country’s top 10. Merle Haggard’s “The Legend of Bonnie and Clyde” spent two weeks at No. 1 in April 1968.

HURTS SO GOOD: Slightly more than a month ago, “Addictive” by newcomer Truth Hurts fea- turing Rahzel debuted on the Hot R&B/Hip-Hop Singles & Tracks chart at No. 74. This issue, it has the highest percentage-point increase on that chart, moving 45-29. The 12-inch launch at retail on Tuesday (9) and will likely hit the Hot Rap Songs Sales chart in its debut issue. In the interim, the single’s rise has been driven by radio airplay, gaining 5 million in audi- ence. The DJ Quick-produced single, which samples an obscure Hindi recording, marks the return of renowned rapper Rakim—of Eric B. & Rakim fame—who has been absent from the Singles & Tracks chart for nearly a decade.

Now signed to Dr. Dre’s Interscope imprint, Aftermath on a roster that includes Truth Hurts, Rakim’s “Heat It Up” from the movie Gone in 100, “Guess Who’s Back” reached the R&B/Hip-Hop Airplay chart in 1997 but never made the Singles & Tracks chart, because a retail single—a requirement at the time—was not released.

RIMES AND REASON: In response to a prepon- derance of titles spending more than a year on the Adult Contemporary chart, we have revised our recurrent rule to alleviate some of the logjam at the top of that list. Songs will now be removed from the Adult Contemporary chart when they rank below No. 15 and have spent more than 26 weeks on the chart. We previously removed titles below No. 20 with more than 26 chart weeks.

Next issue, it will seem as though we’re mak- ing an exception to this rule as Lee Ann Rimes’ “Can’t Fight the Moonlight” will be permitted to stay on in its 27th week, but in fact, the weeks listed for the track represent two different chart runs. It originally charted for 18 weeks from October 2000 through February 2001, peaking at No. 15. This issue, “Moonlight” climbs 23-19 and earns Airpower status, becoming the first track from any of our format-specific radio charts to get the Airpower tag in two different chart runs. It first happened in the Nov. 11, 2000, issue, when Rimes’ “Moonlight” had moved 23-19. “Moonlight” extends its record for weeks on Hot 100 Singles Sales, as it falls 6-7 in its 85th week. Rimes’ “How Do I Live” and Los Del Rio’s “Macarena (Bayside Boys Mix)” tied for the previous record of 81 weeks.

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www.americanradiohistory.com
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### Chart Sections

#### Top 10

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### Billboard Heatseekers Chart - April 20, 2002

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### Billboard Top Independent Albums Chart - April 20, 2002

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**Notes:**
- The Billboard Heatseekers chart is a weekly music chart that tracks the success of new music releases that are gaining popularity among radio and club playlists.
- The Top Independent Albums chart lists the top-selling independent albums, which are albums released by independent record labels.
- Both charts are compiled based on data provided by SoundScan, which tracks sales, spins, and downloads of music.
- The charts are used by the music industry to gauge the performance of new releases and are an important tool for artists, record labels, and music distributors.
### Billboard TOP INTERNET ALBUM Sales

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<td>Celine Dion</td>
<td>A New Day Has Come</td>
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<tr>
<td>2</td>
<td>Soundtrack</td>
<td>Lost Highway - Original Soundtrack</td>
</tr>
<tr>
<td>3</td>
<td>Norah Jones</td>
<td>Come Away With Me</td>
</tr>
<tr>
<td>4</td>
<td>Jimmy Buffett</td>
<td>Vitamin Sea 2003</td>
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<td>5</td>
<td>Alanis Morissette</td>
<td>Under Rug Swept</td>
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<td>6</td>
<td>Barry Manilow</td>
<td>Ultimate Manilow</td>
</tr>
<tr>
<td>7</td>
<td>Soundtrack</td>
<td>Moulin Rouge 2</td>
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</tbody>
</table>
| 8 | Various Artists | Now!
| 9 | John Mayer | Room For Roses |
| 10 | Cassandra Wilson | Betty Of The Sun |
| 11 | Indigo Girls | Become You |
| 12 | Diana Krall | The Look Of Love |
| 13 | Secret Garden | Once In A Red Moon |
| 14 | Bernadette Peters | Bernadette Peters Loves Rodgers & Hammerstein |
| 15 | Soundtrack | The Lord Of The Rings: The Fellowship Of The Ring |
| 16 | Alison Krauss | All That You Can’t Leave Behind |
| 17 | Mavis Davis | Kind Of Blue |
| 18 | Soundtrack | The Lord Of The Rings: The Fellowship Of The Ring |
| 19 | Alash | New Favorite |
| 20 | Soundtrack | Moulin Rouge |
| 21 | K Cree | Fever 25
| 22 | Enya | A Day Without Rain |
| 23 | Soundtrack | Moulin Rouge |
| 24 | Jack Johnson | Breadfruit Fairytale |

### Billboard TOP POP CATALOG

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<td>3</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>4</td>
<td>Celine Dion</td>
<td>All The Way...A Decade Of Songs</td>
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<td>5</td>
<td>Greatest Gainer</td>
<td>Legend</td>
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<td>6</td>
<td>Pink Floyd</td>
<td>Dark Side Of The Moon</td>
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<td>Enya</td>
<td>Paint The Sky With Stars - The Best Of Enya</td>
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<td>8</td>
<td>Nickel Creek</td>
<td>My Own Prison</td>
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<td>9</td>
<td>Kid Rock</td>
<td>Devil Without A Cause</td>
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<td>10</td>
<td>System Of A Down</td>
<td>System Of A Down</td>
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<td>11</td>
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<td>Vault – Greatest Hits 1980-1995</td>
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<td>James Taylor</td>
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<td>15</td>
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<td>Soft Cell</td>
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<td>18</td>
<td>AC/DC</td>
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<td>Peter Gabriel</td>
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<td>Paddy Reilly</td>
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### Billboard TOP SOUNDBRACK

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<td>6</td>
<td>The Fast And The Furious: More Fast And Furious</td>
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<td>7</td>
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<td>8</td>
<td>The Fast And The Furious</td>
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<td>9</td>
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<td>We Were Soldiers</td>
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<td>Down From The Mountain</td>
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### Billboard TOP BILLBOARD APRIL 2002

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<td>Wide Open Spaces</td>
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<td>The Beach Boys Greatest Hits Volume 1: 20 Good Vibrations</td>
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<td>6</td>
<td>Poison</td>
<td>The Best Of 1986-1996</td>
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<td>7</td>
<td>Carole King</td>
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<td>8</td>
<td>P' RETURN</td>
<td>All Eye On Me</td>
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<td>9</td>
<td>Lynyrd Skynyrd</td>
<td>The Best Of Lynyrd Skynyrd</td>
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<td>10</td>
<td>Frank Sinatra</td>
<td>Classic Sinatra: His Great Performances 1953-1960</td>
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<td>11</td>
<td>Tom Petty And The Heartbreakers</td>
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<td>Queen</td>
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<td>15</td>
<td>Willie Nelson</td>
<td>16 Biggest Hits</td>
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<td>Miles Davis</td>
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<td>18</td>
<td>HANK WILLIAMS JR.</td>
<td>Greatest Hits, Vol. 1</td>
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<tr>
<td>19</td>
<td>Creedence Clearwater Revival</td>
<td>Chronicle The 20 Greatest Hits</td>
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<tr>
<td>20</td>
<td>Journey</td>
<td>Journey's Greatest Hits</td>
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Compiled from a national sample of airplay supplied by Broadcast Data Systems/Market Radio Tracker service. 101 main - channel America Top 40 radio stations. 94 radio market and 8 top markets. Airplay occurs Monday through Friday. Airplay recorded 24 hours a day, 7 days a week. Top 40 airplay is compiled from the following: Monday through Thursday 101 stations are monitored for 24 hours a day, 1 day a week. Top 40 airplay is determined by audience impressions. On the remaining days, the stations are monitored for 10 minutes a day, 1 week a month. A station is considered to be a 24 hour a day, 7 days a week station if it is on the air for 12 hours or more each day. Airplay to the general public is being replaced by airplay to the commercial-units. Airplay is airplay to the general public. Airplay to the commercial-units is airplay to the limited number of stations that have not yet become fully commercial. A station that airs for 12 hours or less each day is considered to be a 12 hour a day station. Airplay is airplay to the general public. Airplay to the commercial-units is airplay to the limited number of stations that have not yet become fully commercial. Airplay is airplay to the general public. Airplay to the commercial-units is airplay to the limited number of stations that have not yet become fully commercial.

**Top 40 Tracks**

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**Modern Rock Tracks**

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**Mainstream Rock Tracks**

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**Adult Contemporary**

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**Adult Top 40 Tracks**

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</table>
INTERNATIONAL BUYER’S GUIDE
Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $165

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VA & DC.

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In 1992, Billboard compiled the most accurate reference source to promote or manage talent. Over 22,000 labels, video companies, music companies, touring companies and radio stations are covered in Billboard Directories, Billboard Trade Magazines and Billboard International. Billboard Directories are the most comprehensive reference source to service the music business. The most comprehensive reference source for those who service the music business.

Top Ten
1. Sony
2. Warner Bros.
3. Universal
4. BMG
5. EMI
6. Capitol
7. Virgin
8. DreamWorks
9. Jive
10. Island

April 20 2002

HOT 101 SINGLES SALES

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<td>Foolish</td>
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<td>Virgin</td>
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<td>Faith Evans feat. 112</td>
<td>Arista</td>
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<td>2</td>
<td>Ain’t No Fun</td>
<td>Donell Jones feat. Lil Kim</td>
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<td>Four In The Morning</td>
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<td>How You Remind Me</td>
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<td>BMG</td>
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<td>I Need A Girl (Part One)</td>
<td>Chamillionaire feat. Missy Elliott</td>
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<td>DMX</td>
<td>Arista</td>
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<td>You Don’t Know Me</td>
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<td>Epic</td>
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<td>Virgin</td>
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Hot 100 Airplay

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<td>Youth Of The Nation</td>
<td>The Roots</td>
<td>Island</td>
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<td>Epic</td>
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<td>Linkin Park</td>
<td>Warner Bros.</td>
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<td>Lights, Camera, Action!</td>
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<td>Def Jam</td>
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<td>How Come You Don’t Call Me Aatif</td>
<td>Aatif</td>
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EDDIE GEORGE
FOUR TIMES THE CHAMPIONSHIP"

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Jazz Seeks Instrumental Stars

Continued from page 1

retail shelf space for jazz product, a lack of engaging repertoire and compelling record-ings, and a fundamental conservatism of both the audi-ences listening to the music and the labels marketing it. For those who perceive jazz as an instrumental art form, it's an unsettling time.

"We've been pulling straight-ahead records off the shelf and out of the bins, they're just not selling back," says Tom Evered, Senior VP of Blue Note Records. "[We've seen] 50% returns on some of these young straight-ahead artists. That's just a recipe for a loss." Matt Piersen, executive VP of Warn-er Bros. Records and the label's jazz point man, says, "We talk about this all the time, and I say, 'We're gonna lose this audience.' We've got a generation lose jazz, if we don't create new superstars in this music who are playing music that is fresh and hits you over the fucking head if you know nothing about music. This is how you keep a genre alive." Trumpeter and Bluebird Records artist Dave Douglas (see story, this page) says, "There's something to be said for unique artistic statements reaching an audience. But there will always be companies that want to put something out that's just like the other record that sold really well. You can't fault them for that; there's nothing wrong with that. But in order for the vitality and the importance of the music, I don't think that's how the companies or the artists can have any kind of long-term success." RADIO, RETAIL, QUANDARIES Straight-ahead jazz's difficulties at radio may be least exemplified by a single fact: In late March, KJAZ, the Los Angeles AM station that was the last common-source outlet offering around-the-clock jazz programming, switched its format to "adult vocals." The music is now being served exclusively by NPR, listener-sponsored stations, and college-oriented outlets.

Jeff Jones, senior VP of Columbia Jazz and Legacy Recordings, notes, "When traditional jazz has so few outletsthose that are most commercially lean, there will always be companies that want to put something out that's just like the other record that sold really well. You can't fault them for that; there's nothing wrong with that. But in order for the vitality and the importance of the music, I don't think that's how the companies or the artists can have any kind of long-term success."

Some observers simply say that radio is out of sync with what its audi-ence wants to hear and to buy. "Radio is a non-entity," says Bob Rutterberg, who operates the Tucson, Ariz.-based firm Coast to Mar-keting. "As far as I'm concerned, radio and jazz sales don't match anymore at all. They just don't. They used to, but they don't anymore." Mike Hurson, who runs the Miami jazz-radio promotion firm the Track-ing Station, says that NPR stations, which rely on listener contributions, are taking the safest approach in their programming: "They figure, if they can be more middle-of-the-road, therefore they can get more money and more lis-teners. If we scare them too much with a little bit more edge, then we're not gonna get him." The frequency of airplay of a quadrant, according to Tony Gasparre, whose Rochester, N.Y., hit sheet Yellow Dog Jazz Report tracks 93 stations around the country. He says they play an L-P five times a week," Gasparre reports. "If we've got 75 hours a week, that's really doing a heck of an injustice to the artist." Gasparre is also the music director and an an-nouncer at community jazz station WGMC in Rochester and says he selects only three cuts for airplay from any of the albums he adds to the playlist. "I'd like to do more things in heavy rotation, that recording is played 35 times a week, and vocals are spun 28 times a week." Promotion man Mike Carlson of MC Promotion in Seattle says that kind of airplay is essential if a non-vocal track is to take hold with listeners: "Frequency of airplay, repetition of songs, tightness of playlists—make me hear them. It's the only way I'll even remember it... It's just a wall of noise, the instrumental stuff." At retail, even long-term jazz mer-chants like Bob Perry—who has operated Blue Note Records in North Miami Beach, Fla, for 18 years—have seen the appetite for straight-ahead jazz wane. "The older cats, they're coming in for the reissues and the remasters of the Blue Note catalog, but I don't understand why they're buying the younger guys," Perry says. "The more straight-ahead stuff, it just doesn't go... It's not getting the exposure, that's for sure." Perry points out that the current emphasis on singers and catalog is a matter of retail realities: "Anything that doesn't have the high turnover is going to get [returned], whether it's jazz or whatever it's pop instrumental. When your open-to-buy gets reduced, you focus on the hits. It becomes kind of a vicious cycle." Active promotion by the label is a thing of the past, according to Perry: "Up until two years ago, a store like us, we had all these jazz labels. They would promote, or it'd come in regionally. It's all changed, it's all over. I have to get a promo to play in the store." Joe Fields—a veteran executive who has worked for Prestige and Verve and has operated the Cobblestone, Muse, and High Note labels—says that the disappearance of specialty stores cater-ing to straight-ahead consumers and problems at jazz-sensitive chains like Tower Records have constricted exposure for the music.

"Tower was having their difficulty," Fields says. "Consequently, they pulled SKUs down. What does that mean? The marginal product that's out there doesn't have a place." Shannon McCue, assistant jazz buyer at 570-store Borders Books & Music in Ann Arbor, Mich., says there is a lack of capitalization for the indie labels that carry the torch for new instrumental jazz.

"Really, really good jazz records come out on very small labels, like Cross Cut," McCue notes, "and they don't have money to put things in listen-ing stations, and listening stations are our best vehicle to sell music." But she also says that an appetite for the familiar among contemporary lis-teners has been suffocating the music. "People step into it, so you have to start out with something recognizable... The listening public responds to that, so the recording artists will respond [and] give them more of what they want. You end up hurrying the genre in the long run." IS THE MUSIC THE PROBLEM? The public's current fixation on singers of the standard songbook and readings of the classic repertoire may be a product of scant memorable writ-ing by new straight-ahead artists, according to some. Carlson recalls, "For years, at all the Jazz Times conventions in New York, it was always bemoaned, Where are the hits in jazz today? And you: [know] that there wasn't an instrumental hit, with a thing like a hook and a few other things. Maybe you can recall that [pianist Dave Brubeck]'s "Take Five" was played on top 40 in America for a long time.

Verve Records president/CEO Ron Goldstein asks, "When was the last time that you would whistle a song, over the last 30 years, since "Take Five"? There's been a lack of songwriting and compositions, that can relate to the audience that's out there."

Jones says, "It would seem to me that the message is that the con-

temporaries are not look-

ing for and asking for musicians to write great songs again—write new songs that are familiar and singable and have a memorable melody that people can latch onto, that affect people in an emotional way."

Most believe that straight-ahead players must contemporary their attack to address today's listeners. Piersen (and most jazzman and trom-bonist Garrett "made a record that sounds like 2002. [He's playing] some shit that no one else is playing and music that has a very strong emotional-ally impact and it's a little too avant-garde when you put the damn thing on." Warners forthcoming instrumental offerings include a new funk-leaning album by Josh Redman and a set from guitarist John Patitucci and the L.A. pop musician/producer Jon Brion. At Verve, Goldstein has overlaid the roster. Such well-known straight-ahead players as trombonist Nicholas Payton and bassist D'Angelo, Common, and the Roots.

Goldstein asks, "Is the audience out there today?—I'm talking about a younger audience. It's one thing to hook them on something new. Well, we've gotta make some attempts at that."

Other major-label execs say they'll continue to sign young instrumental-ists, "because the genre has a way to success. Evered says, "We're trying to make very efficient records where, if we lose money on them, we don't lose a lot. But at the record that are getting made for Blue Note, and they're still artlessly on par with what our label has meant for so many years. You just don't do it the way they used to do it." Jones says, "I would love to be able to find the next Charlie Parker, the next John Coltrane, the next Thel-emos Mosk, the next Miles Davis who could make instrumental music that is truly new. So far, I don't think any label has been able to do that."
helped fuel the group's juggernaut so that it has become one of the top-earning acts in entertainment. (Forbes magazine reported that 'N Sync's 2001 earnings were approximately $42 million.) In the past two years, the boy band signed endorsement deals and appeared in TV commercials for McDonald's, Verizon and Chilli's.

'N Sync member Lance Bass says that in today's competitive environment, artists have to find new ways to get your face out there. Doing those TV ads helped us tremendously, because there are a lot of people who don't listen to much music these days. TV is where the people who, because of seeing us in commercials, might be convinced to buy our records or see one of our shows.

One of the recent leaders in producing TV-commercial-friendly music artists is Jive Records, home to three of the four music acts that made up last year's Forbes' most powerful celebrities of 2001: Britney Spears (No. 4), Backstreet Boys (No. 7), and 'N Sync (No. 8). (The Beatles were the only other music act to make the list.)

It is perhaps not a coincidence that all three of these high-ranking Jive acts have had lucrative endorsement/sponsorship deals that include TV commercials. Spears' deal with Pepsi, which she signed last year and which includes a tour sponsorship by the company, is reportedly worth $10 million—$8 million in cash and $2 million in stock. Spears earned $38.5 million in 2001, according to Forbes, Spears has also appeared in TV ads for McDonald's, Backstreet Boys—whose 2000 album debuted at $35.5 million—have done TV ads for Burger King.

Jive's strategy has been partnering top brand names in music with top acts in the corporate world, says Julia Lijari, Jive VP of special projects marketing. "The TV campaign with McDonald's wasn't so much about Britney and 'N Sync holding hamburgers and endorsing the products as it was about making the artists look larger than life and establishing them as household names." As part of that McDonald's campaign, the fast-food restaurant chain exclusively sold a compilation CD of remixes, exclusive songs, and album tracks by 'N Sync and Spears. Burger King has also signed Backstreet Boys CD and video as part of its deal with the group. And for Pepsi, Spears has recorded an exclusive song, "Field of Victory," which will be used in Pepsi's TV ad campaign outside the U.S.

The trend of pairing Jive artists with TV commercials is set to con-tinue: Aaron Carter recently signed a deal with Kraft/Nabisco. He will appear in TV ads for the company's "Back to School 2002" campaign. "Existing concert footage of Aaron will be used in the ads," Lijari notes. "The commercials will run just around the time that we'll be setting up the campaign for Aaron's new album."

GETTING A PIECE OF THE PIE

Depending on the star power of an artist and the length of the campaign, fees paid to an artist to star in TV commercials can vary from the $100,000 range to several million dollars. "We always work to come up with the creative ideas," 'N Sync's Bass says. "With the Chili's ads, we came up with about four or five different ideas, and we shot the two we liked the most. With all of our endorsements, it's never about just giving us money; there's always a felt good about the brand and the campaign. He's the umbrella for this campaign, and he has the kind of broad appeal that's right for our 12- to 34-year-old target market."

Brooks filmed two commercials for Dr Pepper, one of which began airing less than two weeks before the November 2001 release of his Captiol Nashville album Scarecrow. Some of the commercials featured a five-second tag promoting the album. In addition, there was a nationwide promotion in which consumers who bought 12 packs of Dr Pepper at Kmart stores would receive a $2 coupon off the price of the Scarecrow CD.

"Approaching the artist at the right time and giving the artist creative control were key elements to the deal," Clarke says: "The timing was right for Garth. He had the new album coming out, but he wasn't going to tour. He also didn't want to do a commercial that executive who is now an executive at Miller. "They were looking for an act that appeals to young Hispanic males," he explains. "We had about 90% creative control of the commercials. We're really happy with how the commercials turned out, because instead of us picking up a Miller [beer] bottle, in one of the commercials we're shown on a porch just being ourselves. At first, they wanted us to be in a Tex-Mex cantina bar, but we thought that was a little stereotypical and an outdated image of what young Hispanic males do, so we had the idea of going back to our hometown and reminiscing about where we came from."

Quintanilla says that when it comes to signing endorsement deals, "the financials are a nice appetizer, but the real reward is in seeing your star be actually known on national TV. You can't pay for that kind of coverage."

In another example of a corpora-tion reaching out to not-quite-household-name stars, Twix had TV commercials featuring Black Eyed Peas, Sugar Ray vocalist Mark McGrath, and Thalia. The campaign—centered on Dr Pepper's "Be You" slogan—features the artists paying tribute to past music legends: Louis Armstrong and Ella Fitzgerald for the Black Eyed Peas, Buddy Holly for McGrath, and Tito Puente for Thalia.

Black Eyed Peas lead rapper Will.I.Am says he believes the group was chosen for the campaign because there are "some people in the corporation who are big fans of bands and are open to kind of hip-hop artists who are about guns andbitches. We have something different to say, and we write our own music." Dr Pepper/Seven Up's Clarke says, "We haven't used celebrities in our TV advertising for years, so incorpo-rating them now is a refreshing de-parture from recent Dr Pepper cam-paigns. We had looked at non-music artists, but within the history of Dr Pepper, music has always been an integral part of the advertising." Clarke adds that reaching out to artists that exist under the super-star radar is a powerful strategy in niche marketing: "These artists appeal to subsets of our audience."

MUSIC'S FASHION PLATES

Fast food, soft drinks, and alcoholic beverages have become some of the hottest niches in which artists can find TV-commercial deals. But more music artists are also being sought out as the faces of fashion and cosmetics.

In 1998, Brooks signed a break-through deal with Cover Girl, making her the first hit singer to land an exclusive long-term contract with a major cosmetics company. Five still photos and TV spots are now also Cover Girl spokesmodels and have been appearing in print and TV ads for the company since last November.

On CBS's VH1 network recently featured popular recording stars in TV ads, from such artists as Aerosmith and LL Cool J in the '90s to the company's fourth-quarter holiday 2001 campaign, which featured several artists singing Supertramp's "GIVE A Little Bit." Artists who appeared in the latter ad campaign include Sheryl Crow, India.Arie, Shaggy, and No Doubt, among others.

For example, superstar-turned-dj Da Brat persuaded the company to buy a commercial which was "very edgy and showed the music in a different way."

Brandy says, "I knew Cover Girl would be good for my personal career, and I'm happy to be part of it. It's flattering to follow in the footsteps of supermodels like Christie Brinkley and Tyra Banks. But what's most exciting about Cover Girl is that it represents inner beauty as well as outer beauty."

Brandy's landmark deal with Cover Girl was a direct result of her label, Atlantic Records, partnering with the Wilhelmin modeling agency in 1998 to develop image (Continued on next page)
We’ve done charity spots for Coca-Cola. These companies know that kids look up to us and will listen to us instead of people who look like authority figures. These companies know that to get their message across, they have to get spokespeople who their audiences will pay attention to.

William says, “If I was worried about that, I wouldn’t have signed a record deal with a major label. I would never endorse anything I don’t believe. In as long as the product doesn’t degrade me or take away my integrity, I don’t have a problem with it.”

The motives for doing a TV commercial aren’t necessarily rooted in greed, veteran musicologist Robert Schenk remarks. What a lot of people did not know about the holiday 2001 Gap campaign, he says, was that the Gap donated a large portion of the artists’ fees to charity. “I wouldn’t have done that commercial if there wasn’t some substance to it,” Robertson adds. “The Gap said that if we did the commercial, they would make a contribution in our names to the victims of 9/11 [2001].” That’s what convinced me to do it.”

Brandy says her decision to align with Cover Girl was a no-brainer. “I always had a lot in common in having that ‘give back’ attitude. They’ve been supportive of the charities I’m involved with, and we think it’s important to show the world that women have to have positive role models.”

In some cases, a TV commercial can yield other rewarding results. In the late ’90s, Tyrese was best known as a model/actor in Coca-Cola TV commercials, and the exposure helped him land a record deal. Tyrese has since appeared in TV ads for Tommy Hilfiger and juggles his busy acting career in singing and acting.

In 2000, Sting appeared in Jaguar TV ads that featured the song “Desert Rose” from his Brand New Day album. In fact, the song was in the commercial, and the exposure helped him land a record deal. Tyrese has since appeared in TV ads for Tommy Hilfiger and juggles his busy acting career in singing and acting.

Robertson says, “When something happens like Jaguar commercials with Sting, it makes people take notice of the power of this kind of medium. It’s been much more acceptable for artists to do TV ads. We’ve come from a place when artists didn’t want to be in TV commercials or do anything that would coincide to [a point where] artists are taking these opportunities and using them to their benefit.”

Will.I.am adds, “Artists are smarter these days than they were a decade ago and they get it—compared to back when you’d hear about all these artists getting ripped off.”

Atlantic’s Shapiro says, “Obviously, artists know what their worth is. They make records even when they do TV commercials for other companies, but you also don’t want to alienate the company who pays for Brandenburg Gate, especially in addition to Atlantic artists Brandy and Sugar Ray’s McGrath, Jewel had a successful 1998 TV campaign with Target timed around the release of her album. “You have to look at what the fan base appreciates most about the artist and make sure any endorsements don’t conflict with that.”

Shapiro adds, “It’s important that the commercials have a realistic portrayal of the artist’s personality and that the artist looks authentic.”

Being in TV commercials “creates an awareness and visibility for artists that goes beyond the advertising budgets that record companies have for artists,” notes Scott Simon of Nashville-based Rpm Management, which represents Tim McGraw— who has had a TV commercial/tour sponsorship deal for his Busch’s Bud Light for the past three years. “A TV ad campaign for an album might run for a few weeks. TV ad campaigns for something like Bud Light could run for a year or more.”

Lisa hoof notes, “Artists should have to be careful of over-exposure. We’re not going to do something just because people want to throw millions of dollars at us. The brand partnership can’t be uneven, and the right fits. It has to be consistent with the artist’s image. At the end of the day, it is the artist’s decision in determining what’s best for them and their fans.”

Who Speaks For What In Stars’ Ad Campaigns

Following is an alphabetical listing of industries that have in the past two years attracted the highest number of music artists for TV commercials. The names of those products are followed by a select list of music artists who have recently appeared or are scheduled to appear in TV commercials for the product.

BEVERAGES
Coors Light: Dr. Dre, Pepsi: Gersh Brooks, Black Eyed Peas, Mark McGrath (Sugar Ray), Thalia.
Miller Beer: A.B. Quintanilla Y Los Kumbia Kings.

COMMUNICATIONS
XM Satellite Radio: David Bowie, Snoopy Dogg, B.B. King.

FASHION/BEAUTY
Candie’s: Mark McGrath, Cover Girl: Brandy, Faith Hill, Queen Latifah.
Jaguar: India Arie, Sheryl Crow, Mary Gray, Alanis Morissette, Liz Phair, Johnny Rezgui (Goo Goo Dolls), Robert Robertson.
The Upscale: Dwight Yoakam, L’Oréal Beyoncé Knowles, Jennifer Lopez.
Neutrogena: Mandy Moore.
Reebook Women: Miss “Miseducation” Elliott.

FOOD
Kraft/Naibush: Aaron Carter, McDonald’s: Britney Spears, ‘N Sync.
Twist: Anastacia, Dean Roland (Collective Soul), Boyd Tinsley (Dave Matthews Band).

CARRA MAY

IN THE UNITED STATES DISTRICT COURT
NORTHERN DISTRICT OF GEORGIA - CIVIL DIVISION

SAMUEL D. MOORE, et al., on behalf of themselves and all others similarly situated, Plaintiffs,

vs.

AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS, et al., Defendants.

(PUBLICATION) NOTICE OF PENDENCY OF CLASS ACTION, PROPOSED PARTIAL SETTLEMENT, SETTLEMENT HEARING AND RIGHT TO SHARE IN SETTLEMENT FUND

TO: ALL VOCAL RECORDING ARTISTS WHO HAVE MADE VOCAL RECORDINGS BETWEEN JANUARY 1, 1983 AND JULY 1, 1999 IN THE UNITED STATES OR ITS TERRITORIES AND WHO HAVE RECEIVED A PHONO CODE AND WHO HAVE HAD "GROSS COMPENSATION" AS DEFINED IN THE PROCEEDINGS FILED AGAINST AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS ("ARTISTS") ON OR ABOUT June 27, 1999, IN THE UNITED STATES DISTRICT COURT FOR THE SOUTHERN DISTRICT OF CALIFORNIA, CASE NO. CIV 99-0760 D. RIFKIN, THE ACTIONS

If you are a member of the class, your rights will be affected by this settlement. You have the right to decide what to do.

You are hereby notified that: 1. Certain claims in this action have been certified to proceed as a class action. 2. A settlement has been reached between the plaintiffs and some of the defendants in the action for an amount of approximately $8.4 million. 3. A hearing will be held before the Honorable Clarence Cooper in courtroom No. 1705 (or such other courtroom as may be posted) at the United States Courthouse, 2211 U.S. Courthouse, 75 Spring Street, S.W., Atlanta, GA 30303 on June 20, 2002 to determine whether the proposed partial settlement is fair, reasonable and adequate and to consider the application of class counsel for an award of attorneys’ fees and reimbursement of costs and expenses; and 4. If the PROPOSED SETTLEMENT IS APPROVED, CLASS MEMBERS WILL BE BOUND BY THE SETTLEMENT AND MAY BE ENFORCED TO RECEIVE A SHARE OF THE SETTLEMENT PROCEEDS.

I. NATURE OF THE ACTIONS

The Action asserts claims against the AFTRA Health and Retirement Funds ("Funds"), its trustees, and certain Record Companies (the "Record Company Defendants") as a result of negotiations with the AFTRA Union to make contributions to the Funds on behalf of members of the Class. The basis for the claims is the alleged violation of federal and state laws by failing to make the required contributions to the Funds and that the Funds and its Trustees violated federal law by failing to ensure that the correct contributions were made. The suit was filed on behalf of all artists who claim to be members of the Class.

If you if you fit the description of a Class member, your rights will be affected by propositions in this Action and you may be entitled to share in the proceeds from the settlement fund. The information you need to determine if you may be a Class member is contained in a document entitled Notice of Pendency of Class Action, Proposed Partial Settlement, Settlement Hearing, and right to share in Settlement Fund. If you have not received a copy of this printed document, you may obtain a copy by contacting the following Counsel, representing Plaintiff(s) and Class Counsel for the Funds and the Record Company Defendants: MILLER FAUCHER AND CAPPERTY LLP, One Logan Square, Suite 1700, 18th and Cherry Streets, Philadelphia, PA 19103, Lawrence E. Feldman, Esquire, FELDMAN RIFKE, Schenker, and Fowler, Suite 230, 101 Greenwood Avenue, Jenkintown, PA 19046, and William R. McCracken, Esquire, 10005 Commonwealth Lane, Augusta, GA 30901 and identifying yourself as a class member in this action.

ANY CLASS MEMBER WHO FAILS TO SUBMIT THE APPROPRIATE DOCUMENTS TO MAKE A CLAIM WILL BE FOREVER BARRED FROM SHARING IN THE SETTLEMENT FUND, UNLESS THE CLAIM IS ALLOWED, IN WHICH CASE ANY SUCH CLAIM WILL BE BARRED.

Further information and copies of the Notice and Claim Forms may be obtained at www.afltrahrfunds.com. The AFTRA Union will also be available to answer questions for both those for whom forms have been filed and those for whom forms have not been filed.

EXCEPT AS SPECIFIED IN THIS NOTICE, PLEASE DO NOT CALL OR WRITE THE COURT DIRECTLY.

DATED: April 13, 2002

By Order of the United States District Court
For the Northern District of Georgia

BILBOARD April 20, 2002

www.billboard.com

www.americanradiohistory.com
Alman Brothers

Continued from page 1

rare live sets from the veteran rock act’s most-famed era to be self-released carrying the Allman Brothers Band Recording Co. name, according to an industry source.

Having already turned a profit on American—from sales of the album at the act’s recent nine-night stand at New York’s Beacon Theatre alone—and with the band’s annual summer tour approaching, Holman says that, for now, the Allman Brothers Band is to continue selling the set at shows and through Hittin’ The Note. Ultimately, he says the band would like to follow the example set by “Dick’s Picks”—the Dead’s successful line of self-released live albums through American—which included the group’s first five albums, and Grohl had decided to promote the new album with a press conference and a live radio interview. The album had shipped more than 1 million copies without

“Unfortunately, the rest of the student body did not match the love the small group of us had for this cutting-edge music that was happening around us,” he writes in American’s liner notes. “That night, the Brothers played two blistering shows to half-full houses. Many fans stayed on for the second show… To this day, many of my friends regret that they could not afford the $3.25 ticket.”

Holman left AU four years later—taking with him one of the performance contracts that Duane Allman, acting as bandleader, signed that day in December (replaced it in the concert committee’s files with a photo of another)—and eventually realized a dream by becoming the band’s manager. In the liner notes, he recalls fantasizing tapes to the band’s earliest and best recordings in 1980, shortly before the first incarnation of Capricorn went bankrupt. (Capricorn re-launched in the early 1990s and has since been bought and renamed Velocette.) Since that transfer, the band has released various albums live and best-of collections (what they call “unofficial” albums) issued without the band’s participation—as the old contracts require neither the act’s participation nor its permission.

That has made for some strange moments, Trucks, for example, says he first became aware of the 1991 Polygram compilation, A Decade of Live, and had known about one of the band’s two 1998 recording sessions that Holman managed him to say that a plaque was on its way—the album had shipped more than 1 million copies without...
Music & Money Symposium To Return This Fall

After a highly successful debut in 2001, the Billboard Music & Money Symposium will return to New York City this fall. The one-day networking event will again bring together companies seeking to invest in entertainment projects with top music industry executives and entrepreneurs seeking financial resources.

Participants in the event will include senior executives from artist management companies, record labels, recording studios, touring companies, promotion companies, new media companies, lawyers, accountants, financial services and consulting firms, and venture capitalists and equity providers, to name a few.

The Billboard Music & Money Symposium will provide a forum for music industry professionals to explore the financial aspects of the music industry and uncover some of the many economic opportunities that exist. The event also aims to provide financial executives valuable insight into this highly profitable industry. In addition, the symposium will include networking opportunities and presentations on a variety of creative investment opportunities.

For general information on the event, contact Michele Jacangelo at 646-654-4660. For panel and speaking opportunities, email kschlager@billboard.com. For registration information and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

Additional information on Billboard Music & Money Symposium programming, speakers, and associated special events will be announced soon. Visit www.billboardevents.com soon for more information.

COMING THIS WEEK: Aerosmith will be honored by MTV this week at part of the network’s annual “Icon” specials. Artists ranging from Pink to R&B Rock to Jojo Ruff will perform the band’s tunes on the broadcast, which will culminate in an Aerosmith finale. Bassist Tom Hamilton recently discussed MTV’s role in the band’s resurgence and how the Internet is offering exciting opportunities to interact with fans. The interview will appear exclusively on billboard.com.

Also this week, read "The Complete Woodstock Set," the fifth of six installments of Billboard.com’s series of excerpts from "Black Gold: The Lost Archives of Jimi Hendrix," the new book by Steven Levy.

Plus, Billboard.com will feature exclusive reviews of the Fantomas/Medusa collaboration, Millennium Monsterwork ( hostel): The Bill Charlap Trio’s Stardust ( Blue Note); Dizzy Hoops’ Bring on the Hate (Orchard); and a live review of the Beyond 2002 Super Fest in Miami.

News contact: Jonathan Cohen • jocohen@billboard.com

Brazil: R. Roc: Latin Music Conference & Awards
Eden Roc Resort • Miami Beach • May 7-9

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

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

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

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Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660
bjbevents@billboard.com

Musician’s Guide to Touring & Promotion
Any musician who ever tried to understand how record company talent executives evaluate and sign new acts will want to order a copy of the new Musician’s Guide to Touring and Promotion. In a cover story titled “A&R Demystified,” the Guide takes an inside look at the changes in the A&R process and reveals the most common errors made by aspiring acts. The new edition goes on sale May 21.

Published by Billboard and updated twice a year, the Musician’s Guide is the most trusted source for information on venues, disc & tape services, equipment rentals, transportation services, national and local media, agents, attorneys, conferences, and other touring essentials. In addition to the cover story on A&R, the new edition includes an improved A&R directory to assist artists in understanding the label landscape. There is also a series of first-person accounts of “Kool Nightmares” from Shawn Calvin, India Arie, Mickey Hart, Toby Keith, John Scofield, and other top artists.

To order your copy, call Billboard Directories at 800-344-7119 or 908-363-4156. The Guide will also be available on newsstands and at retail outlets throughout the U.S., and online at www.billboard.com.
Forces, signed autographs, and years, Charlie Daniels, who mingled with members of the Phish and one band are fans of the 1983. In the middle, waving. Homer quickly becomes dependent on his new friend “Mary Jane” and soon finds himself at a pro-leg- alization rally, where Phish is headlining. The four-member Phish formed in Burlington, VT. Homer is a middle, waving. Duh! You guess you could have figured that out for yourself.

If you know hip-hop, it’s likely you’ve heard of the famed D&D Studios. Located in midtown Manhattan, the facility has played host to hip-hop’s best and brightest, including Jay, Nas, Notorious B.I.G., and KRS-One, as well as reggae greats Dennis Brown, Peter Tosh, and Augustus Pablo. Keeping such names on top requires a notable investment of time, but to the extent that D&D co-presidents David Lotvin and Douglas Grama have come to call the studio their second home since they founded it 18 years ago.

“Has to be comfort- able,” Lotvin says of his office. “I spend more time here than I do at my home. I’m here a lot, so it’s conducive to me and getting work done.”

Lotvin’s office is filled with touches of home, from pictures of his chil- dren to family knickknacks. In the truest sense of tradition, Lotvin even sits at the desk his dad once used. “He was an attorney, and when he got a new desk, I told him that I had to have it,” Lotvin says. “It has a lot of meaning to me. These are all things that brighten the day when things get heavy. They keep me focused—especially, the pictures of my kids, because they’re what it’s all about.”

Like most in the hip-hop game, Lotvin’s musical influences range from rock to reggae and rap. “I bought that Beatles poster when I was 10,” he notes of a vintage Let It Be move poster that points to another: “The Gang Starr poster came from the first time I was in L.A. I went out with those guys, and I had a phenomenal time. On the way to the airport, I ripped that off of a pole. There’s a lot of Gang Starr stuff, because this is the home of Gang Starr.”

“I used to work with Peter Tosh,” Lotvin adds, mentioning toward a picture of the legendary Rastaman. “In fact, that photo was taken three days before he was killed. He left for Jamaica right after that picture was taken, and then I got the phone call. There’s also a poster of Bob Marley. ‘I’m a reggae freak,’ he says. ‘I lived in Jamaica for a while when I was doing the Peter and Jimmy Cliff records.’

Lotvin also worked closely with Rawkus re- cording artist Big L, whose gold plaque re- minds him of bitter-sweet success. “That’s one of the few I keep in here,” he says. “I was one of the best MCs ever. He was up here every day making his record. That was another sce- nario, where I saw him two days before he was killed. It was devastating, and so senseless.”

Lotvin notes that he and Grama have been approached about licensing the D&D name to studios in different parts of the country, but they haven’t done so yet. Currently, the duo is building a Pro Tools-based studio at their current location and working toward building their own imprint. Their first full-length re- lease, D&D Presents, was released through Arista. The label is currently working with acts like Afu-Ra (through Roc), Big Jaz & O. The Immobialle (through Rancore), KnubbyBeachU, QNC, Jack Venom, and a D&D All-Stars album. Looks like Lotvin is going to have to make more room on his wall.

Desk Job: David Lotwin

The Devil Went Down To Cuba

Charlie Daniels, who has been in the public eye for some 30 years, spent the last week in March entertaining U.S. troops in Guantanamo Bay, Cuba. The entertainer sang some songs, signed autographs, and mingled with members of the Armed Forces, who are among 12,000 volunteers serving 118 different locations around the world. The Charlie Daniels Band recently released *How Sweet the Sound—25 Favorite Hymns and Gospel Greats on Sparrow Records.*

**BackBeat**

**E D I T E D  B Y  C H U C K  T A Y L O R**

**ALONG CAME JONES** by Matt Gaffney

Across
1. Comfortably (___)
9. He co-wrote “We Are the World” with Michael
11. Bouncers ask for them
14. State ___ brief visit (came and went)
18. Guessing ___
16. Word before a maiden name
17. TV show whose theme was sung by Jack
19. Corn’s bandleader
20. Bebop rocker
21. Without exception
22. Gershwin’s “**L**” ___ Me
26. President pro ___
28. Groundbreaking 1969 album
31. Dancy ___
33. ___ up (gets huge in the gym)
34. Close a face
35. 1979 movie “**H**”
36. They had a #1 Modern Rock hit with “**N**”ovicane for the Soul
37. They may be double or slick
38. Like Eddy Jahn’s dancer
39. Like some classical music
40. With 57-across, hit for Tom from a 1965 Woody Allen movie
41. “**W**d” Ali
42. Howard’s biggest hit, #4 in 1985
45. FOX sitcom of the early ’80s
46. Ben’s no
47. Tin of weedbeats
52. Huge name in country
56. Roger or Brian
57. See 40-across
59. Spiral Tap’s fifth drummer
60. Thought while showering
61. Sleeping
62. “In Billy Joe”
63. Big Rock album
64. Operating system choice

Down
1. Part of WARM
2. “I could I would ___... world” (Prince lyrics)
3. Warning
4. (“Cheers” theme from “**T**”)
5. Word in a Six Pis- tols album title
6. Madonna’s “**T**”
7. “**M**” (song on Top-20)
8. Snow Robinson’s “My Love”
9. Gas mentioned in the opening line of “On Broadway”
10. Part of O.D.
11. Get back album
12. Like some musical tributes
13. Like Rod Stewart, in song
14. “**P**gga” sound effects

The solution to this week’s puzzle can be found on page 58.

**Rim Shots** by Mark Parisi

**Happening**

**WHAT'S THAT?**

**THE REAL REASON BRITNEY AND JUSTIN BROKE UP**

The solution to this week’s puzzle can be found on page 58.
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