Korn’s New ‘Untouchables’ Immortal/Epic Opus Reaches Stores In June

By Larry Flick

New York—Jonathan Davis is not shy in sharing his opinion of Korn’s fifth Immortal/Epic opus, Untouchables (June 11).

“It’s our masterpiece,” the band’s frontman says with pride. “It’s more than just a progression from our last album. It’s the absolute best work we’re capable of right now. We’ve poured everything we have into these songs.”

The element that sets Untouchables apart from Korn’s 1999 disc Issues is that everything is bigger and heavier (Continued on page 68)

Latin Singer/Songwriters Heat Up

By Leila Corbo

Miami—Last February, the Grammy Awards featured one Latin performer—Spanish superstar Alejandro Sanz, winner of four Latin Grammy awards—singing alongside Destiny’s Child. The overtly commercial slant of this pairing perhaps obliterated Sanz’s true colors.

He is a singer/songwriter in the purest sense of the word; a troubadour driven far more by his interior musings than commercial considerations. But the fact that Sanz has finally achieved commercial success in the U.S. underlies the growing interest here for one of the most commercially palatable forms. While contemporary punk acts still routinely deliver No. 1 albums, multi-platinum punk-derived hits like Nirvana’s Nevermind (1991) and In Utero (1993), the Offspring’s Smash (1994), and Green Day’s Dookie (1994) have been few and far between in recent years.

But the rebellious spirit of punk has been self-maintained during the course of more than two decades, thanks in large measure to its do-it-yourself philosophical roots, its independent economic approach, and its ongoing appeal to new generations of teen listeners. For proof of the music’s continuing vitality and its commercial viability, one need look no further than the lineup of this year’s Vans Warped Tour, which kicks off its summer-long run June 21 at the Idaho Center Amphitheatre in Nampa, Idaho. The major draws of the omni-genre festival this year include top punk mainstays like Religion, NOFX, and England’s groundbreaking the Damned, such well-traveled units as No Use for a Name and Guttermouth; and up-and-coming groups like Tiger Army, Pistol Grip, Anti-Flag, and the Unseen. Past years have featured old-school heroes Suicidal Tendencies and Social Distortion, long-running acts like Rancid and Pennywise, and such relative newcomers as AFI.

Interest in contemporary punk bands has maintained a concurrent interest in punk’s back catalog. Figures for albums released before SoundScan began tracking album sales in 1991 indicate an ongoing demand for old titles and do not reflect sales at non-SoundScan stores, which punk rock observers say account for a large percentage of the take.

For instance, Fugazi’s 1990 Dischord release 13 Songs has sold more than 150,000 units to date, according to SoundScan. Energy, the 1989 Lookout! album by Operation Ivy—the San Francisco band that included future members of Rancid—has shifted 332,000 units. And Pennywise’s eponymous 1991 Epitaph bow has moved 250,000 units.

The biggest punk acts have commanded imposing numbers on new releases out of the box—and, again, (Continued on page 74)
The Power of Latin Music

ASCAP Latin Heritage Award
Gilberto Santa Rosa

Supercanción del Año
"Abrázame Muy Fuerte"
compositor: Alberto Aguilera Valadez
editoras: Alma Musical BMG Songs, Inc.

Salsa
Canción del Año
"Pero No Me Ama"
compositor: Rafael Monclova de Jesús
editora: La Editora De Música PMC

Canciones Ganadoras
"Comerte A Besos"
compositores: Sergio George Jorge Luís Piloto
editoras: Piloto Music Publisher Sir George Music WB Music Corp.

Compositores del Año
Omar Alfanno Joan Sebastian

"Cómo Se Lo Explico Al Corazón"
compositor: Hector Rivera
editora: Negrele Music

"Con Cada Beso"
compositor: Fernando Osorio
editoras: Osorio Music WB Music Corp.

"Me Da Lo Mismo"
compositor: Omar Alfanno
editoras: EMOA Music Publishing Sony/ATV Music Publishing LLC

"Me Liberé"
compositor: Julio Castro
editora: Cartagena Enterprises

"Mi Primer Amor"
compositor: William Duvall
editora: Caribbean Waves Music

"Muero"
compositores: Armando Larrinaga Teresita Mora Arriaga
editoras: Larrinaga Music Publishing Universal Music Publishing Group

"Por Amarte Así"
compositores: Alejandro Montalbán Eduardo Reyes
editora: WB Music Corp.

"Pueden Decir"
compositor: Omar Alfanno
editoras: EMOA Music Publishing Sony/ATV Music Publishing LLC

"Quiero"
compositores: Ray Contreras James Nicholas Greco
editoras: Jimmy G's Publishing Maha Gita Music WB Music Corp.

"Yo Sí Me Enamoré"
compositor: Alejandro Jaen (SGAE)
editora: Nueva Ventura Music
Regional Mexicano

Canción del Año
"Despreciado"
compositor: Jesús Navarrete Urena (SACM)
editora: Vander Music

Canciones Ganadoras
"Amorcito Mío"
compositor: Joan Sebastian
editora: Vander Music

"Cada Vez Te Extraño Más"
compositor: Miguel Luna
editora: Pacific Latin Copyright

"Disculpe Usted"
compositor: Felipe Segundo Martínez Escamilia
editora: Huina Publishing
Congratulations 2002 El Premio ASCAP AWARD WINNERS

"La Calandria"
compositor: Manuel Hernández Ramos (SACM)
editora: Vander Music

"Me Vas A Extrañar"
compositor: Enrique "Fato" Guzmán (SACM)
editora: Vander Music

"No Me Conoces Aún"
compositores: Patricio Quezada Lozano (SACM)
Alan Alexander Tigo Coca (SACM)
editoras: Edimusa Corp.

"Por Amar Así"
compositor: Juan Francisco Rodríguez Del Bosque
editora: WB Music Corp.

"Será Porque Te Amo"
compositores: Eduardo Franco Da Silva (SADAI)
Rosario Pedro Luis Lo Forte (SADAI)
editora: BMG Songs, Inc.

"Te Soñé"
compositor: Javier Zazueta Larranaga
editora: Teocal Music

"Un Idiota"
compositor: Juan Sebastian
editora: Vander Music

"Un Sueño"
compositor: Gustavo Avigliano
editora: Fononax Music Publishing

"Canción del Año"
compositores: Gustavo Arenas
José Luis Piloto
editoras: Arena Fina Publishing
Lanfranco Music

"Canciones Ganadoras"
"Ceracolito"
compositor: Oscar Serrano
editora: Qué Loco Publishing

"Con Cada Beso"
compositor: Fernando Osorio
editoras: Osorio Music
WB Music Corp.

"Cuando seas Mia"
(compositor: Omar Alfanno
(editoras: BMG Songs, Inc.
Viacces Publishing)

"Cómo Olvidar"
compositores: Gustavo Arenas
José Luis Piloto
editoras: Arena Fina Publishing
Lanfranco Music

"Cómo se Cura Una Herida"
compositores: Rudy Pérez
José Luis Piloto
editoras: Adam Rhodes Music
Lanfranco Music
Rubet Music Publishing

"La Noche"
compositor: Alvaro José Arroyo (SAYCO)
editora: Edimúsica USA

"Quisera"
compositor: Fabio Zambrana Marchetti
editora: Sony/ATV Music Publishing LLC

"Te Recuerdas"
compositor: Vladimir Dotal
editoras: BMG Songs, Inc.

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CCE Restructures Management

BY RAY WADDELL

NASHVILLE—Clear Channel Entertainment (CCE) chairman/CEO Brian Becker has confirmed a restructuring of the music-distribution/ merchandising team, but he remains vague as to why it took place.

As expected, Don Law and Dave Lukas will succeed former CCE music division co-CEOs Rodney Eckenmark and Ivz Zuckerman, who stepped down suddenly last month in an unanticipated move by the concert industry giant (Billboard Bulletin, April 15).

Law will be chairman/co-CEO of CCE’s music division, based primarily in Boston but logging substantial time in New York. Lucas will be president/co-CEO of the division, splitting time between Los Angeles and his home base of Indianapolis.

It is believed that both Zuckerman and Eckenmark will continue to work with CCE in some capacity, a detail that is currently being finalized.

Rather than a reaction to financial performance and/or increased govern-ment scrutiny of CCE—as has been spec-ulated in other media and within the industry—the move is simply a corpo-rate realignment, according to Becker.

“Something that has been said about [this move] is untrue or other. We have realigned the management of the company to better direct our resources within the strategy and vision of [CCE] for the next five years,” Becker tells Billboard. “We made the change because we have a strategy to bring all of our resources together [in order] to bring the greatest value to artists and audiences, and we think Don [Law] and Dave [Lukas] are the best guys to do that.

And why now? “You make changes when you are ready, and we were ready,” As for CCE’s financial performance, Becker says, “Last year, within the context of a dramatic economic downturn and the eventual recovery, the division performed well. We gained market share, made the transition from an aggregator to an operator, and produced 30 top tours. Until Sept. 11, we were holding our own, even with the economic downturn.”

Eckenmark and Zuckerman were key players in the shift from the Robert Silberman promoter consolidation ma-chine to the creation of CCE, following SFX’s $4.1 billion acquisition by radio conglomerate Clear Channel Worldwide. Zuckerman came to CCE when his St. Louis promotion firm, Contemporary Productions, was acquired by SFX; Eckenmark joined when SFX acquired Houston-based Pace Entertainment.

GOING FORWARD

Before joining SFX, Lucas and Law were with Sunshine Promotions in Indianapolis and Don Law Presents in Denver, respectively. Both were re gional presidents for CCE prior to being promoted.

This new shift at the top of CCE’s behemoth music division amounts to changing rather large horses mid-pace, as the concert industry is currently entering by far its busiest phase of the year. That’s not a problem, according to Becker. “We go 80 hours a week June through December.”

Law adds, “I don’t think you’ll see any dramatic changes for us. We’re in the midst of our season, and we’ll be trying to execute well, expecting to implement new ideas over time. We will mostly focus on the fundamentals of what we do.”

Despite an overall industry downturn in touring dollars and activity so far this year, Law says he thinks that 2002 will be “a very strong year, an up year for us. All indications are positive.”

Becker agrees. “Keep in mind that the five music business is tied to the record business—that’s our R&D for developing artists,” he says. “We can bring many different assets and operations to this business that will give both patrons and artists different ways to deliver their message and interact. I do not think that music has become any more popular, but that is being indicated by downloading rather than moving CDs. Once that paradigm is figured out, I think we’ll see a windfall.

Law adds that an apparent leveling off in ticket prices is a good thing. “Lower ticket prices improve our business substantially,” Law says. To those who contend that CCE and its management teams are largely responsible for higher ticket prices, Law responds, “If you look at the percentage of revenues going to the artists, quite the reverse is true. The artist drives that equation.”

Meanwhile, one top industry player says it makes little difference to the touring business at large who the CCE music division co-CEOs are and points out that SFX touring president Arthur Fogel and the CCE Toronto office—formerly TNA—have the most clout within the company. “Toronto is the cafe de Clear Channel. They brought in U2; the Stories; Madison; Molson; Ace Knee; Crosby, Stills, Young; Young: Marc Anthony; Rush,” says the source, who wishes to remain anonymous. “Toronto is Elvis, and the rest of the company is the Jordans.”

Seeking Fairness in Music Retailing

I wrote this letter to represent our 11-store chain of record stores and also as president of Music Monitor Network, a group of independent record stores who run 110 stores. Competition doesn’t bother me. I’ve seen it come and go over my 40 years in this business. E.J. Korvette, the Wall, and many more were all fair com-petitors. But we independent stores have been facing unfair competition, where mass merchandisers are receiving preferential treatment with extra songs on CDs early releases, exclusive CDs, and more. We also feel that when public companies run out of new stores to open, they usu-ally falter because of stockholders who demand more return on their invest-ments. All we are asking is to keep it fair, and we will most likely succeed.

Joe Nardone Sr. Gallery of Sound Wilkes-Barre, Pa.

Stardust Memories and Memories

Reading Timothy White’s knowing piece “Hoagy Carmichael’s Heart-Felt Star Dust,” Music to My Ears, Billboard in the Feb. 16 issue, I was taken back to the only time I ever met Hoagy Carmichael. In 1957-58, I was a junior producer/head writer of the Pattie Page CBS-TV variety show, The Big Record. One afternoon, I found myself in the offices of the CBS Theatre on 53rd Street and Broadway with the talented Mr. C. I couldn’t help but notice my guest staring at the clock and asked if he had an appointment else where. I was not prepared for his answer; nor did I know that he and Ruth Carmichael had divorced just two years before, or the prob-lem he had with his new, beautiful young woman with whom he’d been in love for some time and how he hated himself for not having married her. I asked why he still couldn’t arrange it. He said it was impossible; he couldn’t bring himself to being wed to another man. He watched the clock, occasionally announcing tensely the probable timing of the distant ritual, until he exploded: “Damn, now she’s gone for good!” Now that I’ve seen your article, it puts that dramatic occasion into perspective.

Eurin Drake Great Neck, N. Y.
Top of the News
7 Koch announces its support for the Recording Artists Coalition.

Artists & Music
7 Executive Turntable: Anne Kristoff is promoted to VP of press and artist development for Elektra Records.

its recent sales boom at its annual Gospel Music Week festivities.
18 In The Spirit: The Mississippi Mass Choir hopes to return to prominence with Amazing Love.
19 Touring: HealthSouth's Go For It! Roadshow adds a concert component to the franchise.
20 Boxscore: Two Paul McCartney gigs gross almost $5.6 million in Las Vegas.
21 Reviews & Previews: Tom Waits, Veruca Salt, and Pet Shop Boys take the spotlight.
24 R&B: Will Downing makes his GRP debut with the jazz-tinged R&B of Sensual Journey.
25 Words & Deeds: Righteous Music Media is active in the progressive hip-hop movement.
28 Beat Box: Hip-hop legend Grandmaster Flash is touring in support of two new compilations.
30 Nashville Scene: RCA Records plans a Waylon Jennings tribute disc.
33 Latin Notes: Latin World Entertainment makes its debut in Puerto Rico with Fiel & La Vega.

11 Amy Grant celebrates 25 years in the music business with Legacy...Hymns & Faith.
12 Rush's new Atlantic set, Vapor Trails, is a triumph for the trio artistically and personally.
12 The Beat: The Rolling Stones are rumored to be returning to the studio.
16 Continental Drift: Orion offers pure pop confections on his self-made The Singles Collection.
17 The Classical Score: Charles Wuorinen and John Zorn team for Lepton on Tzadik.
18 Higher Ground: The Christian music community celebrates

THE ROCK ERA: The latest 11 albums to peak at No. 2 on the Top Soundtracks chart all have something in common: They were stung by the Grammy Award-winning O Brother, Where Art Thou? (Lost Highway/Mercury), which kept soundtracks to box-office smash like Shrek, Harry Potter and the Sorcerer's Stone, and The Lord of the Rings: The Fellowship of the Ring from reaching pole position.

But the curse is broken this issue, as The Scorpion King (Universal) becomes the first soundtrack to push O Brother out of the No. 1 position since the issue of Oct. 13, 2001, when Glitter completed its three-week grip on the top spot.

While Dwayne "the Rock" Johnson dominated movie box-office figures with The Scorpion King, it looked as though the soundtrack was going to have to settle for runner-up status. The album debuted at No. 2 the issue of April 13 and remained in second place for three consecutive weeks. But with O Brother falling to No. 2 after 33 non-consecutive weeks at No. 1, Scorpion avoids the fate suffered by Blade II, Resident Evil, Queen of the Damned, I Am Sam, State Property, How High, The Wash, and the three above-named runners-up.

The Soundtracks chart was introduced in the issue of Billboard dated June 30, 2001, and the first album to head the list was Moulin Rouge. The O Brother soundtrack came in second on that initial chart. The only other albums to achieve No. 1 status aside from O Brother, Glitter, and The Scorpion King are The Fast and the Furious, Rush Hour 2, and American Pie 2. The question that remains is how The Scorpion King will handle its greatest foe: the soundtrack to Spider-Man (Columbia/Roadrunner/Island Del Jon/Sony Music Soundtrack).

I'VE GOTTA CROW: An arrival of almost 2 1/2 years has apparently made us even kinder of Sheryl Crow. She achieves the highest peak position of her career on The Billboard 200 with the No. 2 opening of C'mon, C'mon (A&M/Interscope) (see Over The Counter, page 55). Previously, Crow's high mark on the chart was the No. 3 peak in 1995 of her first album to appear on the survey, Tuesday Night Music Club. Her eponymously titled follow-up topped out at No. 6 in 1996. Two years later, The Globe Sessions found its way to No. 5. In 1999, Sheryl Crow and Friends: Live From Central Park settled at No. 197.

ROY TO THE WORLD: More than 13 years after his death, Roy Orbison remains a legend. A collection of 20 Golden Hits (TVT) enters Top Country Albums at No. 69. It's the fourth greatest-hits collection to appear on this tally. Although he charted as early as 1956 on the Best Sellers in Stores chart with "Ooby Dooby," Orbison didn't debut on the country albums chart until 1983, when All Time Greatest Hits of Roy Orbison peaked at No. 23.

Media/Music Behemoths End First Qtr. On Shaky Ground

BY MATTHEW BENZ

NEW YORK — Vivendi Universal and AOL Time Warner, two major music and media companies working to improve performance and repair their image with investors (Billboard, April 27), reported first-quarter financial information Wednesday (24). While the numbers shed some light on key issues, important questions still loom for each firm.

Overshadowing Vivendi’s numbers was the company’s annual shareholder meeting, held that day in Paris. A company board member expressed the board’s concern over the company’s financial performance and called for change. Messier, who has come under fire for what some call an unfocused strategic vision and, more recently, his decision to axe Pierre Lescure, the popular head of its music-losing operation Plus pay-TV unit. Some still speculate that Messier may see his power reduced.

Enruling regular boos and jeers from the crowd of shareholders, Messier vowed to cut the debt the company has incurred from its many acquisitions. He said a high priority was to develop new entities among its music, film, TV, and Internet units, though he offered few specifics.

Meanwhile, shareholders voted down a proposed stock-option plan, whichMessier said was needed to retain top executives and thus would be put before shareholders again.

Even as Messier argued for his vision of Vivendi as a cohesive media company, he said that for now, it does not have any plans to divest itself of its stake in Vivendi Environment, the utility company from which Vivendi derives half of its revenue.

Vivendi’s media and communications businesses reported an operating profit of 436 million euros ($589.3 million), up 27.1% from the same period last year. Revenue rose 12.2% to 7.11 billion euros ($6.35 billion). Vivendi’s telecommunications business accounted for 94.2% of the operating income and 30.7% of revenue.

Universal Music Group (UMG) saw operating income fall 60.9% to 27 million euros ($24.1 million), as revenue fell 5.9% to 344 million euros ($1.22 billion). UMG said its release schedule is weighted toward the second half of the year, adding that its market share held steady amid a sluggish worldwide music market.

Back in New York, AOL Time Warner reported a record net loss of $54.2 billion, or $12.25 per share, as it took a $54.2 billion non-cash charge to reflect declines in the value of acquired assets — mostly those from the merger of AOL and Time Warner. It had a net loss one year ago of $1.4 billion, or 31 cents per share. Without the charge, AOL Time Warner’s loss would have been $1 million, or less than a penny per share. Total revenue rose 3.5% to $9.76 billion.

The charge signals that what AOL paid to remake itself as AOL Time Warner is far more than what the company is worth today. For some, that calls into question the very idea of the AOL/Time Warner merger. Of greater concern going forward is the performance of the AOL Internet service, the combined companies’ strongest business unit and crown jewel. Yet worries about its ability to add subscribers, develop advertising revenue, and build a broadband business have tarnished that image this year.

The numbers confirmed some of these fears, as revenue for the unit was flat at $2.3 billion. Citing "ongoing weakness in its online advertising business," AOL Time Warner lowered its overall 2002 forecasts. These woes overshadowed improvement at Warner Music Group, which parlayed market-share gains into $947 million in sales—a 4.8% increase.

In The News

• Nashville-based management/marketing firm Creative Trust is moving from a solely owned corporation to a corporate partnership. Founder/president Dan Raines awarded stock to long-time employees J. David Huffman and Jeanie Kaserman, making them partners. Huffman has been upped from senior VP of management operations to COO. Kaserman continues as VP of finance and business affairs.

• Launching in 1989, Creative Trust’s clients include Steven Curtis Chapman, Mark Schultz, and Third Day. The company also has a record label, Creative Trust Workshop, which bowed in April.

• Twenty members of the House of Representatives have signed a letter to the librarian of Congress opposing rates suggested by the Copyright Arbitration Royalty Panel earlier this year (Billboard, March 2). The lawmakers, including Reps. Jay Inslee, Alan W ash, and Rick Boucher, D-Va., claim the proposed rate would be a "downgrade" for Webcasters for transmissions on the Internet.

• Time Warner Inc. said it would "stifle an innovation industry."

• Vivendi Universal’s losses were at least $7 billion — or 28% of its total losses — in Europe and the U.S. in the third quarter, a source familiar with the company’s financials said. However, Vivendi Universal executives insist they are on track to recover.

• Comcast, parent of NBC Universal, has approached Vivendi Universal to purchase stakes in Vivendi Universal Media and Six Flags Entertainment. However, Comcast officials said they are "very, very interested" in purchasing Vivendi’s stake in Six Flags Entertainment.

Market Watch

A Weekly National Music Sales Report

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<th>YEAR-TO-DATE UNIT SALES</th>
<th>2001</th>
<th>2002</th>
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<tbody>
<tr>
<td>Total</td>
<td>226,739,000</td>
<td>198,795,000</td>
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<td>Albums</td>
<td>214,269,000</td>
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<td>Singles</td>
<td>12,110,000</td>
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<td>CD</td>
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<td>Cassette</td>
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<td>Other</td>
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<td>Last Week</td>
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<td>This Week</td>
<td>245,000</td>
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<td>Last Week</td>
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<td>Independent</td>
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<td>Mass Merchant</td>
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<tr>
<td>Nontraditional</td>
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<td>City</td>
<td>3,917,000</td>
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<td>Suburb</td>
<td>4,934,000</td>
<td>3,134,000</td>
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<tr>
<td>Rural</td>
<td>7,245,000</td>
<td>5,337,000</td>
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Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan.
Koch Declares Support For RAC

BY BILL HOLLAND and MELINDA NEWMAN
WASHINGTON, D.C.—Top executives at Koch Entertainment—the largest independently distributed record company in North America—told Billboard that they fully support recent initiatives brought forward by the Recording Artists Coalition (RAC) and believe they can better compete with the majors by being more artist-friendly.

One-year-old Koch Entertainment has an approximate 1% share of the domestic music market. For the Koch execs, the pro-RAC issues in question include revestiture of masters to artists and the development of more transparent, simplified contracts that cover shorter time periods.

Koch Entertainment CEO Michael Koch and president Bob Frank say that by being more artist-friendly, they can better compete in the quickly changing landscape. "The pressure is on the majors," Koch says. "More artists are waking up to the fact that they never see anything and they're so far from the action. Independents like Koch offer an alternative to the rigid major label contract regime." Frank says, "We feel it is important to make a bold statement in these changing times for the recording industry that we will support the RAC and the artist community."

RAC co-spokesperson Jay Rosenthal comments, "Koch Entertainment appears to be the first label to embrace the spirit of the reforms promoted by RAC and other artist groups. While they may be the first label to see the light, RAC is totally confident that they will not be the last."

American Federation of Television and Radio Artists (AFTRA) director of sound recordings Ann Chaitovitz adds: "This is very good news—treating artists fairly as partners is not only the moral thing to do but is also helpful in ensuring profitability for the company. I've noticed that many of Koch's labels have not signed the AFTRA Sound Recording Code previously, and by their statement I presume it means they will sign to ensure that their artists receive health and retirement benefits.

Frank replies: 'I'll be more than happy to talk with her about the code, but I'm not sure she understands that Koch Entertainment is the music label (division) that [parent company] Koch International distributes other labels, and that we have no control or responsibility over any of that part of the business.'"

The Recording Industry Assn. of America (RIAA) president/CEO國家 announces statement on the Koch execs pro-artisit comments.

In a related development, RAC and industry representatives were at an impasse during an April 22 meeting before California lawmakers. That meeting was called to hear whether the two sides had been able to forge a compromise agreement on changes to the California law that allows record companies to sue recording artists who leave their labels owing undelivered albums after seven years. The three-hour meeting was characterized by a source present as "a waste of time."

It was decided by California Sens. John Burton (D-San Francisco) and Judiciary chairwoman Martha Escutia (D-Montebello) to discuss a compromise on a bill that would repeal record companies' right to sue for damages on undelivered albums. The source says, "The labels aren't yielding on the damages part." In addition to RIAA president/CEO Hilary Rosen and RIAA negotiator David Alshult, label executives included EMI Recorded Music vice chairman David Munns and Universal Music Group president/CEO Zach Horowitz.

Among those representing the artists' side were RAC co-counsel Jay Cooper and artist managers Irving Azoff and Michael Gover. Cooper says, "There was no resolution—nothing and that's it. The RIAA declined to comment on the meeting."

Sen. Kevin Murray (D-Deliver City), which approved the bill, was disappointed in the meeting, because we believed we were close to reaching a compromise, but it was always my intention to go forward with the bill, deal or no deal."

A hearing scheduled for April 25 has been canceled. Murray says he expects the Judiciary Committee to vote on the bill in May. "If they pass it, we'll take it to the assembly floor. If they vote against it, it will be something I bring up every year."

EMI Marketing Effort To Give Artists Global Push

BY MELINDA NEWMAN
LOS ANGELES—In an effort to maximize its roster's worldwide potential, EMI Recorded Music has formed a new centralized global marketing structure. The first artists to receive an enhanced push will be Norah Jones (signed to Blue Note/ Capitol, U.S.), Coldplay (Parlophone/Capitol, U.K.), the Vines (Capitol, U.S.), and Beverley Knight (Parlophone/Capitol U.K.).

Heading the London-based team and reporting directly to EMI Recorded Music vice chairman David Munns and Universal Music Group president/CEO Zach Horowitz will be Tony Harlow—who will be responsible for marketing Capitol Records' releases—and Matthieu Lauriot Prevost, who will work Virgin Records' worldwide territories. Harlow, who was previously head of Island Def Jam's international marketing department, will both hold the title of EMI Recorded Music senior VP. They will be supported by five or six still-to-be-hired staffers.

Boasting the London marketing division will be regional marketing staffs serving Continental Europe, Latin America, and Asia-Pacific. The EMI-owned U.K., U.S., and Japan labels will work directly with Harlow and Lauriot Prevost.

"It's a matter of making sure that whatever else happens, we don't lose sight of whatever artists we're really trying to go global on at the moment," Munns says, adding that there is no formula for determining which acts will get the bigger push. "It depends upon how much you need the artist, how quickly songs become hits...there's no blanket policy."

Munns first utilized the global marketing concept when he was at PolyGram, where the team broke such worldwide hits as New Zealand-based OMC's "How Bizarre."

Staley Mourned As Heroin Casualty

BY WES ORSHOSKI
NEW YORK—For many who knew Alice in Chains frontman Layne Staley well or for those who simply followed the singer's career closely, the news of his death last June of an apparent drug overdose marked the arrival of an inevitable conclusion to a life and career that seemed half-lived.

Well before Staley—found dead April 19 by a family member in his Seattle apartment—virtually disappeared from the spotlight six years ago, it seemed clear even to outsiders that his heroin addiction had overcome him. He had written about drug use in the band's songs—notably in " Gods Mack" and " Junkman" off 1997's Dirt—the act had missed sets at high-profile concerts (including Woodstock '94), and journalists had started to take note of scabs on the singer's face and needle marks on his arms.

In the last decade, Layne struggled publicly and privately to overcome his addiction to perform with the band. But, his death wasn't that big a surprise," Seattle music journalist Gillian Gaar says. "I think maybe we were surprised that it didn't happen sooner."

Staley, who fought his habit during at least two stints in rehab, joins a growing list of late '80s/early '90s Seattle rockers to pass in heroin-related death. That list includes 7 Year Itch guitarist Stefani Sangineto, Mother Love Bone singer Andrew Wood (to whom Alice in Chains dedicated its full-length, 1990's Facelift), and bassist John Mogg.

Baker Saunders of Mad Season (a Staley side project), all of whom died of overdoses. Nirvana’s Kurt Cobain, also a heroin addict, committed suicide.

Making Staley's passing even more tragic is that police say that the singer—who's body (found among drug-injection paraphernalia) had already begun to decompose—had probably been dead for about two weeks, which means he passed away exactly on the eight-year anniversary of the day Cobain's body was discovered.

Only a few years after Alice in Chains formed in 1987, the act—which began as a grunge-metal band—became one of the cornerstones of Seattle's hugely popular grunge scene, along with Nirvana, Pearl Jam, and Soundgarden.

However, Alice in Chains commercial breakthrough came months before the 1991 release of Nirvana's landmark Nevermind albums—when the video for the Facelift single "Man in the Box" became an MTV staple. With its graphic, biblical images, the video found favor with fans of both metal and rock. Like its peers, the band straddled the line between the two genres throughout its nine-year career, as it went from opening for Van Halen and Slayer to portraying a bar band in Cameron Crowe's 1992 grunge-inspired film Singles and co-headlining Lollapalooza '93.

Starting with the 1994's Your Face, a ten-song release, from '96 through '99, the group released five full-length albums, three EPs, and an MTV Unplugged set, which sold a combined 10.5 million copies in the U.S. while proving enormously influential to the likes of Creed, Days of the New, and Alice in Chains—whom confirms that Staley's legacy will live on, says Nick Terns, who signed the act to Columbia in 1989: "It's living testimony that their music meant so much that it influenced these kids and this whole new generation."

RELATED FIELDS: Kevin Gore is named executive VP of marketing and sales for Warner Strategic Marketing in Los Angeles. He was president of Universal Classics Group.

Susan Jurevics is promoted to VP of corporate marketing for Sony Corp. of America in New York. She was senior director of marketing.

Justine Gregory is promoted to director of education and public programming for the Country Music Hall of Fame and Museum in Nashville. She was educator for school and family programs. The Country Music Hall of Fame and Museum also names Kelley Jones as school program coordinator, Renee Berridge as volunteer program coordinator, and Elizabeth Hansen as public program coordinator in Nashville. They were, respectively, program directors at Ohio-West Virginia YMAC assistant VP/marketing/volunteer coordinator for Team Bank of America; and news assistant for WMOT-FM.

Executive Turntable

THOMAS
GORE
JUREVICS

RECORD COMPANIES: Anne Kristoff is promoted to VP of press and artist development for Elektra Records in New York. She was senior director of press and artist development.

Eagle Rock Entertainment names Rick Reuser as VP of legal and business affairs and Barry Heyman as associate counsel of legal and business affairs in New York. They were, respectively, director of legal and business affairs for Spiffire Records and consultant for Spiffire Records.

Charles Chavez is named national director of rhythm crossover promotion for MCA Records in Houston. He was manager of crossover promotion for Interscope Records.

Eric Cole is named national director of rock promotion for Artemis Records in New York. He was director of radio promotion for Concrete Marketing.

PUBLISHING: Bill Thomas is promoted to assistant VP/chief of staff for ASCAP in New York. He was director of public affairs.
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Confirmed panelists so far:

- Mauricio Abaroa, Crescent Moon Records
- Maximo Aguirre, Maximo Aguirre Publishing
- Kevin Baxter, The Miami Herald
- Roselia Ilo, CD Now
- Tommy Cookman, Cookman International
- TONY Cruz, Gestmusic, Spain
- JD Gonzalez, Musicland
- John Echevarria, The Miami Herald
- Rosalia Bobé, CD Now
- Ramiro Burr, San Antonio Express News
- Marco Antonio Riba, Muxic Latina
- Kike Santander, Santander Music
- LUIS Silva, Freddie Records
- Bebe Silvetti, Bebe Music
- Jose Tillan, MTV Latin America
- Adolfo Valenzuela, Twins Enterprises
- Omar Valenzuela, Twins Enterprises
- Francisco Villanueva, Mock ‘n Roll
- Mark Woodard, Trans World Ent.
- Ray Young, Sony Discos
- George Zamora, Warner Music Latina
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NASHVILLE—As she celebrates her 25th anniversary in the music industry, Amy Grant is returning to her roots on her forthcoming A&M/Word Records release Legacy...Hymns & Faith.


Grant credits Mike Blanton of her management firm Blanton, Harrell, Cook & Corrine with the idea for the album. "He [asked] how I would feel about doing a record that would honor my roots," recalls Grant, who has known Blanton since her teen years when he was her youth pastor at Nashville's Belmont Church. "He was talking about going back to the songs that helped shape [my life] and make me who I am and just honor that part of my life. When he put it like that, I got so enthusiastic. Immediately I started thinking of one song after the other, started remembering my childhood, and how my theology and my whole understanding of God was shaped through music."

A FAMILY AFFAIR

Grant made a rough work tape of songs she was considering and gave it to Gill for his input. "I wanted Vince to be a part of it, because I felt like the direction of this album needed to be very honest and acoustic, and he really has the credentials to direct it that way. I wanted Brown to be involved, because I felt like we come from the same background," says Grant, who first began recording for Word at 16. "So we did it in 29 working days. We didn't try to over-think anything; we just worked and worked and worked."

Grant, an ASCAP writer who owns her own publishing, wrote two of the four new songs: "What You Already Own" and "Do You Remember the Time." The latter was co-written with Gill and Keith Thomas, who is producing the upcoming pop record. Gill also contributed "The River's Gonna Keep On Rolling." The fourth new tune is a cover of MercyMe's "I Can Only Imagine," which was penned by that group's Bart Millard. It was named song of the year April 25 at the Dove Awards (see story, page 5).

The album closes with an exuberant version of "Marching to Zion," featuring a cast of Grant's longtime friends singing and her father, Burton Grant, saying a prayer. "I asked my dad if he would lead us in a prayer before we sang," Grant recalls. "Vince was in the control room, and when he heard me say that, he motioned to the engineer to hit record. . . . When I went in to hear the mix, I heard my dad's prayer, and I got the biggest lump in my throat."

Legacy...Hymns & Faith marks a return to the marketplace for Grant, whose last two projects were 1999's A Christmas to Remember and 1991's Behind the Eyes. (BMI Heritage recently released Her Greatest Inspirational Songs, a compilation of early material licensed by BMI. It debuted in the April 6 issue at No. 37 on the Billboard Top Contemporary Christian Albums chart.)

A lot has changed in Grant's life in the past few years. She and longtime husband Gary Chapman divorced. She married Gill, and they have a 1-year-old daughter, Corrina. Christian consumers sometimes withdraw support from artists who have divorced, and when asked if she is concerned about her Christian fan base's continued support following her own divorce, Grant responds: "If somebody is going to be critical, they are going to be critical. If somebody wants to hear new music from me, they are going to hear new music from me."

She adds that the hymns record is "not a marketing ploy on my part to come back in and say, ' Gee, in case everybody is mad at me, I think I'll do a record that's all hymns.' It's been said in other ways that I'm trying to get back [in] people's good graces by coming in with a good foot forward. I have to say, that never occurred to me. The timing for the record had everything to do with, after 25 years, honoring my roots."

There are tentative plans for a boxed set celebrating Grant's career to be released in late 2002 or 2003, but Legacy is the current priority. It will be promoted to the Christian market by Word Records and in the general market by Interscope/Geffen/A&M. Word senior VP of marketing and artist development Mark Lusk sees the new album as "a real opportunity for us to connect once again in a dominant way with the Christian marketplace." To do so, they are planning listening parties at large churches in 11 cities, including Atlanta; Chicago; Seattle; Portland, Ore.; and Knoxville, Tenn. Consumers who pre-purchase the record will get two passes to attend the listening events, as well as a special 22-minute behind-the-scenes DVD on the making of the record.

The DVD will be included as a premium with the first 250,000 units of Legacy (with 100,000 going to the Christian market and 100,000 to the general market). "We'll have extensive national account buys," Lusk says, "and we are going to be running a lot of print advertising."

Paul Kremen, head of marketing for Interscope/Geffen/A&M, says they will also run TV and print ads and are counting on TV exposure to help drive sales. "This is profoundly beautiful music," says Kremen, who notes that there are plans for Grant to perform on several major network shows. (She is booked by Creative Artists Agency.)

"I really feel like it," says Kevin O'Brien, buyer for the Wheaton, Ill.-based Lemstone chain. "It's very acoustic, very stripped-down, and you can definitely feel Vince Gill's fingerprints on the production. It's a really neat thing to see her do. It's very different for her . . . I expect good things, but I expect it to be a bit of a sleeper [that] will build momentum."

General market retailers also expect it to sell well. According to Tower Nashville GM Jon Kerlikowski, Christian music sales have been up since the events of last Sept. 11, and he anticipates Grant's hymns project to be a strong seller.

"I think it's going to do really well," he predicts, adding that he will be bringing in a substantial quantity. "She has such a loyal following. She has been out there for so long and created a following in both the Christian book stores and the secular market."

Kerlikowski doesn't feel the changes in Grant's personal life will negatively affect the album. "She was always pretty upfront with the whole thing," he observes, noting that cuddor has helped keep her audience in her corner.
Atlantic's Rush Blazes A 'Vapor' Trail

BY CHRISTA TITUS

NEW YORK—It is and it isn't a coincidence that “One Little Victory”—a song that celebrates personal triumph—is the lead single from Rush's forthcoming album, Vapor Trails (May 14, Atlantic Records), the first collection of new music from the Canadian progressive rock trio in six years.

“It's a coincidence in the sense that nobody planned to have a song like that,” bassist/vocalist Geddy Lee explains. “The way the song turned out, there's so many kind of symbolic things about that song that relate to our condition that it seemed really appropriate to come out with that first.”

The condition Lee refers to is the hiatus the band went on in 1997, when drummer Neil Peart lost his daughter and then, not long afterward, his wife. All music business was put aside to give him the time he needed to recover before deciding when he wanted to return to Rush—if he wanted to return at all.

Peart's health was Lee and guitarist Alex Lifeson's foremost concern, but they did occasionally wonder if Rush would ever record again. “Generally, it was kind of best to put it out of your mind and focus on [Neil's] well-being and his recovery,” Lee says of that time. “It was more important for us to be friends at that point than his bandmates, and that's what we did.”

In the interim, the pair contributed to 1999's South Park: Bigger, Longer & Uncut soundtrack, and Lee released a well-received solo album, My Favourite Headache (Billboard, Oct. 28, 2000). Meanwhile, Lifeson produced Universal act Lifef and played guitar and produced a few as-yet-unreleased tracks for 3 Doors Down.

The sessions for Vapor Trails—captured at Reaction Studios in Toronto—took place in early January 2001. Maintaining a comfortable atmosphere in which the trio could reconnect and work took precedence over finishing a record by a certain deadline.

“The nature of our deal is we deliver a finished project to [Atlantic], so we have a sense of an open-ended kind of scheduling,” Lifeson explains. “In the end, the project became a little more intense: we took a little longer than we had expected by that point, and the label was very supportive all along the way, and they were very sensitive to what we'd gone through.”

The resulting 13-track album (produced by Rush and Paul Northfield) is a non-stop wall of energy that shows the trio still in perfect rhythm step with each other. In fact, it sounds rejuvenated and more cohesive than ever.

Coming Up: Like the Rolling Stones, in addition to kicking off a tour this year (Billboard Bulletin, Oct. 30, 2001), to return to the studio to record a number of new tracks, potentially for release on a retrospective or an album of new material. According to sources, the band is gathering in Paris this summer to record at least four new songs. A representative for the Rolling Stones (who are signed to Virgin worldwide) says there is no definitive word on any new recording.

Hard at Work: As EMI Recorded Music continues to reign itself, a shift has been made in how Astralwerks titles will be worked in the U.S. The release of its Universal Records portfolio—which picks up many projects from EMI territories around the world, in addition to its existing domestic repertoire—funneled albums targeted for a mainstream push through Virgin Records. Now, selected projects will be divided between Capitol and Virgin in the U.S., depending upon the album's label in its home territory.

“I'm trying to keep the label streams pure,” EMI Recorded Music vice chairman David Munns says. “If it comes out on Astralwerks in the U.S., it should then be with the company that it's aligned with for the rest of the world.” The first project affected by the change will be from Beth Orton, who is signed to Heavenly/Capitol in the U.K. Her U.S. release, Daybreaker, arrives July 30 through Astralwerks, with Capitol providing extra radio and retail support. Astralwerks GM Errol Kolosine says projects signed directly to Astralwerks in the U.S. that are chosen for a bigger market push will be slotted for Virgin or Capitol on a case-by-case basis.

The majority of Astralwerks releases will continue to go through the Universal Music Distribution indie distribution arm.

Planting Seeds: After a long affilia- tion with Atlantic, Robert Plant will release his Universal Records debut July 16. Now signed to Universal worldwide, Plant has recorded Head First, an album that largely comprises covers, with his new trio, The Strange Sensations, in New York for the U.K., U.S., Europe, and Canada. The act is managed by Ray Danneels at SRO Management.

Family Tree: Ben Taylor, son of Carly Simon and 1998 Billboard Century Award honoree James Taylor, is in the studio with his new band that also includes a number of musicians formerly affiliated with Alasnis Morissette: guitarists Nick Lashley and Joel Shearer and bassist Chris Haney, as well as drummer Larry Ciancia, who has played with Everlast and Fiona Apple.

Taylor, who is managed by Kipp Stroden, was previously signed to the Work Group. When that label folded, he was assigned to Epic Records, where he produced a solo album that was never released. He is now looking for a new deal and has plans for solo records in New York and Los Angeles later this spring.

In other scion news, Armstrong's Records has signed Katie Cassidy, the 15-year-old daughter of David Cassidy. The label will release her first single, “I Think I Love You,” a cover of her dad’s Partridge Family hit, in June.

Stuff: Attorney Fred Davis and Ar- temis Records president Daniel Glass will both receive the Music of the Year Award at a luncheon sponsored by the UJA-Federation June 19 in New York. The event’s hosts will be Artemis founder Danny Goldberg and Steve Shapiro, co-owners with Davis in Davis, Shapiro & Levitt.

A Little History Lesson: For more than 30 years, Stian Cornyn has been and forth as part of Warner Music Group (WMG)—at the time of his 1992 retirement, he held the title of president/CEO of Warner New Media. He's now turned his adventures at the Warner company into a book full of recollections and cautionary tales, Exploding (Harper Collins) chroni- cles the history of WMG, starting with the 1938 birth of Warner Bros. Records the label's first signing, David Tab Hunter) through the formation of WMG and Warner Bros.'s glorious hey day to WMG's crash and burn in 1995 and ends with WMG's current situation in today's gossipy, truth, and calculated business commentary. Cornyn concludes that the business simply isn't as fun as it was during his own era because “the suits won.” It's hard not to agree with his theory.
We have lost a gifted artist and a great friend.
Go for it is what they did, with the "bet the ranch" blessing of Jimmy Lovine, chairman of Interscope/Geffen/A&M.

"I played 'A Thousand Miles' for Jimmy when it was done and he listened to it five times in a row," Fair says. "He signed Vanessa originally, but he hadn't found a great combination for her yet. He was now excited and said, 'Ron, bet the ranch,' so he set me on my path to make the kind of bold statement we made with this album." Fair adds, "Vanessa and I got together and said, 'Let's really paint with some colors that normally first-time artists don't get to use'—mainly, large string sections and a higher caliber of musicians."

That kind of commitment is rare on a first album and is not lost on Carlton. But it came at a time when the artist seemed to be swimming in a sea of major-label dreams and disappointments. She had been on A&M for more than a year-and-a-half before teaming with Fair. "After I got signed, I was drowning, completely drowning," she says. "I was surrounded by the wrong people who didn't quite understand the music. You have to find people that will bring out the absolute best in you if you're going to work as a team. I wasn't there yet. It was a tricky situation because I write all my own songs. I'm not a producer yet, and I especially wasn't then. I was very young and didn't know how to work in a studio. You have to go down a couple wrong paths before you find the diamond path."

Luckily, she found hers, via the guidance of Lovine and Fair. "I was able to connect with her musical soul because she touched a nerve in me going back to my love for Laura Nyro and Carole King," Fair says, "the archetype of female piano goddess bearing her soul with an orchestral angle to it." The resulting collaboration Be Not Nobody is more a declaration of independence for this young artist—who is already being called a happy Fiona Apple—steeped in rich orchestrations and classical sounds yet musically relevant enough to connect with a young demographic. "At a time when people connect youth with producer-driven pop, this record is well-timed," says Bradley Andrews, manager of a Virgin Megastore in Los Angeles. "This is a smart, well-conceived record. It's just what the pop genre needs right now. She's an artist with the potential for a long, bright career. It will be interesting to see where she goes from here."

Carlton is such a sophisticated songwriter and vocalist that some may wonder from where this kind of depth and range is born. "The way I write is confusing to me as well," Carlton says. "I will sit down at the piano, and it's like a tide. It's very healing. I have no control over how it works. It scares me sometimes. I say things in my songs, I discover things about myself in my songs that I would have never discovered if I had never written the song. It surprises me every time."

She adds, "I lost my identity when I left ballet. I lost the connection. I went numb to that artistry. That's one of the hardest things. Talk about love and loss. To lose your connection with an art form that was once so strong in you is traumatizing. You're so empty. I slowly started skipping my ballet classes and sought refuge in the wonderfully warm and open arms of a crappy piano in my dorm."

Carlton is managed by Peter Malkin for PPM in New York. She is booked by John Podell and Sam Kirby for Evolution Talent, also based in New York.
BY ANDREW KATCHEN
BOSTON—There’s something completely folkloric in visual spectacle, and alleyway rompers the Toilet Boys are well aware of this.

In the glittery guitar-rock cannon, these high-heeled and black-booted maven’s have launched themselves from the corners of the New York drag punk scene to national notoriety. They’ve garnered fans high and low—from Debbie Harry down to disenfranchised teens in Wisconsin basements—with their honey-dipped street-punk sound. And with their genre- and gender-bending aesthetic, the Toilet Boys continue to leave a black lipstick imprint wherever they roam.

Boasting a tardy live show starring platinum blond lead howler Miss Guy in full drag regalia, fire-breathing guitarist Sean, and a cast of characters that includes guitarist Rocket, bassist Adam Vonit, and drummer Electric Eddie, the Toilet Boys elevate good-time trash-rock camp to new heights.

While in Denver for a stop at the Bluebird Theater, Miss Guy took time to discuss the band’s visual and musical mission.

“It’s definitely about escapism, and it’s about forgetting your every day crap for a little while and just having a good time,” he says. “I was always wearing the makeup and the heels and the whole bit, and I never had any intention of getting up on stage in street clothes. I grew up loving bands that had a frontman who did more than just throw on jeans and a baseball cap and go onstage. Kiss, David Bowie, or Cher, they weren’t drag queens, but they were definitely not your average Joe on the street.”

Musically, the Toilet Boys (whose songs are published by Toilet Boys, ASCAP), are a pastiche of sugar and muscle, equal parts David Johansen fronting the New York Dolls and the spirit of Joey Ramone. Having converged in 1997 around the brightly colored drag scene of Squeezebox—a nighttime party held at Don Hill’s, a nightclub in New York’s Tribeca neighborhood—the band blends the cowbell, fishtail flair of Miley Cyrus with the hardcore, devilock punch of the Misfits.

Their self-titled debut is a well-produced batch of hooky punk-pop numbers guaranteed to sate longtime fans and set ablaze a bonfire of new admirers. With opening track “The Party Starts Now,” the band kick off the soirée with frolicking, midtempo guitar solos abound, giving a hair-metal sheen to the disc’s dirty punk vibe. As a whole, the 13-track album (which features a special bonus song) thrashes about like an overcrowded Halloween party on a speeding subway car, picking up anyone ready to join the rock’n’roll debauchery. Resembling scribbled diary entries, Miss Guy’s lyrics offer allegiance to the hectic and fast-paced backdrop of New York and the mythic qualities of the city’s music scene. On “Can’t Wait,” he sings, “Dee Dee smiled and bought me a slice/Tripped out the kids in the night life/ Jumpin’ Jack Flash rocked me outta sight/My baby were up all night.”

Although the Toilet Boys release material via their own independent company, Masterplan Entertainment—a label they began after a botched record deal in 1998 with Roadrunner Records—the band has recently gained support in high places. The anthemic “Another Day in the Life”—which tips its hat to both Joan Jett and the Ramones—has been featured in the film American Pie 2, and a video for the track has popped up on MTV2's top 20 countdown.

After stints in London and Spain, the band hit the road for a U.S. tour that kicked off in Rochester, N.Y., March 7.

“We go over really well outside of New York and L.A.,” Miss Guy says. “It’s a little bit more exciting in places like Rochester, because the crowds are more enthusiastic. New York and L.A. are always fun, but the crowd can be slightly jaded. But outside of those two cities, the audience just loves to rock and roll, and they’re not trying to be seen or look cool. They’re just out to have a fun time.”

Miss Guy admits several clubs have been hesitant in allowing the self-managed Toilet Boys to perform all parts of their live show, which typically involves flame-spewing from the hulky Sean and an eruption of sparks from the head of his guitar.

“I like to be able to do the full show, but it’s a good challenge when we can’t, because it makes us work that much harder on our playing,” Miss Guy observes. “On this tour, we played in Chicago, and we could only use the sparks, and also I couldn’t use Sean’s guitar on fire. Also, there were a lot of places in England where we couldn’t use fire. To be honest though, I don’t want to have to rely on that. I think we have a lot happening regardless...”

“They bring back that old-school vibe of just wanting to have fun and be as wild as possible.”

The Toilet Boys seem to just have a lot of fun with themselves and their kitsch factor. There is definitely a hot scene going on in New York right now, and they are one of the pimp daddies of that group.”

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Beverly Hills Bar Association
Entertainment Law Section
David A. Hellant, Esq. & Stephanie Yost Cameron, Esq., Co-chairs

Who Needs a Record Company?
A Forum on the Independent Distribution of Music by the Artist in the Digital Age

Laurie Soriano, Esq., Manatt, Phelps & Phillips
(Aimee Mann, Diane Warren, Carole King, Taj Mahal)

Jim Griffin, CEO Cherry Lane Digital and founder of Evolab

Stacie Seifrit, former director of sales and marketing KROQ FM

Arthur Spivak, President Spivak Sobol Entertainment (Tori Amos, Eve 6, Perfect Circle)

Kenneth D. Freundlich, Esq., (Moderator)
Schleimer & Freundlich, LLP

May 15, 2002 – 12:00 Noon
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Shocked Bows Mighty Sound With Two-Disc Set

BY MOIRA MCCORMICK
CHICAGO—Until now, Michelle Shocked's 18-year recording career has encompassed, as she puts it, "the gamut of Afro-centric explorations"—the singer/descends deeply and richly into gospel, blues, and reggae. The second disc, titled Dub Natural, features dub versions of Deep Natural songs.

Not only is Deep Natural Shocked's first widely available album since 1994's Kind Hearted Woman, the set—distributed by Houston-based Southwest Wholesale—is also the inaugural release on Mighty Sound, the new independent label she's formed with Bart Bull, her husband/manager/co-producer (with Hothouse Flowers' Fiona O'Brannain).

Shocked and Bull say Mighty Sound will initially concentrate on Deep Natural, followed by the re-release of Shocked's catalog (she is one of the few artists who has owned their own catalog since the beginning), before venturing into releases by other artists.

Shocked says she'd been contemplating launching an independent label for some time and had been in a position to do so since 1996, when she was released from a decade-long contract with Mercury Records. In the interim, she issued limited-edition albums (including Artists Make Lousy Sones) that were sold at her concerts.

"As far as my mainstream audience could be concerned, there was a big debut splash [1988's highly acclaimed Short Sharp Shocked], and then it was, 'What happened to Michelle Shocked?'" she says, noting that Mercury did not promote subsequent releases Captain Swing and Arkansas Traveler.

Shocked and Bull have been running the label themselves from the get-go: Bull handles publicity (along with an independent publicist) and radio promotion (along with the couple's college-age niece), and Shocked oversees the books.

"I've never known an artist as organized as Michelle," Bull says. "She'll get on the bus after a three-hour show and do her own tour accounting. She's always done things differently; with Mercury, she never took tour support, which is one reason she owns her masters. She's always made money on the road, even though she leads a big [six-piece] band."

That band, the Perverse Allstars, will accompany Shocked on the concert trail in April. The dates will be booked by Bull.

He says Mighty Sound will place special emphasis on grassroots marketing, aggressively putting music placement in films and commercials, and structure custom deals for each artist.

"We won't need long options on them," he says. "If it sounds well, they'll want to stay with us. Otherwise, [the label] is a banker, and you're banking in the most ephemeral thing—the phenomenology of pop music. And you can't predict that stuff."

Continental Drift

POP PERSEVERANCE: Now is not the best time to be a pure-pop artist. Even perennial faves like 'N Sync and Backstreet Boys have to work double-time to keep their commercial motors running. But that's not stopping Oryon, a Los Angeles-based artist intent on making a dent on the mainstream—despite ongoing shifts in trends.

"I'll find a way," he says with an ambitious grin. "No matter how difficult things might get—or how impossible they might seem—I always find a way to make it through." He certainly knows how to keep the wheels of his career in motion, which is tricky when you make the kind of music that is flat-out mainstream pop, with few options to do the gritty street sectors available to rockers, rappers, and other genre-specific artists. And while he accurately portrays himself as a dance-friendly artist, his material is lighter and more song-driven than your average club track. Thus, he's chosen a tough road.

Yet he's managed to move more than merely stay afloat. Oryon's become a fixture on the West Coast live circuit, playing mainstream clubs and opening for Vitamin C, B-52s, and Shaggy, among others. He's aiming to build upon that momentum with the release of his Songs Collection, an impressively packaged self-made disc of three hit-worthy songs that are offered in a variety of sounds and mixes.

In their original incarnations, "The Hell With You" and "It's Good to Be Bad" are infectious, down-and-up shufflers that allow Oryon to display the notable growth in his vocal delivery. His once-boyish tone now has a mature, more confident vibe. Meanwhile, "Naked" is a frisky, disco-charged twirler, replete with all of the winking wordplay and lip-licking sensuality that its title indicates. Despite their undeniable pop sheen, each song represents a serious issue for Oryon.
REBEL ALLIANCE: During his graduate school days at New York’s Columbia University some 40 years ago, Charles Wuorinen was dissatisfied with the quality and quantity of contemporary music being performed on campus. Therefore, he and a friend took it upon themselves to change the situation. They founded the Group for Contemporary Music, an ad hoc musical ensemble that raised standards for the performance of the most challenging new music and continues to do so.

Since then, Wuorinen has become one of America’s most lauded modern composers. In 1970, his seminal electronic composition Time’s Encomium won the Pulitzer Prize, making him the youngest composer ever to win the award. He has also received a MacArthur Fellowship—the so-called “genius grant”—and countless other awards, accolades, and commissions. Since 1984, he has taught composition at Rutgers University in New Jersey.

As both an unrepentant modernist and a staunch foe of compromise, it’s no surprise that Wuorinen and the mainstream recording industry have seldom seen eye to eye. But recently he has found an unexpected ally in the iconoclastic composer/saxophonist John Zorn, a maverick artist whose output spans the gamut from jazz and free improvisation to heavy metal and klezmer-influenced projects, as well as a distinguished and growing body of work composed for classical performers that includes the Kronos Quartet and the New York Philharmonic.

An underground music industry unto himself, in 1995 Zorn founded the Tzadik label to issue his own music and to champion composers he admires. Originally, most of those composers were in Zorn’s immediate circle of friends and peers from the downtown New York experimental music scene, but that circle broadened rapidly. It grew to include Wuorinen, which led to the release of Leptons, a new disc on Tzadik that pairs works reissued from out-of-print recordings, including Time’s Encomium, with previously unreleased material.

If his collaboration with Zorn appears to be an unlikely match, Wuorinen asserts that’s not at all the case. The two first met during a photo shoot for A Great Day in New York, a concert series presented last year by noted cellist/new-music advocate Fred Sherry at New York’s Merkin Concert Hall. ‘I’d known [Zorn’s] name for quite some time,” Wuorinen explains, “but our worlds are quite different.” Zorn surprised the older composer by expressing an admiration for his music.

“Somewhat later, Fred put on a Schoenberg weekend at Merkin and arranged a panel that I was on. We sat next to each other and kind of conspired to disrupt the proceedings with inflammatory remarks and generally misbehave,” Wuorinen recalls with a laugh. “Then caused instant sympathy. I’ve heard him play and think very highly of him as a musician, and he expressed interest in putting out a disc of my music.”

Zorn personally selected the works for Leptons from out-of-print master tapes that had reverted to the composer, as well as unreleased recordings. In addition to Time’s Encomium, the disc includes the rhythmically dazzling New York Notes (for sextet and electronics), the trumpet duo Epiphalmium, and the shimmering titular trio, named for a Wuorinen’s cats (who also appears on the CD cover).

Zorn’s advocacy for earlier generations of American modernists won’t end with Wuorinen: He is preparing a disc that will pair a new recording of Milton Babbitt’s String Quartet No. 6 with a classic account of the String Quartet No. 2 originally recorded for Nonesuch. Meanwhile, Wuorinen appreciates the fact that Leptons may well bring his music to the attention of Zorn’s own dedicated fans, many of whom come from experimental rock- and jazz-oriented backgrounds and may have little exposure to modern classical music.

“I picked the pieces that I thought were appropriate for the Tzadik audience,” Zorn says. He also personally supervised the remastering of Time’s Encomium and New York Notes for the new release. “The difference is mind-blowing. If you compare the previous releases of both those pieces with our record, it’s like night and day—the difference between a rock record and a folk record. We really tried to pump up the volume and bring some more life in where it belonged.”

In The Works

• On May 28, famed Denver Broncos football player Trevor Pryce will christen his indie label, Outlook Music, with Saga Pop by North Carolina-rooted band Roman Candle. The collection has already drawn raves for its poetic lyrics and its sweet blend of acoustic-pop and guitar-rock. A tour is in the works.

• Rock legend Bryan Ferry returns May 21 with Frantic, a Virgin release produced by Rhett Davies (who helmed the Roxy Music classics Avalon and As Time Goes By). David Stewart, Radiohead’s Jonny Greenwood, and Brian Eno are among the album’s guests.

• Up-and-coming Pittsburgh band the Clarks issue Another Happy Ending on Razor & Tie Records June 11. The modern-rock-edged set will be followed by a club tour of the States.

• Columbia’s latest teen signing is Rose Falcon, whose debut disc, Breakable, is to be released July 16. Unlike her contemporaries, she approaches music from a more somber, introspective outlook. The set was produced by Billy Falcon, Gary Burnett, and Paul Ebersol.

• On July 16, Lost Highway Records issues Here Comes the New Folk Underground by venerable singer/songwriter David Bowers. Rochester, New York-based band has been a critical darling since his ’80s period as one-half of the duo David-David, as a contributor to Sheryl Crow’s Tuesday Night Mashup Club, and for his own literate solo recordings.

• RCA will enter the hard-rock arena with newcomer Wicked Queen, an artist who is striving to merge the classic sound of Pat Benatar with the trendy style of Linkin Park. Due in late July, the as-yet-untitled set was produced by Bob Brockman (Mary J. Blige, Faith Hill). Limp Bizkit’s DJ Lethal is among the album’s guests.

• On July 16, Capitol will release Highly Evolved, the debut by Aussie quartet the Vines. The set was produced by Rob Schnapf (Foo Fighters, Beck, Guided by Voices) and mixed by Andy Wallace. The first single, “Get Free,” goes to rock-radio programmers in mid-May. The Vines recently performed at the Coachella Music & Arts Festival in Indio, Calif., and they’re planning to hit the road in the U.S. for additional dates closer to the album’s release date.
SOUTHERN MUSIC CONFERENCE TO INCLUDE LOUISIANA HAYRIDE JAM

BY DEBORAH EVANS PRICE

NASHVILLE—The first Southern American Music Conference is set for May 2-5 in Shreveport, La., hometown of the legendary Louisiana Hayride. Presented by Louisiana State University-Shreveport and Foundation for Arts, Music & Entertainment (FAME), the event will include seminars with noted music historians, as well as the Louisiana Hayride Americana Music Jam.

The jam, to be held May 4, will include performances by Kenny Wayne Shepherd, the Cox Family, the Derrailers, Doug Kernshaw, Maggie Warren, Jim Lauderdale, Phil Vassar, Lacy J. Dalton, Train, Merle Kilgore, and others. Well-known entertainment attorney Joel Katz will be the keynote speaker for the conference, which will also include such noted songwriters as author Peter Guralnick, Dr. Kip Lornell, Ken Shepherd (Kenny Wayne’s father/manager), Ronnie Pugh, and veteran manager Tim Finn.

In addition to seminars addressing writing and Shreveport’s musical legacy and a jazz luncheon, the conference will include a presentation of the FAME Foundation’s redevelopment plan to turn Shreveport’s historic music district into an urban planter. The event will feature an official Southern American Music Conference and will feature a 1,000-person reception and a 1,000-person dinner.

THIRD DAY ROCKS: The night before GMA Week kicked off into high gear. Essential rockers Third Day played for 16,000-plus paying attendees who braved rainy skies to attend the AmSouth Amphitheatre event in Nashville. The Paul Colman Trio and Behold Nymphon turned impressive sets, but the night belonged to Third Day’s Mac Powell, Tai Anderson, David Carr, Brad Avery, and Mark Lee, who gave the audience a night to remember. The show was that perfect blend of fiery, soul-shaking rock and heartfelt, spiritually uplifting praise and worship. They even threw in a cover of “On the Road Again” (joined onstage by Norman and Paul Colman) that would have made Willie Nelson proud. The audience, once encore, they embraced each other, then jumped offstage to visit with the fans. It was an amazing night that benefited a great cause: A portion of ticket sales from the Come Together tour goes to Habitat for Humanity, which provides housing for low-income families.

OVERHEARD AT GM WEEK: “Live well and die unreconciled.”—Dan Keen, passing on advice he’d heard.

“A song should be like a woman’s skirt: long enough to cover the subject, but short enough to be interesting.”—Kyle Matthew

“The Internet allows people to choose for themselves. It levels the playing field. You don’t need this industry to communicate. Keep your feet on what God has given you to do and be faithful in your sphere.... My prayer for you is, don’t let anybody else define you.”—Margaret Becker, addressing aspiring writer/artists during a publishing seminar.

GREAT EXPECTATIONS: With the seventh CD, Amazing Love, due later this month from the Stellar Award-winning Mississippi Mass Choir, Malaco Records is setting out to restore the Jackson, Miss.-based, 160-voice act to what it perceives to be its rightful place as the industry’s best-selling gospel choir. It is a title it captured with its 1988 eponymous debut release and years later lost to John P. Kee’s New Life Community Choir and then Fred Hammond’s Radical for Christ.

Admittedly, the choir slipped in sales from its average of 300,000-400,000 units with its last release, Emmanuel (God With Us).

“That project was probably our lowest-seller,” says Jerry Mannery, who serves as both the choir’s executive director and Malaco’s gospel director. “Still, we sold a little over 200,000 units and got tremendous airplay.

“In our defense, the choir scene has cooled down somewhat, because with the glut of product out there [and no shortage of choirs],” he continues. “Touring is so important to support the product, and many of the choirs are only doing the first-rate singing abilities she will showcase.

BRIEFLY: Dorothy Norwood is in the studio for post-production work on her upcoming live concert project set for release in August. The as-yet-untitled CD, recorded in her native Atlanta last November, features such artists as Darrell Anderson and Albertina Walker. ... Angola Spivey, affectionately known as the “anointed princess of gospel,” is gearing up for the live concert recording of her fourth CD—and first DVD Video—May 4 in Huntsville, Ala. The album—to be produced by Grammy Award winner Sanchez Harley—is tentatively scheduled for release in September. ... Integrity Music recording artist Alicia Wilson turned TV host with the April 6 TV bow of the Inspiration Network’s Gospel. The series will showcase the best in contemporary and traditional gospel and urban music ... Vickie Winans, Kirk Franklin, Albertina Walker, Detrick Haddon, Anointed, and Evelyn Turrentine-Agee are among those artists to set to join Dr. Bobby Jones for his 10th Bi-Annual International Gospel Industry Retreat, May 19-21 at the MGM Grand Hotel in Las Vegas.
HeathSouth Adds Concerts To ‘Go For It!’ Tour

Roadshow Continues Expansion With Introduction Of Ticketed Events That Act As A Launching Pad For Teen Acts

BY LINDA DECKARD

NASHVILLE—HeathSouth’s Go for It! Roadshow, a free-admission “edu-

tainment” field trip promoting a pos-
tive lifestyle to school kids, is about to add a ticketed Go for It! Concert to each date on its fall tour. The 7-year-

old event, sponsored by HealthSouth, Coca-Cola, and GN&N Nutritional
Stores, added a Saturday-morning TV show to the franchise a year ago.

The arena event is endorsed by school systems, which has kids in grades three to eight to hear the music and its message. As corporate philanthropy goes, this roadshow is clearing new ground as a marketing tool and as a career enrichment for teen acts. It is helping to launch the girl band 3rd Faze, now signed to Columbia Records, which has been the Roadshow’s house band for the past two years and will open shows on upcoming tours for O-Town and Brit-

ney Spears.

As 3rd Faze nears graduate status, the Roadshow producers have put out a call for another band, “preferably young girls who can sing,” says Richard Scrushy, executive producer and chairman/CEO of HealthSouth. When he finds the right talent, he will “mix them in a little this fall, and by spring of next year I want them to have an album, be able to work radio, do a mall tour with us. It’s a real good package for any young act.”

The basic Go for It! Roadshow pack-

age last summer included one day of two to three hours of free shows, a brief lecture, and a corporate sponsor’s logo. This year, a typical Roadshow played three shows in a row, 9-11 a.m. at each stop, filling 7,000- to 15,000-seat arenas with school kids on an official field trip. The kids get the chance to see, hear and meet their favorite bands, which include well-known athletes, and contestants incorporating specially designed “Mus-

cle Busters,” described as “giant Nick-

elodeon-type games” by Phil Christian, VP, who is the driving force behind and producer of the Roadshow.

Christian says the Roadshow plays in front of 500,000-to-600,000 kids annu-

ally. It’s a six-truck event that costs $4 million and runs for a few weeks in the spring.

The original business reason for the Roadshow was to tour a training program to teach kids and coaches about sports injuries and care, but what turned out to be “the most boring thing in the world,” Scrushy says. The decision was made to “streamline all the messages we want to get into the show with pop stars and stations. We had to raise $35 million to develop the show—staging, musical, sound, lighting, competition equipment; almost 100 people work on the show.

It has 10 markets on the spring tour, which runs March-May, and 10 markets on the fall tour that runs Sep-

tember-December. The music side of the Roadshow has grown exponen-
tially, but Scrushy won’t say how much more talent is required. After

three days of free shows, the fourth-
night concert will feature three acts perfor-

ming “your typical 45 minutes to an hour. That will be ticketed and

will take place in the same arena, right there, where they have been in front

of 30,000-50,000 kids all week. And that show will be filmed and will be used on our Saturday TV show,” Scrushy says.

Scrushy has leveraged the TV show and the Roadshow to book known and emerg-

ing talent, working closely with record labels and music producers. “We’re doing something special here—building an allegiance and rela-

tionship with young kids, many of whom have never seen a band or pop act live before.”

Sony Music Entertainment chair-

man/CEO Tommy Mottola thinks that “bringing music to young peo-

ple in this way has not been done before. The fact that schools are

involved enhances its originality, and I imagine that this concept will grow as more kids and communities are exposed to it, whether through the live show or on TV.”

Scrushy and Jason Hervey—an actor best known for playing the role of oth-

er brother-son-in-law Wayne Arnold on TV’s The Wonder Years, who has been senior VP for the Road-

show since January—have booked several acts for the fall, about half of them on the Sony Music Entertain-

ment labels. Those include M$M, Billy Gilman, Triple Image, 3LW, Solange, Christina Milian, Jump5, B2K (for four TV shows), J, and P.Diddy.

Hervey notes that as well as intro-

ducing new talent, the Roadshow is being repositioned acts like Gilman to reach the tween audi-

cence. “It becomes a vehicle to cross him over.”

It is key to the “edutainment” con-

cept that music is well-balanced with education in the Roadshow. Christian

says the show is refined to meet cur-

riculum needs by state, and the 10 a.m. start is to give schools enough time to bus the kids to the arena and

back to school in time for lunch. The Roadshow was launched in 1996 as a field-trip program.

Canada’s Bryan Adams, and Aretha

Franklin and Beach boy founder Brian Wilson from the U.S. Former Genesis

frontman Phil Collins will be the

drummer in a royal house.

Both Rod Stewart and Wilson are

said to be interrupting their tours to

fly in overnight to participate. “This is the new Elizabethan era,” declares Lorna Dickinson, executive produc-

er, and “the rock and pop Go for It! Jubi-

ble.” If you compare it with the first Elizabethan era, Queen Elizabeth I had Shakespeare and several entrepreneurs sail the world to create the [British] Empire. Well, the empire is no more. It’s music that the British have taken around the world in the last 50 years. This event is flying the flag for the British recording industry.

The 12,000 non-paying spectators

deed to every fall for the past four

years with partnership with the

Inner City America.” Christian says, Jon Dor-

man, deputy director of that area, says he is holding Sept. 21-27 for the

roadshow, but he hasn’t yet negoti-

ated a deal to include a paid concert. Historically, the Inner City Gang pay

minimum rent and expenses. “I can’t do a concert the same way I do an

Inner City event,” Dorman says.

Go for It! Enterprises is a free-

standing 501(3)c corporation, so it will fund the operations to expand.

“There’s talk of summer camps; there’s Go for It! Radio,” he continues. They will shoot 26 new episodes for the TV show in August.

Queen Marks Golden Jubilee With Two Palace Concerts

BY JULIANA KORANTENG

LONDON—Looks like Her Majest-

y Queen Elizabeth of England, the

world’s most famous monarch, is go-

ing to let her hair down, strut her stuff, and shake her head at the palace.

To celebrate the Golden Jubilee—

her 50th anniversary on the British and Commonwealth throne—this summer, the queen has agreed to open up the royal gardens for events for the first time.

The first of the two musical events is Prom at the Palace, a celebration of the country’s classical-music her-

itage. Those who can afford the £2-million-a-night ticket will spend a day in the gardens for concerts for the first time.

And the great and the good in Br-

辦理s will be there, including future Beatle Paul McCartney, will pay a visit to the royal family have personally invited 12,000 of the nation’s citizens to a free rock and pop open-air gig.

And the great and the good in Br-

辦理s will be there, including future Beatle Paul McCartney, will pay a visit to the royal family have personally invited 12,000 of the nation’s citizens to a free rock and pop open-air gig.

At the concert will be selected from a lottery-type ballot after the nation—

which boasts a population of 60 mil-

lion—was invited to call a premium-

rate phone number to log on to the BBC’s Web site.

The lucky 12,000 will receive spe-

cially embossed Golden Tickets and a complimentary hamper packed with champagne and other high-class food-
stuffs for the day itself.

The concert will air live on BBC TV, on the broadcaster’s national, region-
al, and local radio stations; on the Internet; and on large screens posted outside Buckingham Palace and at other major locations around the country. More than 40 broadcasters worldwide had bought rights to the two concerts by the time Billboard went to press, and the recordings will also be available on CD and DVD.

Industry observers estimate that the BBC’s Web site will generate at least £10 million ($14.5 million) on its coverage of the entire Golden Jubilee celebrations and that one-third will be devoted to stag-

ing the classical and rock concerts. About £2 million ($2.8 million) in pro-

ceeds will be donated to charities.

Among the charities benefiting from the Golden Jubilee concerts is the Prince’s Trust, the youth charity founded by the heir to the British throne, Prince Charles. And while Party at the Palace might be his mo-

ther’s first foray into holding a major rock concert, the Prince’s Trust already had a reputation for putting on a great event.

The trust’s links to the rock and pop industry are growing. The Party in the Park format is being used by U.K. supermarket chain Safeway to spon-

sor its own rock festival at Hatfield Park June 29. Organized with Clear Chan-
el Entertainment’s UK arm, Safe-

way Picnic 2002 will feature such headliners as Darius Rios, Stewart, and top U.K. acts Gabrielle and Ronan Keating, with an audience of 75,000 fans. It aims to raise about £500,000 ($725,000) for the Prince’s Trust.

Meanwhile, the trust is involved in promoting an international festival in North of England. Called Galaxay Out There Live 2002, it is co-produced with radio group Galaxy FM. It also takes place June 29, in front of an audience of 30,000 in Gateshead, near the city of Newcastle.

BILBOARD MAY 4, 2002

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www.americanradiohistory.com
BUILT FORD TOUGH: The new Ford Center in Oklahoma City is flying high, with an inaugural concert by the Eagles that will be followed by Britney Spears and a new title sponsor in the Oklahoma Ford Dealers.

The $87.7 million arena, funded by a local sales tax, will seat more than 20,000. Gary Desjardins, GM at the center for SMG, says it will open June 14-16 with the Ringling Bros. Barnum & Bailey Circus.

Spears has already sold out 17,000 seats with tickets from $29.50-$75.50 (it took about an hour," Desjardins says.) Eagles tickets go on sale May 4. Both are Concerts West promotions and were booked under the auspices of SMG Entertainment.

Desjardins says the title sponsor deal was hinged in-house by the SMG staff: "We talked to a couple of airlines, but Oklahoma City is not a hub, and we knew it would be a tough sell." He also explored the opportunity with fast food chain Sonic, which would have been a good fit, and Express Personnel International, both of which are corpora- tions that are headquartered locally.

The Oklahoma Ford Dealers will pay the arena $5.3 million in cash over a 10-year period and will provide two vehicles for service and promo- tional use. The deal also includes a five-year option, which would bring the cash total to $7.7 million. The dealers get the usual identification, suite and hospitality packages.

Desjardins says the city's old Myriad Arena was averaging six to seven concerts a year, and he hopes to double that at Ford Center. The Myriad is part of what is now the Cox Business Services Convention Center. The final sponsorship was struck with a consortium of 94 Ford dealers across the state.

LIVE AND LET BUY: Paul McCartney tops the Billboard Boxscore this issue, and his tour is creating a lot of happy concert-goers, which makes for happy arena managers.

The concessions numbers aren't outstanding, since McCartney doesn't have an intermission. "We anticipated they'd be a little lower, because the show is so good and it's all McCartney all the time. He's an intriguing per- former," says John Page, senior VP of Comcast Spectacor Facilities, which hosted the show at First Union Center in Philadelphia April 16 that drew a sellout crowd of 15,536.

But Page was still very pleased with the final numbers: Per caps on food and beverage for building con- cessions Aramark were $5.51. The suite per caps were $19.90, and the club seats were $19.06. Merchandise brought in a per cap of $14.53.

The second 'N Sync concert April 18 drew 19,000, and the second Cross- by, Stills, Nash & Young date in the

**Venue Views**

by Linda Deckard

**TOURING**

PAGE 15
R&B/HIP-HOP

**CEE-LLO**

_Cee-Llo Green and His Perfect Imperfections_ PRODUCER: Cee-Llo

Artista 146/2

In the world of hip-hop, experimentation is often a tightrope walk for any artist. Cee-Llo Member took his bold experiment to the next level by crafting his own sound on his solo debut. Having left his symphony vocals to the world of Santana, De La Soul, and Atlanta brethren OutKast, Cee-Llo combines elements of hip-hop, R&B, rock, and gospel on this lengthy set. The Atlanta native leaves things off with the ultra-funky single “Closet Freak.” A combination of classic P-Funk and Southern soul, the song is easily one of the most inventive tracks to be heard on radio in recent months. On “Biggie Verses,” Cee-Llo proves that despite his many musical influences he can still drop lyrical jewels on a good-faithen fashion. A musical renascent, Cee-Llo is in complete charge of all the rhymes, vocals, and production here.—RH

**PRIMUS**

_Suck on This_ PRODUCERS: Matt Weinberg, Bob Cott

_Prawn Song_ PSN-00063

In 1990, just prior to the garage explosion that began in San Francisco, the band Primus set out to produce an album that would be even more experimental than their previous release, _Suck on This_. The result was a collection of nine songs that showcased the band's innovative use of a variety of instruments and techniques, including the use of a three-stringed bass guitar, a theremin, and a series of electronic and acoustic effects. The album was a critical and commercial success, and it helped to establish Primus as one of the most innovative bands of the 1990s.——RH

**PRIMUS**

_Primus_ PRODUCERS: Primus, Matt “Exxon” Weinberg

_Prawn Song_ PSN-00004

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**VITAL REISSUES**
Kenny Chesney has developed his most radio-ready album. "Prime," his eleventh studio album, is a mesmerizing mix of blues, pop, and country tracks. 

On-stage, Chesney's voice is a testament to his growth as an artist. He seamlessly transitions between ballads and high-energy tracks, captivating the audience with his vocal prowess. 

**World Music**

**MARIA**

Fado em Mim

**Produced by** Jorge Fernando

Times Square 9026

Fado is the emotionally loaded music of Portugal. Lyrically and musically, this traditional genre is filled with longing, of unrequited love, of romantic nostalgia. It takes special gifts to perform fado and to garner acceptance as a fadista in Portugal. With his debut album, Mariza proves she has the voice. But more than that, she proves that she has the emotional depth and an understanding of the genre—which, ultimately, are the key elements to a fadista’s long-term recognition. Her voice is a gorgeous, evocative instrument, and she sings with bravura and power. She works six traditional fado pieces with this new marquee tag. Out-thought, her performance is nothing short of a genuine revelation. Current comparisons in the European media between Mariza and the legendary Amália Rodrigues are completely credible. With Fado em Mim, the world has a new, great, tughuse fadista. Distributed by Koch International in the U.S.—PVW

**Christian**

**Freddie Colloca**

Unconditional

**Produced by** Don Koch, Hal Bitt

One Voice FC820

Born in Argentina and raised in Miami, Colloca, who has four albums (three in Spanish, one in English) under his belt, is rapidly becoming the poster boy for the burgeoning Christian Latin-pop movement. Those who embrace Richy Martin, Enrique Iglesias, and Marc Anthony will find Colloca appealing. With a strong, supple voice, he serves up comparable musical rhythms with a catchy, rhythmic feel. Such songs as the title cut and “Savor My Saviour” are exuberant Latin pop anthems carrying Christian messages about love, and finding joy in the world with his style and his faith. Highlights include the poignant ballads “You Chose My Heart,” “Close,” and “Song of My Heart.” Ultimately, Unconditional successfully bridges the gap between contemporary Christian pop and Latin music. Contact 305-234-3536.—DEP

**Latin**

**Carlos Ponce**

Producers: Emilio Estefan Jr., Joel Somell ben EMI Latin U.S.A H724253524242

On his third album, Carlos Ponce sees a lifetime away from his voice recording debut, when he was perceived—and frankly, presented—as yet another TV star who happened to sing. If on his second album, Ponce tried to break away from that image, here he does it completely, coming across not as a traditional ballad but as a fine singer-songwriter—one with rock leanings who relies more on feel and material than on vocal. Ponce is not a great singer, but he is a fine songwriter (most of the tracks here are co-writes with co-producers Joe Soloman), and when he performs in a more acoustic, relaxed format, the results are magical. This is an album of strong tracks, many compelling and beautiful, anchored by a pleasant groove. The saddest songs are necessarily most moving, and with virtually no choruses or overdues, Ponce sounds fairly at ease on many songs, notably “Midnight With Pantaleones” —but other times, one gets the feeling he’s still holding back. He should heed his own advice, as stated in “Nalgadas de Sahinah,” and follow his own artistic path.—LC

**World Music**

**REBECCA MARTIN**

Middlebitch

**Produced by** Rebecca Martin, Fresh Sound 118

Rebecca Martin’s jazzy vocals lent a sleepy, coquettish charm to the work she did with the now-defunct folk-pop band Once Blue. So it’s not surprising that her latest project, Middlebitch, is a collection comprising mainly jazz-anchored tracks. The record features an accomplished group of musicians including guitarists Steve Cardenas and Kurt Rosenwinkel, pianist Bruce Hornsby on tenor saxophone, bassist Larry Grenadier, and drummer Jorge Rossy, will make you forget that you’ve heard these songs before. Graced with a mellow delivery, Martin remains true to the original feel of the classics while also landing on her own unburdened scat or scwy, elongated notes. Of particular note is Martin’s euphonic take on Richard Rodgers’ “St. Louis Blues,” along with Rodgers’ and Hart standard “Bewildered (Bothered & Bewildered),” in which Martin transforms herself into a giddy, lovelick miss. Contact: Freshsoundrecords.com—KIT

**Blues**

**JOHN MOONEY**

I Ain’t Want

**Producer:** John Mooney

Blind Pig 5074

I Ain’t Want is one deep recording, with Mooney delving musically deeper the closer he inches toward the closing track. An original tune, “I Feel Like Hollerin’,” which arrives midway through the CD, brings together all the simmering elements of Mooney’s blues sound—his affinity for what Dr. John lovingly terms “funk”—his marvelous guitar chops, and his firm footing in the current rhythm of the Delta blues. The song generates a wicked buzz, and from that point Mooney works his way through “Tennantville Blues,” and “Sick funny How You Got to Move.” His slide guitar sings. Mooney knocks down some rugged vocals, and his backing musicians play it tight and right. The man is a throwback to the juke-joint days when every song was a gut-check and the prime rule of blues was to cut the fat and go.—PVW

**Jazz**

**Rebecca Martin**

Middlebitch

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**PICTURE**

DELIGHTS

**Produced by** Dino Amato

Times Square 9026

“Tell Me More” is a traditionally powered power ballad that reaches out to an African American audience, with the feel of a song like Tina Turner’s “Proud Mary.”

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SINGLES

POP

▶ JENNIFER LOPEZ FEATURING NAS
I'm Gonna Be Alright (2:53)
PRODUCERS: Cory Rooney, Troy Oliver
PUBLISHERS: Nuyvian/Atlantic

Songs/Cory Tiffany/EDKON/Danica, BMI; Sony/Atlantic Tunes/Milk Chocolate Factory/Carlos/Commodores/OT/Lehsmens/SMI

REMARKS: Poke and Tone, Cory Rooney

Epics Record (CD promo)

J. Lo reaches a new creative low with “I’m Gonna Be Alright,” her latest collaboration with rapper Nas. The actress is merely an accessory to the heart of the song, which heavily samples Club Nouveau’s “Why You Treat Me So Bad” for the hook—in fact, replaying the entire chorus as Nas raps over the background. Likewise, with Nas taking on the meaty rap, the singer is needed only to chirp her way through a couple of pedestrian rhymes between those of her two guests. While “Alright” is listed on J. LO’s The Remixes—the album Epic released so that fans could get their hands on the dramatically altered radio versions of her album tracks—this song is a remix of the version that appears on the remix album, reconfigured to rap over 50 Cent with Nas. That hardly seems fair to unsuspecting consumers. In any case, this song follows the artist’s habit of relying on rappers, remasters, and samples to fuel her hits, and “I’m Gonna Be Alright” is so loaded down with gimmicks that it seems it’s trying too hard to sell buttons at mainstream, rhythmic, and crossover top 40. The resulting aural conundrum is certainly destined to be a hit—at least at J. Lo’s reputation as a singer.—CT

▶ THE CALLING Adrienne (3:59)
PRODUCER: Mark Taylor
WRITERS: A. Kamin, A. Band
PRODUCERS: Amedeo Music/Alex Band Music/Careers-BMG, BMI

RCA 60523/60528 (CD promo)

RCA is going for platinum with the new single from gold act the Calling, by releasing both a rock-radio mix and an “adult” version. The result punches the right buttons for mainstream absorption, capitalizing on the faux-edgy sound that programmers are devouring of late. Previous single “Wherever You Will Go” garnered massive success at adult top 40 radio, top 40, even AC, and one holds onto the same guitar-waving singlefare long that one might expect from Puddle of Mudd, Nickelback, or any of the many breaking rock bands making 2002 their year. This is the Calling’s moment, and “Adrienne” checks off the hits’ necessities to keep these guys standing in the spotlight.—CT

▶ THE CORRS FEATURING BONO
Love Will Set You Free (3:40)
PRODUCER: Mitchell France
WRITER: R. Adams
PRODUCER: Bangerz Music, BMI

Atlantic 300824 (CD promo)

Atlantic’s first release from the Corrs’ Live in Dublin disc was the peppy pop anthem “Would You Be Honest?”—is sued just a month ago. But there’s no denying the star power of fellow Irishman Bono, so the label decided to work a second single to adult top 40 outlets, the radiant “When the Stars Go Blue.”

SPOTLIGHTS

A1 Caught in the Middle (3:25)
PRODUCER: Mike Hedges
WRITERS: B. Adams, F. Marazzi, C. Porter, R. Stick
PUBLISHERS: Sony/Atlantic/Control/Universal Music Ltd.

Columbia 56062 (CD promo)

European pop fans are intimately familiar with the charms of A1, one of the most successful boy bands of the past decade. The folks at Columbia have their timing down to a tee by bringing the quartet to the pop-stardom U.S. now with one of its biggest hits ever, “Caught in the Middle.” The group toward a slightly edgier sound and adds just the appropriate guitar framework necessary to get state-side programmers today to cock a brow. With “N Sync way out in left field courting R&B, there’s really no one else on the pop male ensemble side of the water who is serving up a new real-songs—comprising indelible melodies, great singing, and a message that doesn’t put somebody down. Remember those? Lord have mercy, top 40 radio is in need of a song like this to balance the playlist. Caught in the Middle has given A1 a new level of credibility at home. Now let’s see if top 40 radio here is able to take A1 for what it is, or whether it continues the frustrating trend of embracing gimmicks over melody on the pop airwaves. Thank God for the newfound exposure of satellite and cable radio. Look for the group’s full-length debut in June.—CT

NEW & NOTEWORTHY

SHEILA NICHOLS Faith (3:42)
PRODUCER: Glen Ballard
WRITERS: S. Nichols, G. Ballard
PUBLISHER: Essex Girl Music/Universal-MCA, ASCAP

Hollywood Records 11467 (CD promo)

Michelle Branch and Vanessa Carlton are making the world an easier place for budding female singer/songwriters. The newest chick to break out to the masses is British-born Sheila Nichols, whose debut single “Faith” is a swimming combination of plinky mandolins, electric guitar, and the singer/songwriter’s lifting, tantalizing brogue. The lyric is uplifting and reassuring at a time when audiences always need that something new.

side makes adjustments and meet in the middle for this utterly compelling duet. The long song is swirpy and subtle, with the Corrs mastering the harmonies and Bono supplying a certain edge but persuasively passionate about anaching, ethereal loneliness. This song grows more powerful with successive spins; it’s so simple and so beautiful. Man oh man, what a magical musical moment. Programmers who don’t take note of this one must be banned to the frozen tundra.—CT

COUNTRY

★ TONY STAMPLEY Waste of Good Whiskey (2:53)
PRODUCER: James Stroud
WRITERS: T. Stampley, A. Adams, R. Hannon
PUBLISHERS: Tony Stampley Music/Songs of Nashville/DreamWorks/Princetta Kaye Music/Our Turn Publishing, BMI

DreamWorks 13898 (CD promo)

For those weary of watered-down, politically correct, pop-flavored country music, here’s your payoff. Tony Stampley—whose DreamWorks debut, Busted, was released last month—is a no-holds-barred honky-tonker unafraid to sing songs considered controversial. On “Waste of Good Whiskey” he is his usual cynicism and lyric and gives listeners a performance to remember. The son of country legend Joe Stampley, he’s already established as a songwriter with hits by George Jones, Randy Travis, John Anderson, and Hank Williams Jr. This single combines honky-tonk fiddle and steel guitar with north Southern rock energy. Produced by Stampley, Harvey McNally, and Buck Moore, the clever lyric offers a spurned lover warning: “And don’t let drinking get to your just to waste of good whiskey.” It’s a good-time ode to surviving a broken heart that will have listeners tapping their feet and singing along.

Country programmers looking to add a little heart-good grit to their menu would do well to check this out.—DEP

AC

★ TONY DANZA The House I Live In (4:04)
PRODUCER: John Madara
WRITERS: L. A. Cordero, J. Bisio
PUBLISHER: Chappell Music

Keep Punchin’ Music 0001 (CD promo)

Tony Danza? But, wait, what that snark off behind me? Who knew that an actor best known for his roles as an Italian stallion on Taxi, Who’s the Boss, and Family Law possessed such a rich, rich voice? In 1995, Danza actually acted out his lifelong dream and stepped up with a cabaret act that has earned him appearances on PBS and sold-out audiences at New York’s Carnegie Hall and Rainbows and Stars and in Atlantic City, N.J., and Las Vegas. “The House I Live In” was originally sung by Frank Sinatra for a 1945 Academy Award-winning short film of the same name. Danza recorded the passionate, why-we-love-America song with a 38-piece orchestra and produced it with John Madara, who has worked on some 45 chart hits and almost 100 TV shows. Danza found that he’s an enjoying star that the focus here lands squarely on Danza’s performance, which is truly a gift, more than competent, andoperative on the ears—nice to know he’s got a full-length project in the works. No doubt, there’s also a camp factor here, begging for some sort of high-energy remix for the club crowd. It just might click. In any case, congratulations, Mr. Danza. This is truly an extraordinary feat. For more information, contact Don Graham at 323-969-8422, check out tonydanza.com, and see the popular entertainer perform June 11 at Pantages O’Donnell.—RJ
Downing’s Own Blend Of R&B
Artist Takes Listeners On A ‘Sensual Journey’ With His GRP Debut

BY DAVID NATHAN
LOS ANGELES—He rightfully considers himself a flag bearer for the jazz-tinged adult R&B that enjoyed considerable popularity from the mid-’70s through the late ’80s via such artists as Al Jarreau, George Benson, Phyllis Hyman, and, later, Anita Baker, Brenda Russell, and Carl Anderson.

Senor Downing’s ninth album and first for GRP Records, validates the Brooklyn, N.Y.-born singer’s assertion. “I feel like I was one of the people from my generation who was handed the baton for this kind of music,” he explains. “It’s a very strange place to be, because I’m not ‘old school.’ I’m just trying to pick up the ball and make this music contemporary.”

Downing’s approach is what GRP hopes will not only satisfy the loyal base he’s developed during the past 14 years but expand the audience he fostered with Features of the Night. That acclaimed 1998 Verve collaboration with saxophonist Gerald Albright spent several weeks atop the Billboard Top Contemporary Jazz Albums chart.

“With Features of the Night, we’re an adult label, and we’re ready to extend Will’s reach and make an ‘adult audience.’” Due May 7 and featuring production by Downing, longtime musical associates Ronnie Foster and Rex Rideout, VMG labelmate Lee Ritenour, Kashif, and others, Sensual Journey is an 11-track set that enables the Grammy Award-nominated Downing to showcase his instantly recognizable vocal style on diverse cuts. These include three tunes Downing co-penned and four carefully selected remixes, such as a superb revamp of the Stevie Wonder- and Susaye Greene-penned “I Can’t Help It.”

Featuring Boney James, it went to new-age formats April 8; opening track “Cool Water” went to smooth-jazz stations March 28.

“I didn’t want to come out with any male vocalist out there,” WHUR Washington, D.C., PD David Dickerson says. “[However], he’s a superstar who always bubbles under. I hope that with this album, more people give him the recognition he deserves.”

Independent retailer Deedy Jones of Chicago’s Track One Records echoes Dickinson. “The remixes [which include samples of ‘Bubbling Over’] ‘Just Don’t Want To Be Lonely’ are great, as are original songs like ‘Almost Like Being In Love.’ Will’s last album—the 2000 Motown release All the Man You Need—is great as well as some of his previous work, but I’m sure this CD will bring him back.”

Downing candidly admits his Motown album (following stints with Island and RCA) may have been “a mistake—not that I’m not proud of it. It had highlights like ‘Grandma’s Hands’ and ‘Only A Moment Away.’ After the album with Gerald, we should have jumped on these tracks, and this new record would have been the logical follow-up. We may have confused listeners, and we paid a price for it (at sales).”

Here says the label is mounting an all-out push for Sensual Journey, including a promo tour, press meets, and local TV. “We’re also going to focus on Mother’s Day (May 12), since Will has so many female fans.”

Assisting the label’s promotional efforts, ASCAP-affiliated Downing—who is booked by ABC and managed by Bruce Garfield of Avenue Management—is planning a 10-city tour with Albright and Patti Austin. International touring plans are also in the works.

For Downing—the subject of a Greatest Love Songs package compiled by New York R&B musicologist Gerald Cleveland and released in January by Universal Music Group’s Hip-O imprint—the opportunity to tour and continue to make albums is not something he’s taken for granted.

“Times change,” he explains. “I think of Luther Vandross as the standard-bearer for adult vocalists, and there aren’t many of us around. Musically, there’s a fine line between R&B and contemporary jazz. I’m just happy with what I’ve got as an artist and that I’m working with a company that lets me make the kind of music I want to make.”

PHILIP BAILEY’S SOUL: Turns out that long before Earth, Wind & Fire (EWF) was a glam in anyone’s eyes, lead vocalist Philip Bailey had a thing for jazz. “In elementary school, I used to rummage through my mother’s friend’s jazz collection,” he recalls.

That childhood treasure hunt helped set the stage for Bailey’s Sound on Jazz, the follow-up to his 1998 Heads Up International debut Dreams, which featured Pat Metheny, Grover Washington Jr., and Kirk Whalum, among others.

Bailey says the new April 23 release, which puts a soulful spin on jazz classics, “was born out of discussions with producers Bob Belgique, Myron McKinley, and myself. I wanted to showcase favorite songs and artists I’ve been a big fan of all my life, including Miles Davis, Herbie Hancock, and Joe Zawinul. It had its own momentum.”

When you see one of your kids really has a gift,” Bailey says, “you can’t fight it, because you start to understand what a blessing it’s been to you.”

And what about EWF’s own long-awaited new album? “It’s still not finished,” says Bailey, who is preparing for a three-week tour of Japan. “But when it’s finished, hopefully we’ll have some luck with it.”

SCREEN SCENE: Music Video Distributors and Rap Entertainment.com have issued the first installation in a continuing DVAHs series. Through the Years of Hip-Hop Volume I—Graffiti Classic Videos. Breaking down the four elements of hip-hop (which include MCing, Djing, and break-dancing) in a documentary title The Architects, the series begins with a look at such graffiti legends as Lee, Dondi, and Phase 2. Supplementing each installment are videos dating from the early 80s to the present. Visit musicvideodistributors.com for more details.

CONFIDENCES: To the family, friends, and associates of pianist/composer/ playwright Weldon Irvine, who died April 9 at 58 of an apparent suicide in Uniondale, N.Y. Weldon, who penned the lyrics to “To Be Young, Gifted and Black,” worked with a diverse array of artists that includes Simone, Miles Davis, Aretha Franklin, Donny Hathaway, Master Flash, Gang Starr, KRS-One, Ice Cube, and Billy Cobham.

Websites www.billboard.com www.americanradiohistory.com

R&B/HIP-HOP
### Billboard Top R&B/Hip-Hop Albums

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<td><strong>6</strong></td>
<td><strong>6</strong></td>
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<td><strong>CONTESSA</strong></td>
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**Hot Shot Debut**

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<th>Previous Position</th>
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<td><strong>TREASURE ISLAND RECORDS</strong></td>
<td><strong>DON'T MESS WITH MY HEART</strong></td>
<td><strong>39</strong></td>
<td><strong>39</strong></td>
<td><strong>39</strong></td>
<td><strong>LUCKY DUBE</strong></td>
<td><strong>TREASURE ISLAND RECORDS</strong></td>
<td><strong>DON'T MESS WITH MY HEART</strong></td>
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**Chart Notes**

- **Certification**
  - Diamond symbol indicates multi-platinum level.
  - Gold symbol indicates multi-gold level.

- **Prices**
  - CD prices, are equivalent prices.

- **SoundScan**
  - SoundScan, Inc., and **Billboard** report sales data for music albums and singles.

- **RIAA Latin awards**
  - **Best New Artist**
  - **Best Rap Album**
  - **Best Rap Solo Performance**
  - **Best Rap Song**

- **Other charts**
  - **Top R&B/Hip-Hop Catalog Albums**

- **Composed by SoundScan from a national sample panel of consumer survey reports.**

**www.billboard.com**

**American RadioHistory.com**

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**BILBOARD MAY 4, 2002**

27
**DANCE/ELECTRONIC**

**Catalogue Debut Lets Telepopmusik ‘Breathe’**

**BY MAGGIE STEIN**

NEW YORK—“In the ’80s, French music was crap,” declares Christophe Hetier of Telepopmusik, France’s latest musical export that also includes Fabrice Dumont and Stephen Haeri. “But the success of Daft Punk and Air proves that there are some great French musicians out there now.” Telepopmusik’s flavorful full-length debut, *Genetic World*, arrives May 21 via Catalogue/EMI. Earlier this year, it STREET your. The rest of Europe on, respectively, Catalogue/Cylindricals and Catalogue/EML.

Each member of Telepopmusik (whose music is published by BMG) played in different French indie rock bands in earlier times: Dumont with Autour de Lucie, Hetier with Bel Air, and Haeri with Planet Zen. But in the last few years, a generation of venerable French dance music imprint Source approached the three musicians about creating a track for its upcoming Source ablution compilation—they eschewed their guitars for samplers and synthesizers and contributed “Sonic 75” to the two-disc set. Telepopmusik was born.

**LADY SINGS THE TUNES**

While samples are used extensively on *Genetic World*, most consist of the band members sampling their own live playing. And despite the album’s cold and scientific title, the recording is warm, lush, and very human. It consists of dance/electronic-based music not necessarily primed for raving, peak-hour dancing.

“We made this record to be listened to at home, at a small party with turntables and a few friends, where it’s easier to talk,” Hetier explains. A key factor in *Genetic World’s* cozy sound is the inclusion of Scottish vocalist Angela McCluskey, who also fronts her own band, Wild Colonials. Hetier met McCluskey one night in New York when their respective bands performed on the same bill.

“She did a cover of a Billie Holiday song at the end of her set,” Hetier recalls. “She sounded like a 12-year-old girl and somebody much older. I always remembered her voice.”

When it came time for Telepopmusik to mix a singer to its soundscapes, it was McCluskey who immediately entered Hetier’s mind. The first collaboration between the trio and the chanteuse resulted in the unique song “Breathe,” which plays like a modern torch song for today’s electronic music generation. As the album’s first single, it ships to college, triple-A, and specialty radio Monday (29). In early March, remixes of the track—courtesy of Marcus Nikolai, Scratch Massive Attack, and Jori Hulkkonen—were delivered to club and radio DJs.

Nic Harcourt, host of nationally syndicated show *Morning Becomes Eclectic*, is a strong supporter of “Breathe.” “It’s one of those tracks that totally pops when it’s on the air,” he says. “In order for electronic music to continually evolve and grow, the use of the right voice can be really helpful. I’ve had a hard time finding a warm mainstream audience—and Angela McCluskey’s voice is gorgeous.” Capitol believes *Genetic World* has the potential to reach an audience far beyond its electronic-based core. According to Capitol senior director of marketing Tripp Dubois, “The beauty of the record lies in the emotive vocals backed by the different sound landscapes. The guys really consider themselves sound architects and have melded different sounds into a unique album that will stand out in the marketplace.”

Dubois says the label will actively pursue TV, film, and commercial licensing opportunities for various tracks on the album. Additionally, *Genetic World* will be sent to key tastemakers and lifestyle accounts, including hotels, restaurants, cafes, and boutiques. Consumer magazine and product promotions are also in the works.

Last month, Telepopmusik performed at a Giant Step-promoted showcase held during the Winter Music Conference in Miami. Most recently, the group toured France with compatriots <br/>(<br/>) on Saturday (27), Telepopmusik is confirmed for Saturday of the Coachella Music Festival in Indio, Calif. This will be followed by a European summer tour.

Live, Telepopmusik—which is managed by Chris Pramotton of Sonic Movement in New York and booked by Colin Lewis of the Agency Group in Toronto—incorporates drums, guitar, bass, and turntables into the McCluskey-fronted presentation.

In the end, Telepopmusik—with its savvy musicianship, deft use of technology, and McCluskey’s soul-stirring vocals—has created something special with *Genetic World*. “Some of the songs on the album can help you wake up in the morning, while others can help you fall asleep at night,” he adds. “I just hope she smiles in his voice. Continuing in a typically French fashion, he adds, “We also think some of the songs are perfect for making love to.”

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**The Beat Box Hot Plate**

Dubs’ “1-800 Ming,” Morpheus’ “Matisse Fell Ali’s Kids,” and Ben Onono’s “Badger Beach.”


**THE CHEMICAL BROTHERS. COME WITH US” (ASTRALWAVES SINGLE). YES, FATHER CAPRADO HAS COME BACK TO MAKE HIS UNDERTAKING A GREAT FAIRYTALE STORY OF THE 2002 CLASSIC “LIFE的力量,” WHICH REFERENCES LARRY HEARD AND ROBERT OWENS VIA A SAMPLE FROM “MUSIC TAKE ME UP.”

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**Beat Box**

**PARADISE REVISITED: LET’S MAKE ONE THING VERY CLEAR: GRANDMASTER FLASH IS A DJ, NOT A RAPPER.**

“I got so annoyed when people refer to me as a rapper. I’m a DJ, plain and simple,” Flash says from his hotel room in London. He’s touring there in support of The Official Adventures of Grandmaster Flash, which Strut Records U.K. issued earlier this year (the Beat Box Hot Plate, *Billboard*, Dec. 22, 2001). But Flash does understand why people may be confused.

Flash began honing his turntable skills in the mid-’70s, playing at block parties in his Bronx, N.Y., neighborhood. He’s credited with such then-cutting-edge techniques as “cutting” (or “blending”), “back-spinning,” and “phasing.”

By the late ’70s, he was fronting Grandmaster Flash & the Furious Five, who scored numerous rap and electroni hits, including “Freedom,” “The Message,” and “White Lines.”

“I think, because I grew out of this then-new movement—one where MCs were the ‘vocals’ for DJs like myself where we were cutting up beats—and then later became the leader of a rap group, people just naturally assumed I was a rapper,” Flash explains. “But I’m a DJ, a pioneer of the DJ form. I’ve assisted many people in their careers over the years and now it’s time to properly display my talent, my identity.”

American fans of Flash (aka Joseph Saddler) will have the opportunity to properly study—as well as party to—his fierce turntable style when Essential/Frrr (which travels through Warner Strategic Marketing) issues the legendary one’s beat-mixed Essential Mix Classic Edition May 7.

The aptly titled Classic Edition finds Flash perfectly capturing the energy, flow, and vibe of New York dancefloors, circa the late ’70s and early ’80s, specifically at clubs like Danceteria, Roxy, the Funhouse, and the Paradise Garage. The set begins and ends with, respectively, :u: s:’s “I Can’t Wait” and Afrika Bambaataa & the Soul Sonic Force’s “Planet Rock.” Situated between these genre-shaping bookings are gems like Denroy Morgan’s “I’ll Do Anything,” Liquid Liquid’s “Cavern” (which later formed the foundation for “White Lines”), and This Side’s “Flapper.”

**In Deep’s “Last Night a DJ Saved My Life,”** MFSB Featuring the Three Degrees “Love Is the Message,” and one of my all-time faves, “We Got the Funk” by Postmodern Jukebox. Compiling Classic Edition proved to be a “painful process” for Flash, who was inducted into the Hip-Hop Hall of Fame last month in New York. “The musical nut was too large,” he notes. “So, I had to break it down to a science. The songs I eventually picked are the cream of their crop. Groove, crowd reaction, and song notoriety were key elements in making my final tracklisting.”

On the album’s street date, Flash will kick off the Essential Presents Flash Is Back tour at the Spa club in New York. The two-month trek will take in Las Vegas, Los Angeles, Toronto, Philadelphia, and Boston, among other cities.

Flash says he can’t wait to tour through the promises DJ sets that mix the old with the new. “I’m a novice when it comes to house music,” he admits, “but I’m learning. As for the older stuff, that’s in my blood. I just hope Americans can still appreciate the older stuff.” We believe they can—and will.

**ON THE HORIZON: Bedrock/Pioneer Records will issue the third volume of Bedrock’s Compiled and Mixed series June 11. The two-disc set, helmed by DJ Chris Fortier, is home to such progressive-leaning jams as Soulful Agent’s “Solomonic Agents,” Meat Katie’s “My Little Dancing Girl,” Women of Color’s “Elemental,” and Cocoa Da Silva’s “Eternal.”**

**CHILLED TO PERFECTION: IN NEED OF some post-club musical excursions? If so, spend some quality time with the following compilations: UltraChilled 02 (Ultra), Chillout 2002—The Ultimate Chillout (Netwerk America). Café Ibiza, Vol. 2 and Pursued (Water Music), and Mother, Vol. 2—Music From the Fire (YourSmile/Time Italy).**
## HOT DANCE MUSIC

### Club Play

<table>
<thead>
<tr>
<th>LAST WEEK</th>
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<tbody>
<tr>
<td>TITLE</td>
<td>ARTIST</td>
</tr>
<tr>
<td>1</td>
<td>Alive</td>
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<tr>
<td>2</td>
<td>Can't Stop Dancin'</td>
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<td>3</td>
<td>Escape</td>
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<td>4</td>
<td>Flawless</td>
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<td>5</td>
<td>Fire</td>
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<tr>
<td>6</td>
<td>It's Gonna Be... (A Lot Of Love)</td>
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<tr>
<td>7</td>
<td>They Say Vision (Dance Mix)</td>
</tr>
</tbody>
</table>
| 8 | To Get Down | Mali 
| 9 | Wish I Didn't Miss You (The Remixes) | Def Leppard |
| 10 | No More Drama (Thunderpuss Remixes) | Mobb Deep |
| 11 | Instasable (Remixes) | COLUMBIA |
| 12 | Soak Up The Sun (VICTOR CORDERO & MAC QUAYLE MIXES) | Sheryl Crow |
| 13 | If You Fall (The M.A.S. COLLECTIVE MIXES) | Air Force One |
| 14 | For A Lifetime (ALEX GOLD REMIX) | Amidst Horizon |
| 15 | Song For The Lonely | Hardkiss |
| 16 | Join Me [PRODUCED AND ARRANGED BY BASTIANO] | Lightface |
| 17 | No Good (DMC Rap City Mix) | Amy Winehouse |
| 18 | Mountain Top | 9thAvenue featuring Laticas Saints |
| 19 | VIP | Biza |
| 20 | Be Angled | Jam & Spoon |
| 21 | Get Down Massive | Freestylers |
| 22 | Funny Car | Merel |
| 23 | It's Love (Trip'n') | ANDREW BROWN |
| 24 | Mindcircus (Remixes) | Way Out West featuring Tricia Lee Kelshall |
| 25 | The More I Love You | MFF featuring Andrea Martini |
| 26 | Will It (Vegas Mix) | Ian Van Dahl |
| 27 | It's Alright (Mother Presents Harder Deeper Mix) | Sheila E. |
| 28 | Sleeping Faster | La Fiorella Allstars |

### Maxi-Singles Sales

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<tr>
<td>1</td>
<td>Song For The Lonely</td>
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<td>2</td>
<td>U Don't Have To Call (Remixes)</td>
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<td>3</td>
<td>Thank You (Deep Dish Remix)</td>
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<td>4</td>
<td>Heaven (Chosen One [Remixes])</td>
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<td>5</td>
<td>Heaven (R&amp;B)</td>
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<td>6</td>
<td>Will I (Vegas Mix)</td>
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<td>7</td>
<td>Feels Good (Don't Worry About a Thing) (Kelly G. Club Mix)</td>
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<td>8</td>
<td>It's Love (Trip'n')</td>
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<td>9</td>
<td>By Your Side (Remixes)</td>
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<td>10</td>
<td>You Make Me Sick (H2Q Remixes)</td>
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<td>No More Drama (Thunderpuss Remixes)</td>
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<td>12</td>
<td>What It Feels Like For A Girl</td>
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<td>13</td>
<td>Life (Ben Watt Remix)</td>
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<td>14</td>
<td>Desert Rose (VICTOR CORDERO REMIX)</td>
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<td>15</td>
<td>Where The Party At (Remixes)</td>
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<td>16</td>
<td>Can't Fight The Moonlight (Remixes)</td>
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<td>Don't Let Me Get You (Remixes)</td>
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### Billboard Top Electronic Albums

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*Note: The titles and sales figures in the charts reflect Billboard's weekly sales data. For more information, visit [Billboard's official website](http://www.billboard.com).*

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*Source: [Billboard](http://www.billboard.com) - MAY 4, 2002*
Sugar Hill Alerts The Public To ‘Lookout’ For Douglas’ CD

BY JIM BESSMAN

NEW YORK—Country music session player extraordinare Extraordinary Douglas, who’s played on hundreds of albums, talks about his new solo disc, Lookout for Hope, in almost self-analytical terms. “Playing on so many records [by other people], it gets rough figuring out who you are,” he says. But Lookout for Hope, which Sugar Hill releases May 7, is a big step in cutting down on the dobro master’s confusion.

“I’ve kind of quit doing sessions,” says Douglas, disgruntled by the constant state of country music and unconcerned about for-fitting an easy double-scale pay. “At the end of the day, everything you’ve done that day, every note you play, goes in someone else’s column, and you have a faceless identity. I want to change that and do something for myself. I want people to think of me as an artist and not just a session guy.”

Douglas, of course, has been playing both roles for years. He added a third musical personality in 1998, when he joined up with Alison Krauss and Union Station. And while he’ll continue with Krauss, he’s more focused now on his own album and band.

“I’ve got a band together and will keep it together and make it better,” he says, then slips back into second person to add, “Because it’s yours and not someone else’s. That’s what an artist is, I think.”

I read somewhere that you have three favorite sessions and other things that interrupt,” Douglas continues, emphasizing that with Lookout for Hope comes “my statement of what kind of music I wanted to play and not a mish-mash of something I felt today or yesterday. A thread goes through the record, and that thread is me.”

I tried to think of what to call it, ‘country-punk-discos’—something. But it’s more like ‘new acoustic,” Douglas adds. “That’s a vague term, but it’s what I’m doing: bluegrass music with a rock’n’roll/jazz attitude. I’ve been doing it long enough to know what it really is, but now I want to come out with a band where everybody plays and bring something to the table, much in the way Béla Fleck has done. But the difference between us is that I have another life with Alison’s band that I want to keep alive.”

LOOKOUT FOR GUESTS

Douglas’ band will comprise either Krauss’ brother Viktor on bass or Glenn Worf if Krauss, who plays in Lyle Lovett’s band, is unavailable. Bryan Sutton is on guitar, Gabe Witcher is on fiddle, and Larry Atamanuk, who also plays with Union Station, is on drums. Douglas says they perform “the stuff I play during sound check or just by myself, [stuff] that I can’t interject into every-thing I do with Alison or on sessions. I’ve touched on it a couple times in different records but have never really capitalized on it until this one.”

So on ‘Patrick Meets the Brickman’—one of six Douglas compositions on the album—“there’s lots of notes but different changes and time signatures,” says the Bug-administered, Nolivian Music artist, who was inspired by the theme to The Flintstones. “I get bored, so I like to change time signatures and turn [the] four-four [beat]sideways.” Another original, ‘Cave Bop,’ was written “really slow, then really fast like a bop tune, bluegrass with the same kind of attitude.”

While most of the tracks are instrumental, frequent Douglas album guest Maura O’Connell sings on Boo Hewerdine and Annette Bjergerlid’s ‘Footsteps Fall,’ and James Taylor shines on Hugh Prestwood’s ‘The Suit.’ The vocal power, says PD Mark Reffee of noncommercial WNCW Asheville, N.C., gives programmers a handle.

The Maura O’Connell track is straight down our alley, and adult contemporary could do something with the James Taylor [track],” Reffee observes. “With everyone trying to figure out how to make roots music work and jump on the ‘O Brother [Where Art Thou?]’ bandwagon, here’s a great way to make it happen.”

Sugar Hill GM Bex Paul hopes to play off Douglas’ heightened visibility that has “especially [grown] in the last four months,” she says, pointing to his star turn in the Down From the Mountain concert tour, his presence on five recordings that won Grammy Awards in March, and his appearances on videos with Krauss, Dolly Parton, and Earl Scruggs, as well as special CMT and PBS bluegrass programs.

“In all these things he’s singing out by name, and that’s the whole strategy here: to distinguish Jerry as a solo performer, even though he’s still with lots of people,” Paul says. “We’re making a statement that here’s this extraordinary artist and performer and innova-tor who’s elevated his instrument to an amazing level.”

Sugar Hill looks to “spread the word with retail that Jerry’s moved way beyond where he was on [his] last solo album Restless on [D2] Records where was more than four years ago [1998],” Paul says, noting that the label will “go for larger [retail] programs than we generally do on a release.”

Marketing will surround Douglas’ touring, which will be a hit hard and run affair, says Douglas, who will start performing with his band in the Midwest May 29, then balance his schedule between his band’s and Krauss’ touring and recording commitments, along with Down from the Mountain summer dates.

BROADENING THE FAN BASE

Douglas remains booked by Keith Case & Associates, but has for the first time taken on a manager to “bolster the McLaughlan Scruggs International.”

“He knows how to work with instrumentalists like Randy Scruggs and Wynon Marsalis and lifted me out of being seen just at bluegrass festivals or heard on records by other people,” Douglas says, also crediting McLaughlan with facilitating such career boosts as a recent New York Times Magazine fea-ture. “All that stuff was out there, but it’s a team effort, as I’ve realized by seeing how country artists break or don’t break over the last 20 years.”

Paul is also looking for new opportunities in broadening Douglas’ base, including taking the “Cave Bop” track, which features progressive-acoustic saxophonist Jeff Cofin, to jazz radio.

“We’re using the quote, ‘Seeing Jerry Douglas for the first time is like seeing Jimi Hendrix or John Coltrane for the first time,’” he says. “But it’s true,” Paul says. “Seeing him get that out of sound that instrument is just amazing.”

SIGNINGS: As first tipped here last year, Deana Carter has signed a multi-album recording contract with Aria Nashville (billboard, Dec. 1, 2001). She is already working on a new album with producer Dann Huff that is due at the end of the year. Carter previously re-corded two albums for Capitol, 1996’s multi-platinum Did I Shave My Legs for This?, which produced three No. 1 singles, and the gold-selling Everything’s Gonna Be Alright in 1998.

Look for former Warner Bros. artist Chad Brock to sign with Nashville-based indie Broken Bow Records.

Republican/Universal artist Gabbie Nolen signs with the Holley-Gaudiry Co. for public relations representation.

ARTIST NEWS: Country Radio Broadcasters will honor Sonny James with its Career Achievement Award during the annual Country Music DJ Hall of Fame dinner June 27 in Nashville. The award is presented to an artist who has made a significant contribution to the development of country music and country radio. James scored 23 No. 1 singles in his three-decade-long recording career, which began in 1953.

ON THE ROW: Chris Stacey exits his position as senior VP of promotion and artist development at Lost Highway Records (billboard Bulle- tin, April 19). Also, Lost Highway, VP of marketing Kira Florida exits to become director of special projects at the Country Music Hall of Fame and Museum, effective May 20. Ju-stineGregory has been promoted to director of education and public pro-gramming at the Country Music Hall of Fame. She previously was the museum’s educator for school and family programs.

Rachel Fontenot has been named coordinator of artist development and marketing at RCA. She pre-viously was the company’s ad-ministrator for sales person Winter.

Singer/songwriter Jimmie Teach-enor has joined the creative staff of Murrah Music.

Key Foster joins Gaylord Entertain-ment as VP of corporate finance and investor relations. He previously worked for Deutsche Bank Alex. Brown in New York.

NEW AND NOTEWORTHY: Compendia Music Group will release a compilation of music by Texas country artists, COW Hear This! May 7. Featured artists include Pat Green, Brown. Country musician UCLA, released the Wheel, Rodney Crowell, and Kevin Welch. Joe Bob Briggs provides the liner notes.

Following its success last year with the Songcatcher soundtrack, Van-guard Records will release Song-catcher II: The Tradition That Inspired the Movie May 7. The label combed its vaults for this 17-track collection, which includes Maybelle Carter, Doc Watson, and others performing traditional folk ballads.

Ronnii Miles will release a new CD on Image Entertainment, Ronnie Miller Live, May 21. DVD Video and VHS versions of the concert will fol-low Sept. 17 and will also include an interview. The concert was recorded in January in Biloxi, Miss.

Also due May 21 is Meta Haggard, The Peer Sessions on Audium Rec-ords. It includes some of Haggard’s favorite songs from the peermusic publishing catalog that he recorded during a three-year period from 1996-1999. The album also includes some of the last recordings produced by the late Owen Bradley, included are Haggard’s versions of classic country songs from the 1920s, as well as songs ap-parented by such writers as Jimmie Rogers and Floyd Tillman. Among the highlights is Haggard’s duet with “the singing guitarist,” Jimmie Davis, on “Hang On to the Memories.”
**TOP COUNTRY ALBUMS**

**WEEK ENDED MAY 4, 2002**

**ARTIST**

<table>
<thead>
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**TOP COUNTRY CATALOG ALBUMS**

**WEEK ENDED MAY 4, 2002**

**ARTIST**

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<tr>
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**Note:** The chart includes albums with a variety of formats, including CDs, DVDs, and digital downloads. The numbers represent the chart positions for each album, with higher numbers indicating lower positions. The chart is compiled based on sales data from Nielsen SoundScan, a company that tracks the sales of music products in the United States. The data is used to rank albums based on the number of units sold in a given week.
LATIN WORLD OPEN UP: Latin World Entertainment may be the new indie in town, but its first projects are no small potatoes. The label—founded in Venezuela in 1999 by businessman/jazz musician Samuel Quirós—opened offices in Puerto Rico last year and has recently put out its first releases from the island.

Latin Notas

Project No. 1: The distribution of El Concierto Sinfónico, a double-CD by rock band Fiel a la Vega (previously signed with EMI) that was recorded during a series of live performances with the Puerto Rican Symphony Orchestra. According to Latin World’s Puerto Rico-based managing director, Díley Rodríguez, the album has already sold 10,000 copies. Discussions are now under way about signing Fiel a la Vega—one of the island’s best-regarded and most successful rock acts—to a recording deal that will include the summer release of the band’s new studio album. Other newly signed acts include jazz artist Humberto Ramírez, who will release his Harold recordings with Latin World (the label is signed to another label for his jazz releases). Conversations about a summer release are also under way with singer Lourdes Robles.

Although the bulk of Latin World’s acts are in Venezuela (including rock band Caramelo de Cúmaro, Simón Diaz, Ilan Chester, boy group Sweet Jam, and balladeer Juan Carlos), the label is actively seeking talent in Puerto Rico. It has also opened U.S. offices in Miami, headed by Guillermo Zambrano.

Rodríguez, who was previously with Universal Music in Puerto Rico, says, “We’re being extremely cautious, because we’re not multinational. But we’re doing well, and we’re getting noticed. Many artists are coming to us, because they’re unthanked [with their current labels].”

Latin World initially recorded Cuban artists, and its catalog includes such acts as Havana Ensemble. Label founder Quirós later garnered attention with Tucanaco Tierra, an album benefiting Unicef, for which a roster of established and up-and-coming new-generation Latin American classics.

The label is currently working on a similar project—a tribute album to Venezuelan composer Simón Diaz (who wrote “Caballo Viejo”). According to Rodríguez, a host of artists—including Juan Luis Guerra, Julio Iglesias, Danny Rivera, Choco Feliciano, Gilberto Santa Rosa, and Ednita Nazario—have recorded new versions of Diaz’s material. The entire roster of singers collaborates on a version of “Caballo Viejo,” Rodríguez says, “We want to take Latin American music to the world, putting out quality albums that are different.”

Latin World distributes its own product in Venezuela and Puerto Rico and is currently looking for a U.S. distributor. The label is distributed in Central and South America by Sony and also has distribution in Europe. The next step will be to sign artists in the U.S.—though this may not happen until next year, when the label is more firmly established. “It wasn’t the best moment in the world to open shop,” Rodríguez says, referring to last Sept. 11 and the decline in album sales. “But I believe this situation is transitory, and this will get fixed in some way.”

BAD NEWS: The worldwide drop in shipments of recorded music in 2001, as reported by the International Federation of the Phonographic Industry (Billboard, April 27), was particularly hard felt in Latin America. In value terms, the market plummeted for its fourth consecutive year, this time by 21.5%.

The Brazilian music market, which has been besieged by piracy, saw a decrease of 24.7%. As a result, Mexico is now the biggest market in Latin America in terms of U.S. dollars—despite the fact that piracy accounts for an estimated 65% of albums sold in Mexico, Argentina, which is in a deep economic crisis that worsened at year’s end, reported a decrease of 36%, while Colombia saw a drop of 20.1%.

END OF AN ERA?: Puerto Rican singer Chayanne, one of the first Latin artists to be promoted heavily in Spain, is showing that promotion work pays off. The singer’s first greatest-hits album hit No. 1 on the Spanish sales charts for the week April 8-13, marking the first time since Nov. 26 that the slot hasn’t been occupied by an album that has spun off from the Operacion Triunfo TV show. Perhaps the spell has been broken—or maybe it’s just a hiatus, until the next series of the show comes around. Let’s not forget, however, that CD sales in Spain during 2001 Goedon’s Musical World and MediaPlay stores. “There isn’t a lot of information out there on Latin music CDs,” Musicland spokesperson Damián Bryant says. “But they perform fairly well, and we have placed them in key Latin markets across the country. By far, the most popular artist on Latin DVD would be Ricky Martin, mostly because he is a Latin crossover artist.” Martin’s DVD titles include One Night Only (1999) and The Ricky Martin Video Collection (1999) on Sony/Columbia, as well as Europa (European Tour) (2001) on Image Entertainment.

warna music latina

(by Jill Pesselnick)

Los Angeles—As the DVD has grown to become the most successful home electronics launch in history since its entrance into the market in 1997, consumers have been clamoring for more and more genre-specific programming on the format. The Latin music DVD arena has particularly caught the attention of record labels, which see the production of this type of visual media as a boon to its artist-marketing efforts.

In three short years, and mostly in the past 12 months, we have seen a significant increase in Latin DVD sales in the U.S. market,” Warner Music Latina strategic marketing manager Hugo Flores says. “We began to realize the potential of the DVD market with the impact of [Warner Music Latina releases] Mana’s MTV Unplugged [in 2000] and Luis Miguel’s Vivo [in 2001]. The sales success was so significant that we saw these titles in general-market DVD SoundScan charts, along with the major general-market superstar acts. Both DVDs surpassed our sales expectations.”

Universal Music Latin America’s VP of strategic marketing Victor González says that his company is starting to transfer all the material they have in VHS to DVD, “Consumers are now telling us that they like the material, and they will buy more if more titles are available,” he explains, “It is really attractive right now to have features that allow you to be closer to the artist and have an almost personal experience with them.”

Flores points to the sales of DVD players and the support of retailers as key reasons behind the success of Latin music DVDs. “Before, consumers bought DVD hardware machines were up by 60% this holiday season, compared to the previous year,” he says, “The more DVD players being purchased, the more demand for [all kinds of] DVDs.”

Indeed, in January, Los Angeles-based DVD Entertainment Group reported that 31 million DVD players had been sold to date in the U.S. and that 16.7 million were purchased last year alone. Of the 32 million DVD players shipped to the U.S., 16.6 million were shipped in 2001. Consumers additionally spent $4.6 billion on DVDs in 2001, compared with $1.9 billion in 2000 (Billboard, Jan. 19).

Flores says retailers have reacted positively to this consumer demand. “[They] have been very supportive regarding our release dates and are in the process of creating Latin DVD sections within the DVD music sections in their stores.”

Though there aren’t a large number of Latin music DVDs yet available, the potential of this market has intrigued such large retail chains as Minimarket, Minn.-based Musicland, which operates MediaWorld and MediaPlay stores. “There isn’t a lot of information out there on Latin music DVDs,” Musicland spokesperson Damián Bryant says. “But they perform fairly well, and we have placed

DVD Also Proving A Boon To Latin Industry

Warner Music Latina has signed Miami-based rock band Volumen Cero, which will be releasing its major-label debut this summer. Picture, from left, are band members Fernando Sánchez and Luis Tamayo, Warner Music Latina A&R director Amir Agha, Warner Music Latina president George Zamora, and band members Martin Chan and Christian Escuti.

Maximum Volumes. Warner Music Latina has signed Miami-based rock band Volumen Cero, which will be releasing its major-label debut this summer. Picture, from left, are band members Fernando Sánchez and Luis Tamayo, Warner Music Latina A&R director Amir Agha, Warner Music Latina president George Zamora, and band members Martin Chan and Christian Escuti.
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*Compendium of a previous week's source material distilled from Billboard Data Systems: Radio Tracks weekly. A sample of M. Music Corp. Out Pop. 14 "Tracks in Wide Regional Airplay," Regional Latin Air is electronically monitored 24 hrs. a day, 7 days a week. Songs listed by Audacy Impressions. Records showing an increase in audience over the previous week, regardless of chart position, arrive at a new chart which has been, as the case for more than 10 readers, or will receive a higher. When it enters an increase in audience, readers for Billboard's weekly charts, are affected in a manner proportional to their size.*

The most popular singles and songs compiled from a recorded sample of Broadcast Data Systems' radio products.
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ASCAP Awards Honor Alfano, Sebastian

BY LELA OBO
MIAMI—Regional Mexican music, tropical, and pop got equal billing at the 10th annual El Premio ASCAP Awards. Songwriters Omar Alfano and Joan Sebastian jointly took home the songwriter of the year award at the ceremony, which was hosted by the American Society of Composers, Authors, and Publishers.

The veteran writers had five charting titles each on the Billboard year-end charts, including Alfano’s apparently invincible “A Puro Dolor” and “Cuando Una Mujer” and Sebastian’s “Secreto de Amor” and “Un Ídolo.”

“I really feel embarrassed with so many blessings,” Alfano said, accepting the award for the second consecutive year. Last year, he won parts thanks to the extraordinary success of his hit “A Puro Dolor,” a song he calls “the most important of my career.” This time around, his success can be attributed to a handful of tracks in different genres.

“I feel very happy and above all very proud to share this award with a friend of so many years,” he said of Sebastian. El Premio ASCAP, which took place April 24 at New York’s Carnegie Hall, was hosted by ASCAP CEO John LoFrumento, also awarded publisher of the year honors to WB Music/Warner/Chappell Music for having the most award-winning songs: 20 in total.

“Our philosophy continues to be to sign the most talented songwriters and do the best job we can for them,” senior VP of Latin Music Ellen Moraskie says. “It’s really been a joint effort, and we’re forever grateful to the writers who place their faith and their songs with us.” Warner’s signings include Emaury Güitierrez from Mexico and Alejandro Sanz from Spain. El Premio ASCAP also honored salsa icon Gilberto Santa Rosa, who received the special ASCAP Latin Heritage Award for his “unique and enduring” contributions to music. Santa Rosa, who celebrated his 25th anniversary in the music business this year, was serenaded by a group of senoras that included Victor Manuelle, La India, and Johnny Pacheco.

El Premio ASCAP honors the writers and publishers of the most widely performed Latin tracks, according to the Billboard year-end Latin music charts. Awards are presented in five categories: salsa, merengue, pop/hallad, regional Mexican, and rock en español, a category ASCAP created in 1999 and has steadily supported not only through the awards but also through numerous showcases.

In addition, special awards were given for supersong of the year and independent rock en español group of the year. Supersong of the year went to “Abrazame Muy Fuerte,” composed by Alberto Aguilera Valadez (aka Juan Gabriel) and published by Alma Musical and BMI Songs. The track spent six weeks at No. 1 on the Billboard Hot Latin Tracks chart. Puerto Rico’s Skapulario was named independent rock en español group of the year, an award based on a group’s development and evolution. The top-winning songs in each category were: in salsa, “Pero No Me Ama,” composed by Rafael Moncada de Jesús and published by La Editora de Música PMC; in merengue, “Cómo Olvidar,” composed by Gustavo Arenas and Jorge Luis Piñero and published by Arena Finna Publishing; in pop/hallad, “La Bomba,” composed by Fabio Zambrana Marchetti, published by Sony/ATV Music Publishing LLC; and in regional Mexican, “Despreciado,” composed by Jesús Navarrete Urena and published by Vender Music. The winning rock en español track was “Para No Verte Más,” composed by Guillermo Novellis (Sadacid) and Pablo Tisera (Sadacid) and published by WB Music.

For a complete list of winners, go to ascaplatin.com.

Casero Wins Big At Gardels

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—There is only one event where, every year, the most popular Argentine artists of different musical styles mingle and exchange glances, greetings, and mutual admiration: the Gardel Awards, organized by local record industry association CAPIF.

This time around, the big surprise of the April 16 event—which took place at the Sky Opea theater in Buenos Aires—were the four awards taken home by Sony Music’s Alfredo Casero, a guitarist whose underground musical career has enjoyed a boom during recent months thanks to his huge hit “Shi-mauta” (Canción de la Esclava), which he won at the Latin Grammy Awards.

Casero was nominated in six categories and won both best song of the year, best music video, and best producer of the year (Juan Blas Caballero).

The night’s other success stories were Diego Torres—who won best male pop artist and best album of the year for Un Mundo Diferente—and León Gieco, who won best male rock artist and best recording package for Barrotes Ruidos, Rock icon Charly García won the Golden Gardel award, while folk giants Los Chicharones received a distinguished career award recognizing 50 years of performing.

Other noteworthy winners included indie act Mimi Maura (best female rock act) and Adris Varela (best female tango artist). In the Latin non-Argentine categories, the overall victor was Alejandro Sanz, who won album of the year and best male artist.

A successful evening failed to be damped either by heavy rain or by protests from multi-platinum EMI folk act Los Prisioneros that they were nominated in only one category.

EXPLORE: When Craig Chaquico released his first solo project, 1993’s new-age-esque Acoustic Highway (Higher Octave), he made a clean break from the high-energy, electric rock guitar style that had defined his work throughout two decades as lead guitarist with the Jefferson Starship. As his solo career progressed, Chaquico built upon the instrumental textures of that first release, adding contemporary jazz players such as Dave Koz and Russ Freeman to his songs, allowing for more improvisation in his arrangements, and experimenting with assorted rhythmic devices.

On Shadow and Light (Higher Octave, April 30), Chaquico continues to bring different textures to his contemporary jazz sound. This time out, he prominently features electric guitar solos on several songs, many of which were cut live in the studio with his band. Conversely, the guitarist utilized recording studio technology on other tracks, overdubbing up to 40 guitar tracks to create a multi-textured “guitar orchestra.”

Chaquico says, “Café Carnival” [a bonus track on 2000’s Panoroma: The Best of Craig Chaquico] had both acoustic and electric guitars on it, and because people responded so well, it made me feel good about trying it again.”

Chaquico also found himself coming to grips with the dichotomy of his energetic live performances and the more subdued sounds favored by smooth-jazz radio. “A lot of times, people hear about me from the radio, and then they come to the show and get something a bit different because we really kick it up a notch,” he says. “At the same time, people wonder why they don’t hear that energy on the records. It’s a catch-22, because that energetic stuff won’t work at radio, so I have to be aware of both sides of the spectrum.”

To meet such expectations, Shadow and Light features such radio-ready instrumental as the first single, the melodic, salsa-grooved “Luminosa” (which features Chaquico’s touring saxophonist, Kevin Purcell), as well as a cover of Les McCann and Eddie Harris “Compared to What”—cut live in the studio and augmented by the interplay of saxophonists Warren Hill and Jeff Kazhwa.

“What’s funny about ‘Compared to What’ is that when I was in the Starship, [vocalist] Grace Slick used to kid me because the singer would get to sing the songs from beginning to end, and I would have 10 seconds in the middle to do something of my own,” Chaquico recalls. “I always said that one day I would find a song where the singer would come in for a few seconds, and the rest of the song would be instrumental. Well, ‘Compared to What’ is that song—the whole front end is instrumental, there are solos throughout the song, and the vocal [done by Chaquico, a first-time lead vocal for him] come in for little bits in the middle.”

Chaquico—who was hospitalized after an auto accident at age 12, during which time his left hand atrophied—began playing guitar in this hospital bed as therapy—continues to be a strong proponent of the American Music Therapy Assn., which uses music as a salubrious aid for people recovering from serious accidents or illness. “From my own history of being a kid in a hospital, I know how music can see you through tough times. I myself, who frequently performs free concerts at hospitals while on tour. “If I can put a smile on someone’s face through my music, that is a great thing.”

NOTEWORTHY: Guitarist David Flieynzski reissues two Screaming Headless Torsos discs, 1995 (formerly the band’s eponymous debut) and Live at the Fusetronic Festival, 1995 (a live recording). The former release was issued in 1995 on Warnar Bros. subsidiary Discovery Records; the latter was a 1996 live date issued in Japan only.

New Orleans’ favorite sons, the Dirty Dozen Brass Band, celebrate their 25th anniversary with Dedicated Medicat (Ropeadope/Atlantic, April 23), which features such guests as Ol’ Skula, Dr. John, Norah Jones, DJ Logic, pedal steel guitarist Robert Randolph, and Widespread Panic’s John Bell.

Blue Note releases Deep in a Dream: The Ultimate Chet Baker Collection—a companion piece to author James Gavin’s Chet Baker biography, Deep in a Dream: The Ultimate Chet Baker Collection (Atlantic, 1990, publication date for the book is May 14.) The CD includes sides Baker cut for the Pacific Jazz, Fantasy, Columbia, Colpix, and Riverside labels and includes two VLP-only bonus vocal sides from the late trumpeter.

Birthday Present. Sony Discos act MDO celebrated the release of its fifth-anniversary album, MDO Greatest Hits 5th Anniversary, with a show for fans and industry execs at BillboardLive in Miami Beach. Pictures onboard, from left, are Anthony, Pablo, Abel, and Didier.
eagle rock entertainment

celebrates its 5th anniversary

eagle vision  eagle eye media  EAGLE RECORDS  SHITFIRE RECORDS
Eagle Rock Soars As A Leader In Multiple Media
A Q&A With Terry Shand

BY TOM FERGUSON

LONDON—For Eagle Rock Entertainment, timing is everything.

"I think the market's just right," declares Eagle Rock executive chairman Terry Shand, "for an independent company that's well-funded, well-organized, knows how to operate right across Europe and North America and understands how to get product out in all the other territories around the world."

In just five years, Shand and his team have honed Eagle Rock to meet that challenge, creating a unique, independent music company in the process and generating some $40 million in annual sales. Shand aims for $55 million in sales this year from his company's distinctive mix of cross-media rights via record labels, video production, TV programming and related activities.

The roots of Eagle Rock stretch back to Shand's former company, the U.K. music-catalog specialist Castle, which he founded in 1983 and sold to Alliance Entertainment in the U.S. in September 1994. When Shand left Castle less than two years later, he took the key members of his team with him. Eagle Rock was launched in April 1997.

"Our intent, right from the word 'go,'" says Shand, "was to have a totally integrated global operation. In an ideal world, to have the ability to do a deal where, if it's a concert, we can film it, record it, have the worldwide TV rights—which we sell directly to broadcasters around the world—release the video right across Europe and North America and license into other territories, and release the record."

Eagle Rock has U.S. offices in New York, local marketing offices in France and Germany and representation in Scandinavia. Its network of distribution partners around the world includes such major labels as BMG and Warner, plus a string of leading independents.

The company has two frontline record-label operations, Eagle Records and Spitfire Records. The former is home to albums by established acts ranging from Earth Wind & Fire to Simple Minds, while the latter, headquartered in New York, is a metal-oriented label that recently scored Eagle Rock's highest-ever entry on the Billboard 200 with Zakk Wylde's Black Label Society and its album 1919 Eternal.


Eagle Records worldwide is headed by U.K.-based managing director Lindsay Brown, a former international director at Polydor U.K., who joined Eagle in June 1997. Mike Carden was recently promoted to president of Eagle Records U.S., reporting to Brown and Shand. Paul Bibeau is president of Spitfire Records, reporting to Carden.

In London, Kempin's role as worldwide COO of Eagle Vision gives him oversight of the Eagle Eye Vision and Eagle Eye Media imprints, plus the Cromwell Productions division, which produces and releases documentary programming. In New York, Eagle Vision Inc. president Steve Sterling looks after the company's video/TV operations, reporting to Kempin.

On the occasion of Eagle Rock's fifth anniversary, Terry Shand spoke to Billboard at the company's headquarters in Wandsworth, South London. How did your earlier work in the music business, and your experience running Castle, influence the launch of Eagle Rock?

Prior to Castle, I was involved in independent distribution as sales and marketing...
Terry Shand, you fucking rock.

All the best,
The Osbournes
NEW YORK—When Eagle Rock Entertainment was launched in the U.K. in 1997, it seemed that artist development at major labels was a dying practice. The youth market ruled more than ever. The quest for the quick hit and fast payoff increasingly drove mainstream music companies. Lost in the flux were long-term career artists who might no longer score gold or platinum sales.

"It was becoming evident to a lot of people in the industry in Europe that the majors were less interested in actively working new releases by some of their marquee heritage artists," observes Lindsey Brown, worldwide managing director of Eagle Records, who works closely with his U.S. colleagues, Eagle Records president Mike Carden and Paul Bibeau, founder and president of Spitfire Records.

"The success of heritage artists didn’t appeal so much to the marketing departments and A&R guys [at the majors]; they got very little credit for selling those sorts of records," says Brown. "I felt there was a lack of respect being shown to artists of the heritage status. Maybe they weren’t selling as many records as they sold before, but they continued to send records, have active fan bases and actually tour. Subject to the right deal, there was extremely good potential for these artists to continue to sell records."

And sell records they have—on Eagle. With releases by the likes of Joe Cocker, Simple Minds and John Mayall, Eagle Records has built on the rock-solid strength of heritage artists. The company’s roster also crosses genres, with artists like John Mayall, Bob Geldof, Yes and Andrew Lloyd Webber.

METAL HEADS

Spitfire Records was founded in the U.S. in 1995 as the company’s hard-rock and metal imprint. Like its mother label, Spitfire wanted to fill a void.

"I’d been a huge supporter of metal for a number of years, and I saw a lot of bands who were unable to get record deals, unhappy with the labels that were out there, or maybe a little bit in-between the majors and the independent metal labels," says Bibeau. "The metal labels that were doing well were basically more extreme, and I didn’t feel that there was a metal label that really painted the whole canvas of rock ‘n’ roll metal. I wanted to create something that represented everything to everybody and all things to all people, and it didn’t matter whether it was having a straightforward rock ‘n’ roll band or an extreme act like Cradle of Filth."

Eagle Records has had major international success with Spitfire artists, including Alice Cooper’s Brutal Planet (150,000 in estimated European sales, 350,000 total worldwide), Dio’s Magica (100,000 in Europe, 200,000 worldwide) and Deep Purple’s Live at the Royal Albert Hall (250,000 in Europe, 350,000 worldwide). (Both Cooper and Deep Purple were released on Eagle outside of the U.S.) Deep Purple’s double-live album was "so successful from an audio standpoint," says Brown, "it allowed the group to take an orchestra on the road across Europe for the first time in their lives. In fact, they took the orchestra across Japan and South America."

POSITIONED AROUND THE WORLD

Global sales are key when discussing the evolution of Eagle and Spitfire Records. "That was the whole ethos of the company from day one," says Brown. "We wanted to be global."

Mike Carden echoes that view. "We try to sign everything [to deals] worldwide," he notes. "There are some deals where we have records in Europe that we don’t have here. There are titles that are on Spitfire that are U.S.-only. But we’re more interested in doing that going forward. There are advantages to this strategy. Some artists may have greater success in one market than another—such as Joe Cocker, who is bigger in Germany than in the U.S.—but the worldwide sales can be substantial.

Eagle is positioned to be a global music force. The label has distribution deals throughout Europe, licensing deals in Australia and South America, and a distribution and sales deal with RED in North America. Spitfire is distributed and sold by ADA in North America, via the same channels as Eagle in Europe and has the same licensing deal in Canada and South America. In Australia, Warner Music releases Eagle titles, while the metal-specialty label Riot takes care of Spitfire acts. Eagle and Spitfire have deals with Pony Canyon Malaysia for most of Southeast Asia.

Although Eagle Records already has offices in the U.K., the U.S., Germany, Spain, France and Italy, Brown wants to place staff in Holland, Belgium and Scandinavia, as well. "The way to control what we do and work with our partners is to have our own people there, and that’s the way we’ll be pushing forward in the next two or three years," he decrees. "We’ll be expanding slowly and steadily, with regard to our partnerships on a local basis, and the way we sell work and manage our records, inventory and marketing. Because we actually control [and approve] all the marketing in Europe from this office here in London. It’s our money that’s spent to sell those records to those distributors. It’s a one-stop shop. We’re in control of our destiny with our artists."

OLD AND NEW

Both Eagle and Spitfire have built their success on high-profile releases by veteran artists. Bibeau’s company signed on Zakk Wylde’s Black Label Society and Testament early on and also cultivated a large catalog by obtaining rights to older titles from the likes of Twisted Sister, Deep Purple and Yngwie Malmsteen. But the label also is developing new acts such as Sixx: A.M., Shama and Hair of the Dog. Spitfire released 21 titles last year.

"I think we have turned the corner with the record label," says Bibeau, who admits the company is slowing down its output this year and becoming more selective in the A&R process. "We’re putting fewer releases out. We’re making sure the window of set-up time is there; hopefully, it’s paying off."

Spitfire’s strategy of using independent publicists, street teams and Web-site promotion certainly helped with the label’s first major 2002 release, Black Label.

Continued on page ER-26
FOUR TIMES PLATINUM
800,000 SOLD WORLDWIDE

Aftermath Entertainment Congratulates
Eagle Rock Entertainment on a Successful 5 Years.
Eagle Had Vision To Jump Ahead Of The DVD Trend

BY SAM ANDREWS

LONDON—Few companies have grabbed the opportunity offered by the second coming of music video as effectively as Eagle Rock Entertainment’s home-video and television arm, Eagle Vision.

The music-video market—effectively dead by the mid-1990s—has, like many other video formats, been revived by that wonder technology, DVD. While the major record companies have been slow to react, companies such as Eagle Vision have moved swiftly to acquire new rights to music video.

“I, personally, have been a crusader for music video and music television since 1980—at the start of the VHS revolution, never mind the DVD one,” says Eagle Vision chief operating officer Geoff Kempin. “We’ve now got a very strong DVD catalog because we began rights acquisition at the start of Eagle Rock Entertainment in 1997. We took a leap of faith that this was the format that was going to work out.”

He has a clear understanding of the opportunity offered to music programming this time around and why the record companies are not able to exploit it. (Among the multinational major labels, only Warner Music has a division, Warner Vision International, devoted to music video.)

“The record companies haven’t got, in the same place, the ability to sell music films to television and to retail outlets on a worldwide basis,” says Kempin. “A lot of the buyers at retail for music video are the buyers for video overall and not the buyers for audio. Companies that want to sell music video have got to be structured to have a sales force that deals with those key account buyers. Clearly, as the record companies are focused on selling audio, they don’t have those people,” he says.


“Terry and I both shared this vision that there would be a big commercial future in what, I suppose they would call these days, the ‘monetization’ of the visual aspect of an artist, the imagery of an artist combined with audio as a business,” he adds, revealing that Eagle Vision will account for around 60% of the overall company’s £25 million ($36 million) turnover.

He argues that companies like Eagle Vision, in fact, have a “symbiotic” relationship with the record companies. “On the one hand, we would be piggybacking on what the record company is doing, but they would be piggybacking on what we’re doing because we are selling to television.

“Take the Diana Krall concert show,” Kempin continues. “We are selling it to TV worldwide. We shot it in November, and its first exposure was on CBC in Canada in January. Verve/Universal knows that this is a very beneficial thing for them to have a network transmission in Canada of Diana Krall. It really boosted an album in Canada that had already done very well. It is a symbiotic relationship.”

Continued on page ER-8
thanks to all the artists, managers and labels who share our vision

eagle media eagle vision eagle eye media

DR. DRE SNOOP DOGG EMINEM ICE CUBE
THE UP IN SMOKE TOUR

diana krall JANET JACKSON
Marilyn Manson EARTH, WIND & FIRE

CLASSIC ALBUMS

ATOMIC KITTEN

Tina Turner BON JOVI

IRON MAIDEN THE DOORS

JONI MITCHELL YES THE CHIEFTAINS

ALICE COOPER PRINCE SCORPIONS

ANDREW LLOYD WEBBER JOE COCKER

GENESIS

THE BEE GEES

Eagle Vision, Eagle Eye and Eagle Media are imprints of Eagle Rock Entertainment Limited.
WILLING AND ABLE TO BROADCAST BROADBAND AS SOON AS THE TIME IS RIGHT

Eagle Vision chief operating officer Geoff Kempin acknowledges that he is building a range of catalog with an eye to the exploitation of future formats such as broadband distribution. Eagle Vision, which has around 250 hours of finished music footage alone and a further 2,000 hours of factual footage via its acquisition of Cromwell Productions and La Mancha, has been storing up broadband rights.

"In three years time, we'll have enough programs in our rights base that we could be an aggregator of content in our own right. Eagle Vision could have enough material to run a niche channel," he comments.

Music, in particular, he says "has a hard time finding a place on national terrestrial television. The view of many of those channels is that it is too marginal an interest to occupy their peak viewing times." To that end, Kempin is interested in broadband delivery once the penetration reaches critical mass.

"Rather than having to find limited slot space for it, broadband enables a lot more programs to be viewed at any one time. The experience will still be largely like watching a television program, though you will be able to have access to other material interactively, some of which will be similar to what you can get on DVD. I don't see it as a replacement for DVD finished goods; the DVD will still offer a lot more as a consumer product than broadband will."

—SAM ANDREWS
Thanks to all our
EAGLE RECORDS and SPITFIRE RECORDS
recording artists
including...

Joe Cocker
Simple Minds
JOHN MAYALL
AND THE BLUESBREAKERS

YGS
Jethro Tull
SHANE MACGOWAN
EARTH, WIND & FIRE
ANDREW LLOYD WEBBER
bob geldof
ROBERT PALMER

DOBBIE BROTHERS

PETER GREEN SPLINTER GROUP
THE JEFF HEALEY BAND

STEVE MILLER
DEEP PURPLE
CANDY DULFER
JAMES LAST
Roger Glover
The Levellers
NAZARETH
Procol Harum

Zakk Wylde’s
Black Label Society
DIO
ALICE COOPER
TESTAMENT
APOCALYPTICA
CRADLE OF FILTH
gilbyclarke
CROWBAR
PISSING RAZORS
PRO PAIN

TeNTh
SIXTY WATT SHAMAN

75
DANZIG
dogcrash
disco

SEBASTIAN BACH
ohGr
EVER KILL

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Documentaries And Historic Tie-ins Build Eagle’s DVD Catalog

Eagle Vision’s Eye imprint has found a market niche not only by focusing on factual or documentary titles but also by coordinating its releases with those of major motion pictures about similar topics.

So far, Eagle Eye has scored a notable hit with the DVD release of J.R.R. Tolkien: Master of the Rings. Using Cromwell to create 3D graphics of Middle Earth, Sterling and Eagle Vision’s general manager of home video & DVD, Jeff Baker readily admit that they “completely intentionally rode on the coattails of the movies” but point to sales approaching 100,000 units in the U.S. alone.

Baker reveals that he is already lining up a release for the upcoming crop-circles movie Signs, starring Mel Gibson, and, using Cromwell’s archive of American Civil War re-enactments, a DVD to coincide with the release of Turner Pictures’ God and Generals about Robert E. Lee.

“We’re hoping to have three to five of these titles each year to release, in addition to our music repertoire,” Baker says, adding that he is also looking at releasing some movies that have never been available on DVD in the U.S.

“The long-term value of factual programming is that it becomes part of our catalog. While consumers will show terrific interest in the first year—and in year two and three in the case of a trilogy like Lord of the Rings—thereafter, consumers will always be interested in crop circles and Tolkien, and they will continue to sell,” he says.

—SAM ANDREWS

for those about to (Eagle) Rock—
we salute you!

Congratulations to Terry, Lindsay, Ian and all the Eagle Rockers from all at 3mv

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"I am grateful to Terry Shand and all at Eagle Rock for their support for the Music for Montserrat concert at the Royal Albert Hall. All of us at Air Studios congratulate them on their worldwide success."

Sir George Martin

Any label with Bob Geldof on it is good enough for me! Happy Birthday & congratulations you c**ts!

Love,

Bob

Paid for reluctantly by Bob Geldof

Congratulations on your 5th. anniversary... and to all our friends at the label "Keep On Rockin".

JOE COCKER

To all our friends at Eagle Rock, many thanks for coming "Along for the Ride" with us. Wishing you all the best on your fifth anniversary.

John Mayall & The Bluesbreakers
EAGLE VISION QUICK CUTS

Artist: Bee Gees
Title: This Is Where I Came In
Directors: David Leaf and John Scheinfeld
Formats: VHS, DVD

The definitive authorized video biography of the second-best-selling group in pop history, the Bee Gees’ This Is Where I Came In was released to coincide with their album of the same name in 2001 and was made with the group’s full cooperation. Through in-depth interviews, the brothers Gibb describe their lives and careers, from childhood singing sessions to their induction into the Rock 'N' Roll Hall of Fame. Directors David Leaf and John Scheinfeld make use of never-before-seen home movies, the Gibb family photo and video collection, archival footage and filmed performances from throughout their career.

Artist: Earth Wind & Fire
Title: Shining Stars
Director: Stephanie Bennett
Formats: Television, VHS, DVD

The influential 30-year career of Earth Wind & Fire is captured in suitably extravagant fashion in this documentary featuring conversations with group members Maurice White, Philip Bailey, Ralph Johnson and Verdine White, among others. "Over the years, everybody has always explained why they thought Earth Wind & Fire was great," Verdine White told Billboard at the time of this video’s release in 2001. But this story is "from Philip, Ralph, Maurice and myself, [and it features] footage you haven’t seen before. It’s really a heartfelt thing.” Director Stephanie Bennett’s discussions about the influence of EW&F on the likes of Eric Benét and Wyclef Jean add to this video’s impact.

Artist: Genesis
Title: The Genesis Songbook
Director: Bob Smeaton
Formats: Television, VHS, DVD

They began, not as performers, but as songwriters. That was the goal of Peter Gabriel, Tony Banks and Mike Rutherford when they united their creative forces in Britain in the late '60s. With the release in 1969 of their debut album, From Genesis to Revelation, however, the trio emerged as a recording group that would go on to superstardom, despite Gabriel’s departure and boosted by Phil Collins’ turn as lead singer. In The Genesis Songbook, director Bob Smeaton brings the story back to where it began by interviewing the band members about their favorite Genesis songs and their place in the band’s history. Comments from the group’s managers, celebrity fans and followers complete the story.

Artist: George Benson
Title: Absolutely Live
Director: Stanley Dorfman
Formats: Television, VHS, DVD

As George Benson’s European tour in 2000 brought him to the Waterfront venue in Belfast, Northern Ireland, on May 27, director Stanley Dorfman’s cameras were rolling to capture a masterful musician recap some of the finest material of his career. Along with such hits as “Turn Your Love Around” and “Give Me the Night,” Continued on page ER-14
Congratulations to

EAGLE ROCK ENTERTAINMENT

On Their 5 Year Anniversary

from Your Friends at

PIONEER ENTERTAINMENT

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Eagle Vision Catalog
(Highlights of current and upcoming video releases)

DECEMBER 2000
Alice Cooper/Brutally Live/VHS, DVD
Five Live/Five Live/VHS, DVD
Scorpions/Moment of Glory/VHS, DVD
Various/The Up In Smoke Tour/VHS, DVD

FEBRUARY 2001
Tina Turner/One Last Time Live in Concert/VHS, DVD
Bee Gees/This Is Where I Came In/VHS, DVD

JUNE 2001
J.R.R. Tolkien: Master of the Rings/VHS, DVD

AUGUST 2001
Genius/The Genius Songbook/VHS, DVD

SEPTEMBER 2001
Genesis/The Genesis Songbook/VHS, DVD

NOVEMBER 2001
Dizzy Gillespie/Dizzy Gillespie and the United Nations Orchestra/VHS, DVD
Elton John/Goodbye Yellow Brick Road/VHS, DVD
Metallica/Metallica/VHS, DVD
Judas Priest/British Steel/VHS, DVD

DECEMBER 2001
Iron Maiden/The Number of the Beast/VHS, DVD
Lou Reel/Transformer/VHS, DVD
Various/New That's Funny/VHS

FEBRUARY 2002
The Doors/No One Here Gets Out Alive/VHS, DVD
Marvin Gaye/Behind the Legend/VHS, DVD
Elvis Presley/Elvis Presley/VHS, DVD
Wishbone Ash/Live Dates 7/VHS, DVD

MARCH 2002
Anne Murray/What a Wonderful World/DVD

APRIL 2002
Diana Krall/Live in Paris/VHS, DVD
The Tea Party/Illuminations/DVD

UPCOMING RELEASES
MAY 2002
Janet Jackson/Title TBD/VHS, DVD
Marilyn Manson/God, Guns & Government/VHS, DVD
Yes/Title TBD/VHS, 2xDVD

JUNE 2002
Tina Turner/One Last Time Live in Concert/VHS, DVD

AUGUST 2002
Andrew Lloyd Webber/Title TBD/VHS, DVD

SEPTEMBER 2002
The Doors/PBS Soundstage/VHS, DVD
We Sold Our Souls—Ozzfest 1999 (tentative)/VHS, DVD

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edel hip-hop releases go through the main Eagle Vision label, distributed by RED; more middle-of-the-road fare is released by Eagle Eye Media, via Pioneer; and the factual material is distributed directly to approximately five key retailers under the Eagle Eye imprint.

Sterling also points to Eagle Vision's proactive approach to television marketing as part of its success in selling to the networks. "We work very closely with programmers to [attract viewers]. We don't mind getting a retailer to do a little point-of-purchase card saying 'As seen on the A&E network' or 'Tune in to ABC and you can see such and such an artist.' The programmers now clearly see us as [a company that] is not just trying to collect the check for selling an hour or two of programming. They respect us as people who will work with them to program something and then do a lot of things that don't cost them any money to promote it."

In contrast to the major record companies, he adds, Eagle Vision does not carry the baggage of having given away its copyrights. "The music industry has a hard time getting away from all the music programming they gave away," he says. "They are looked upon as [companies that] give TV programming away, and they are now pretty much precluded from the revenue opportunities. Anyone who walks in from a record company saying, 'Hey, I have a Janet Jackson concert [sic] sees the programmers say, 'Oh good, when will you give that to me?' In our case, we pay pretty good sums for the rights to things, and we represent a financial contribution to the bottom line of an artist."

Shrinking budgets at the channels means that television sales are becoming less important as a revenue source and more important as a promotional tool, says Kempin. Wider exploitation of catalog—or range, as he likes to describe it—is at the heart of Eagle Vision's business plan. "We have never wanted to be a distribution company," he says. "We have always wanted to be a content owner."

To that end, he says, they are looking at creating depth to the range of programming the company can offer. "We want to carry on doing the 30-plus-oriented programming, such as Diana Krall, George Benson or Miles Davis at the Isle of Wight in 1970, which has never been out as a piece. Jazz is a strong genre for DVD because the buyers of jazz appreciate the quality of music and the format."

"If it is taking the record companies a long time to convert their major pop acts to DVD, then it is taking even longer to convert their more marginal areas of repertoire—be it jazz or country," notes Kempin. "And it is particularly worthwhile for us to mine it immediately, as there is a lot of demand for jazz-oriented television or middle-of-the-road music around the world. Speaking of middle-of-the-road, we are very successful with James Last, for example."

"We are also going for the 12-to-30 age group. As the
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EAGLE VISION
Continued from page ER-18

DVD-player base widens and more game consoles are enabled for DVD playback, we see the potential to sell good quantities on DVD of boy-band and girl-group material. We are already doing very good business with them on television, as the youth-end artists are very attractive to broadcasters. They know kids want to see Westlife or Atomic Kitten, and pay per view is quite strong in those areas, too. We also want more hip-hop artists."

A TRAINED EYE
Kempin is also keen to explore more factual programming. He confesses his main interests lie in "music, history and trains, not necessarily in that order." This may explain the fact that Eagle Vision has released 18 videos of train journeys.

"[The train-journey series is] a very successful line. You might say it has a great track record; it's a bit of a sleeper, but it doesn't take much coaching to sell." he says with a smile.

"Seriously, the train series is in a particular niche which I didn't think had been done. It's a whole collection of luxury train journeys that looks at the experience of the train itself and where it goes. Americans are desperate to see what it's like on the Eastern Oriental Express. All 18 have been broadcast by PBS in the States. They are great for holiday planning, and the good thing is that they are as attractive to people in France as in the U.S."

Kempin acknowledges the increasing fragmentation of broadcast television but sees that development as an opportunity. "It follows that, as there is a clear demographic base and interest for those artists and programs, it must be attractive to advertisers to support channels that are broadcasting them," says Kempin. "There's clear data to show who the buyers are—you'd think it was a natural."

That fragmentation will continue to benefit DVD. Eagle Vision U.S. Jeff Baker, general manager of home video & DVD, estimates that "music will ultimately be 5% to 8% of the DVD market," and Sterling is convinced that it will represent the best format for artists. "We really are a marketing company that is an advocate for the artist in the visual medium, and we care very much that we do a program that the artist is happy with," says Sterling.

"What's interesting is that television is not very friendly to music genres," he continues, noting that MTV, long the standard-bearer for music in the States, is "not doing as much music as they used to."

"They're doing game shows, sitcoms... The Osbournes debuted to great fanfare, and that's really cool and great," says Sterling. "But, as far as where is everybody going to get the music, it is a challenge. The good news is that DVD is finally a medium for music artists."
Spitfire Releases

MAY 1999
Black Label Society/Sonic Brew
Enuff Z'Nuff/Paraphernalia
Testament/Demonic
Testament/Live at the Fillmore

JUNE 1999
Ian Gillan Band/Clear Air Turbulence
Ian Gillan Band/Xanadu
Gillan & Glover/Accidentally on Purpose
Testament/The Gathering

JULY 1999
Ian Gillan/Cherkazoo & Other Stories
Uriah Heep/Sonic Origami
Uriah Heep/Sea of Light
Uriah Heep/Spellbinder
Union/Union
Zakk Wylde/Pride & Glory
Zakk Wylde/Book of Shadows

AUGUST 1999
Crowbar/Odd Fellows Rest
LNT/Transistor
Westworld/Westworld

OCTOBER 1999
Cravin Glory/Astronomical

NOVEMBER 1999
Sebastian Bach/Bring 'Em Bach Alive!
Twisted Sister/Club Date
Twisted Sister/Come Out and Play
Twisted Sister/Love Is for Suckers
Twisted Sister/Under the Blade
Twisted Sister/You Can't Stop Rock N' Roll

JANUARY 2000
Anti-Nowhere League/Anthology
The Exploited/The Singles
John Mayall/Live at the Marquee
John Mayall/The Masters
Gary Numan/New Dreams for Old

FEBRUARY 2000
Deep Purple/Live at the Royal Albert Hall
Matt the Hoople/Friends & Relatives
Union/The Blue Room

MARCH 2000
Crowbar/Equilibrium
Deep Purple/The Book of Taliesyn
Deep Purple/Deep Purple
Deep Purple/Shadow of the Day
Dio/Magica
Enuff Z'Nuff/1985
Enuff Z'Nuff/Live
Enuff Z'Nuff/Peach Fuzz

APRIL 2000
Black Label Society/Stronger Than Death
Eric Carr/Rockology
Hair of the Dog/Hair of the Dog
Hair of the Dog/Rise

MAY 2000
Richie Kotzen/Break It All Down
Richie Kotzen/Something to Say
Richie Kotzen/Wave of Emotion
Richie Kotzen/What Is...

JUNE 2000
Alice Cooper/Brutal Planet

JULY 2000
Firehouse/Bring 'Em Out Live
Various Artists/Race Riot Compilation

AUGUST 2000
King Prawn/Surrender to the Blender
My Ruin/Speak & Destroy
Raven/All for One
Raven/Wiped Out
Raven Rock/Until You Drop

SEPTEMBER 2000
Sixty Watt Shaman/Seed of Decades

CONTINUED ON PAGE ER-22

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SPITFIRE RELEASES

Continued from page ER-21

Various Artists/420 Compilation

OCTOBER 2000
Crowbar/Live + 1
Crowbar/History of Suffering
Crowbar/True Heals Nothing
Dio/Angry Machines
Dio/Inferno: Last in Line
Emfl Z'Nuff/Animals With Human Intelligence
Grim Reaper/No More Evils
Grim Reaper/Rock You to Hell
Grim Reaper/See You on Hell
Helloween/I Want Out
Krokus/Alive & Screaming
Krokus/The Blitz
Krokus/Headhunter
Pro-Pain/Head Six

NOVEMBER 2000
David Coverdale/Whitesnake
Paul Di'Anno - Killers/Live at the Whisky
Firehouse/02
Yngwie J. Malnuseen/Alchemy
Yngwie J. Malnuseen/Best of 90-99

Vygwie J. Malnuseen/Concerto Suite Electric Guitar
Yngwie J. Malnuseen/Double Live
Yngwie J. Malnuseen/Firing the Animal
Yngwie J. Malnuseen/Innagation
Yngwie J. Malnuseen/Magnito Open
Yngwie J. Malnuseen/Seven's Sign
Yngwie J. Malnuseen/Win to End All Wars
Eric Martin/Eric Martin
Eric Martin/I'm Only Fooling Myself
Gary Numan/Pure

JANUARY 2001
Paul Di'Anno/Beast Live
Tygers of Pan Tang/Live at Wacken
Tygers of Pan Tang/The Wrath Age

FEBRUARY 2001
Britny Fox/Long Way to Live
Tygers of Pan Tang/Live at Nottingham Rock City

MARCH 2001
Curtiss and Maldoon/Sepheryn: Ray of Light
Deep Purple/In Concert 1970/1972
Dog Fashion Disco/Animals of Good Taste
Roger Glover & Guests/Butterfly Ball
Jon Lord/Snowhane
Napalm Death/Enemy of the Music Business
OhGr/Welt OhGr/Welt

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Autograph/That's the Stuff
Deep Purple/Mark III The Final Concerts
Deep Purple/Concerts '70 Live
The Exploited/Death Before Dishonour
The Exploited/The Massacre
L.A. Guns/Man in the Moon
Masters of Reality/Welcome to the Western Lodge
Raging Slab/Raging Slab
Rainbow/Live in Germany '76
The Screams/Let It Scream
Warrior Soul/Classics

MAY 2001
Black Label Society/Alcohol Fuelled Brevity Live + 5
Lita Ford/Dangerous Curves
Lita Ford/Stiletto
Scott Holt/Angels in Exile
Masters of Reality/Sunrise on the Sufferbus
My Ruin/A Prayer Under Pressure of Violent Anguish
Spooky Tooth/Live in Europe

JUNE 2001
All Kinds of Problems/You Made a Fool out of Me
Aviador
Dick Heckstall-Smith/Blues & Beyond
Steve Howe/Natural Timbre
Ted Nugent/Full Blown Nugity
Ted Nugent/If You Can't Lick 'Em... Lick 'Em
Ted Nugent/Little Miss Dangerous
Ted Nugent/Nugent

Continued on page ER-24

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SPITFIRE RELEASES
Continued from page ER-23

Ted Nungester/Positive
Pro-Pain/Pact of God
Pro-Pain/Contents Under Pressure
Pro-Pain/Foul Taste of Freedom
Pro-Pain/Pro-Pain
Pro-Pain/Pro-Pain
Pro-Pain/The Truth Hurts

JULY 2001
Cradle of Filth/Bitter Suites to Succubi
Dragonlord/Rejoice
Groovenics/Groovenics
Pro-Pain/Best Of... (2001 Edition)

AUGUST 2001
Crowbar/Sonic Excess in Its Purest Form
Mick Ronson/Heaven and Hell
Twisted Sister/Live at Hammersmith

SEPTEMBER 2001
Europe/Prisoners in Paradise
H.O.T.D./Ignite
Karma to Burn/Almost Heathen
Rab McCullough/Belfast Blues
Pissing Razors/Where We Come From

OCTOBER 2001
Gilby Clarke/99 Live
Gilby Clarke/The Hangover

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ER-24
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Keep on Rockin'
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LABEL FOR THE AGES
Continued from page ER-4

Society's 1919 Eternal. The recent release hit No. 149 on the Billboard 200 its first week of release and sold more than 9,000 units, making it Spitfire's biggest chart debut to date. Bibeau also holds high hopes for new albums by Dio, Danzig, Sebastian Bach and Ted Nugent.

"The idea is to blend the young bands, the mid-level talent and the historic talent together," says Bibeau, "and, somehow or another, build this credible brand that people know and understand. There's a shot to reposition these artists or break artists. The proof is in the pudding with Black Label. It really justifies what the bigger picture here is for this record label."

"Spitfire will continue to grow, continue to sign great artists and continue to nurture the artists we have," says Garden. "Eagle Records will expand. We've got some great things on the horizon, release-wise. It's getting to the point where it's going to be a full-line label, very varied in genres of music and very aggressive in acquiring acts. We've got some good catalog, and we're going to grow our catalog. We're always going to focus on maximizing the potential with catalog sales, as well as new releases."

Brown is excited about Eagle's future releases, including new studio albums by Simple Minds, Deep Purple...
bassist Roger Glover, Alan Parsons (worldwide outside the U.S. and Japan), bluesman John Mayall and saxophonist Candy Dulfer. "We've got a historic record coming from Nazareth," adds Carden. "We've got an Andrew Lloyd Webber project in the wings—Live in China, directed by Webber himself. There's a lot of diversity there." Brown observes that the label has seen an upswing in sales of artists who left the majors for Eagle. Their sales began rising again after the changeover.

"Eagle Records has signed pretty high-profile stuff right from the beginning," says Carden. "Spitfire has records by brand-new start-up bands like Dog Fashion Disco, a band we're committed to. We're just going to continue to grow. There's no saying what directions we'll head in on the Eagle side. We'll probably do an even wider variety of genres as time goes on."

With his promotion in March to the position of president of Eagle Records, Carden looks ahead to "continued growth in North America—the U.S. and Canada—and to bringing the company to a larger scale of operations in the U.S., especially in the area of Eagle Records, which has been a small imprint here." Working with Paul Bibeau as president of Spitfire, Carden says, "We intend to create a bigger and bigger business."

Your success is amazing considering that Terry doesn't return emails and spends most of his time playing polo or shopping for new ascots.

~ Your Friends At KOCH ENTERTAINMENT
director of Stage One Records, probably the biggest
importer and exporter of records in the U.K. I left and
started Castle in late 1983.

Over the next few years, we built Castle up. We de-
veloped a strong record business, but we also diversified
into the feature-film business. We were a worldwide sales
agent for feature films, a U.K. theatrical film distributor
and also a video distributor in the U.K. and Scandinavia.
The company went public in 1987.

In the late '80s, we bought the Pye catalog and the
Bronze catalog, which gave us a huge critical mass. Then
we bought the Immediate catalog, the NEMS catalog, the
Sugarhill catalog and the Solar catalog. But the inde-
pendent film business collapsed at the end of the '80s, so
we refocused on the record company and the sell-
through video business.

Geoff Kempin joined Castle [as managing director of
its video division] in 1990, and we decided to build the
best independent music-video business that we could. We
took on the likes of the Backstreet Boys, Pavarotti, Behin-
da Carlisle—all big concerts—and we were selling televi-
sion rights and releasing videos worldwide.

By 1994, although the business was trading well, we
needed to raise money to take it forward. At that point, I
met with [representatives of] Alliance Entertainment,
which was expanding. They gave me a price that I
thought was good, and which provided the funding to
take the business further. So we sold it to them in Sep-
tember 1994. But I left at the end of 1996. I took the
whole visual division of 22 people out of Castle; I had
three months "gardening leave," which lasted until the
first of April 1997, and, on April 1, we opened the door
here, trooped in, sat down at the telephones, and the
wheels were rolling.

So you had a video team in place straight away. But
you had to create a record division?

We had some momentum with the visual business. As
part of my exit deal, we had taken all of the Castle visual
rights with us, so we got rolling very quickly. But we had
to start the record division from scratch. So we recruited
Lindsay Brown, and Joe Munns came in [as Eagle
Records marketing manager] from Castle, and off we
went. We signed up Earth Wind & Fire and the Stran-
gers and got the thing going.

What did you see as Eagle’s unique selling point?

There are very few British independent record com-
panies that operate on a pan-European basis, that ship
stock into all the different countries, organize the mar-
eting in those countries, and organize the press, publici-
ity and promotion. Normally, an independent will oper-
ate in the U.K. and license their rights out to all the
different territories. It’s even more unusual to establish a
North American operation, and therefore have 75% of
your markets covered by your own team.

It’s likewise very unusual for an American independ-
ent record company to have a pan-European operation.
So that gives us a huge competitive edge over other independents.

Again, a British independent video company doesn't usually operate in every country in Europe and in America, and a North American video independent wouldn't operate in Europe.

What's really unusual is to then have a worldwide television-distribution business, which goes alongside the other two. So now we walk up to an artist and say, "OK, not only can we be your record company, we can also be the production company that films your concert, makes the documentary about your career, and exploits it in the U.S., Canada, South America and right across Europe, and can license it in the other territories across the world." Not only that, we can sell the television rights and coordinate that with the marketing of the DVD and CD in order to maximize the exposure that we can offer. That's the real key.

Major record companies have never managed to get their heads around—or get their arms around—this visual exploitation. They've never been particularly good at working out how to extract value from the television rights, which we do. We have direct relationships with the television broadcasters across the world. That gives us a huge amount of leverage.

Eagle Rock's catalog includes music video/DVD titles by artists signed to major labels. How do those deals come about?

We obviously had a reputation that we carried over from Castle. People are now very comfortable about

Continued on page ER-30
Q&A
Continued from page ER-29

coming to us, because they’ve seen what we’ve done with various projects. They’ve seen that we have a very experienced, professional team; we’ve also got a phenomenal network of managers, lawyers, consultants, friends, people at major record companies whom the team has worked with, who tend to direct traffic our way. When we sign acts, the ideal deal is worldwide for CD, television and video—everything, everywhere. Although not everything works like that; Joe Cocker, for example, we only have for North America, and we have Yes for the world outside North America. We’re entirely flexible about the way we approach each deal.

On the record side, when you launched, you said, “We’ll sign bands that still have a strong following, a tour and sell out shows, but who have fallen off the majors’ radar.” Is that still the case?

We’ve certainly signed more contemporary acts in North America. But if you add up all the major labels’ rosters and look at the huge amount of talent that’s there—which they can’t possibly accommodate—the fact of the matter is that anyone who’s had a career for more than 10 years is going to be pretty alien to the A&R/marketing staff at a major label. And if they’ve been around for 20 or 30 years, then forget it! So it’s not just “artists who fall off the majors’ radar;” it’s artists who’ve become disenchanted with being with a major record company. More and more, we’re signing artists whom the majors possibly would be interested in, but who feel more comfortable with an “old-fashioned independent” record label that actually gets to know the artist.

We’re using the same sort of marketing resources that a major would, but the relationship with the artist is different, and we have different aspirations.

We’re not looking to get records that sell 5 million copies, or even 1 million—although that will happen sooner or later. With our cost base, we can make sense of selling 50,000 to 200,000 albums in Europe. We’ve got a lot of records that have been in that sales bracket. It’s the same in North America; the current Zakk Wylde album is going past the 100,000 mark, and the new Danzig record is expected to do several hundred thousand.

We see ourselves as a frontline record company, making new records, even if they may be by established artists. To us, an established artist could be someone who’s had a career for three years or 30 years. In fact, we’re now looking more toward signing bands that have been around since the 90s. Zakk, although he’s known as Ozzy Osbourne’s guitarist, has effectively been mar-
labeled by us as a new artist. We're on his fourth album now, and we broke into the Billboard 200 with it. Everybody at Spitfire's very excited about that.

Germany's edel music took a majority stake in Eagle Rock in November 1999, which you bought back in January this year. Did edel's well-publicized financial problems during that period hold Eagle Rock back?

Yes, although I don't think it was devastating. [Edel chairman/CFO] Michael Haentjes and I had always contemplated that they'd be able to follow up their investment and provide funding as and when it was needed, and for the most part they did. Before the financial markets hit the wall and edel started to overreach, they were phenomenal partners, and I have a huge amount of respect for Michael as a friend, colleague and trading partner. But, clearly, he was trying to build Rome in a day. In a situation where you've got declining record markets worldwide and a volatile financial market, what chance did he stand? I think Michael is probably relieved to have drawn back into Europe and to be able to focus on the territories that he really feels more comfortable with. Edel is still our distributor in Germany and our manufacturer there, so we still have a very good relationship with edel.

You had planned a flotation on London's AIM stock market last September. Is that still a goal?

If the market was in a situation where it offered opportunities which we couldn't otherwise get, then we'd always look at a flotation. Right now, I'm delighted we didn't go that route, having done it with Castle. It's a thankless task.

continued on page ER-12
But we did actually get as far as printing the prospectus, and were really ready to go—we incurred £750,000 in expenses for the flotation, but the markets were so volatile, and the value of media stocks had just collapsed, so we were looking at pretty unattractive terms.

But, thankfully, three or four months before, we'd initiated a parallel strategy of talking to venture capitalists and private-equity companies, and we'd had meetings with 20 different potential partners. They included [London-based European private-equity market house] Hg Capital, which had emerged as a firm I felt very comfortable with. They offered something far more attractive than a flotation, which gave us the amount of money we needed, without the dilution that we would have suffered with an IPO. They gave us a solution, paid out [minority shareholders] Intel and BMG and took them out of the equation, which was good for everyone.

In the U.K., THE handles your video distribution, and BMG has been your distributor since the beginning. Who distributes elsewhere?

In France, we're about to go with BMG on the record side, and we're with Universal there on video; we're about to tie up a deal with PIAS in Benelux, we're with Playground in Scandinavia and BMG on video/DVD. We're looking at our Spanish options. We're still with edel in Italy, we're with BMG for the whole of eastern Europe, and edel in Germany, Switzerland and Austria. In South America, it's SUM, and in Australia it's Warner.
"Eagles tend to get really old — so you have a lot more to come."

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Spitfire goes through ADA in the States, and Eagle Records and Eagle Vision go through RED; Eagle Eye Vision goes through Pioneer. That's the other music video imprint, the one with Diana Krall and the Classic Album series. In South East Asia, we do deals for the whole record or video catalog; the only place we work on a title-by-title basis is in Japan.

How important is the U.S. market right now to Eagle Rock?
We're doing around half our business there right now, on DVD, television and records. It's very important for us. It's also a key source of repertoire. Virtually the whole catalog is available there. Spitfire, having been born out of the U.S., has a huge number of titles which have also been released over here in the U.K. We're up to around 200 titles on Spitfire, mainly U.S. signings.

There have been some development acts, like Dog Fashion Disco and Karma to Burn, but we're concentrating more on established acts, like Testament or Alice Cooper or Dio. We just signed Danzig, which is a major signing for us and will come out on Spitfire everywhere. We're very, very excited about that.

How separately do the Eagle and Spitfire labels operate in the U.S.?
It's the same staff at both labels, although they have separate identities. Spitfire has a more contemporary roster than Eagle, and some of the staff are obviously more inclined toward Spitfire or Eagle. But then Alice Cooper,
Q&A Continued from page ER-33

for example, appears on Spitfire in North America but is on Eagle in Europe. Clearly, Spitfire is more of a heavy-metal label, and the stuff there is absolutely in love with what they do. Real aficionados. Everybody’s in one building in Manhattan, and all the backroom functions—marketing, production and so on—are centralized. We’ve got 25 staff members there now, 17 in the record division and 8 in video and television.

Mike Carden joined last year to oversee Eagle’s North American labels. How did he come to the team?
He was general manager of CMG, which was an established artist label acquired by Sanctuary. He was introduced initially to us by Paul Bibeau, and we were discussing various things with Mike, including his blues label, Blue Storm, which is now licensed to Spitfire. He came in as a consultant, and we were very impressed with his experience and all-round management skills. He came across as a really safe pair of hands, who could oversee the whole North American business. He knows retail, marketing, distribution, A&R—he knows artists, and he knows managers.

What’s next for Eagle Rock in America?
Last year, we established ourselves as the fourth-biggest music-video company in North America, behind Jive/Zomba, Spring House and Epic, with Up in Smoke (which was our first release there), Tina Turner and The Doors. Up in Smoke has shipped around half a million units in North America and has done almost 400,000 in the U.S., according to SoundScan.
We really want to consolidate our position and could possibly move up. We’ve got some incredible video product coming up: Marilyn Manson, Janet Jackson, the new Diana Krall—we’re possibly looking at 100,000 units in Canada alone for that, which is a phenomenal number there.
We want to continue to aggressively go out and acquire and produce those sort of long-form music programs, as well as the documentaries that we’ve always produced, and simultaneously really take the record business forward. To sign better artists, sell more records for the artists we’ve got, and build the record business into a thriving label.

Where do you see Eagle Rock Entertainment five years from now?

Congratulations Terry

From the strength of Castle to the soaring success of Eagle Rock in five years. I’m delighted to be a part of it.

Barbara Dickson

Mick Fleetwood and Carl Stubner
And Tallman Records Deluxe Entertainment

Congratulations
Eagle Rock Entertainment
On Its 5th Anniversary

[PIAS] congratulates Eagle for 5 years of cooperation in the Benelux.
I see us dominating in the areas that we’re currently committed to, being the biggest independent music-video company and music-television company in the world—which we probably are already—and building up a huge catalog of top-quality music programming.

When video-on-demand happens, we’ll have 2,000 hours of five-star music programming available, and that will have a huge value. I see us building the record label up, having a roster of established acts we’re happy to work with and who are happy to work with us. We’ll be putting out great records and building a great music catalog that will be more contemporary than the one I had at Castle.

We’ve got an amazing group of people, talented executives who like being in a smaller outfit but are all world-class players. We’ve got the most fantastic bunch of experienced, talented people with an incredible network. We’re in great shape. The biggest competition we see is Sanctuary, which got involved in the actual record business through buying Castle, but we’re friendly competitors. There’s clearly enough out there for both of us.

Is there one act you’d really love to sign?
I would love to sign Rod Stewart—although I think Clive Davis is providing the greatest home for Rod Stewart that he could ever have—and I would love to sign Van Morrison. I’m more of a jazz/R&B/blues fan than anything else; Marvin Gaye is one of my all-time greats. So having John Mayall and Peter Green on the label is an absolute joy, but so is having Jim Kerr [of Simple Minds] and Bob Geldof. Jazz and R&B are areas that I’m personally interested in that we haven’t really gone into...yet.

Happy 5th!
Bring in the champagne!
Cheers from playground

http://www.capitalstudios.com
Tel 020 8877 1234 Fax 020 8877 0234

Congratulations to Terry and The Gang. We are proud to have been involved with Eagle since the beginning. Here’s to many more years of working together.

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Warmest Congratulations Terry!
A Man With A Vision.

We would like to thank you for your professional guidance throughout the years, and equally as important, we would like to thank you for being a great friend.

Wishing you and Eagle Rock Entertainment continued success in all your endeavors.

From your friends,
Dick Griffey and the entire Solar Records Family
BEA ON BROADWAY: Having inherited a love of Kurt Weill, I've been a fan of Bea Arthur since long before her great TV sitcom successes in Maude and Golden Girls. It goes all the way back to the first time I heard my father's well-worn LP of Weill's The Threepenny Opera—that is, the original 1954 New York cast album starring Weill's wife, Lotte Lenya; John Astin; Charlotte Rae; and a young Arthur, whose first name then was Beatrice. So I was thrilled to catch Bea Arthur on Broadway: Just Between Friends at the Booth Theatre—and puzzled that instead of performing "Barbara's Song," the remorseful musings on seduction that she sang in this original 1979 production, she chose Lenya's vengeful fantasy, "Pirate Jenny." 

"I watched Lenya do that song every night—you couldn't not watch her—and I made up my mind that some day I'd do it," Arthur says, relating the unexpected hotel suite with her friend/piano accompanist, Billy Goldenberg. "And truly, it's the reason why I did this one-woman show."

But it wasn't just the legendary Lenya's performance that inspired Arthur; it was also the song. "What I loved about Kurt Weill and [his playwright/collaborator] Bertolt Brecht, of course, was that the lyrics were exactly opposite of what the music was: They talked about the most decadent, horrendous, and inhuman things, but always with lovely melodies. But let's be honest: The song's a show-stopper!"

As are others in her 18-song show (and its recently released DRG companion album), though few are as closely associated with her. "There is a time in your life where you can't go home again," she explains, adding that she had been persuaded to add two of her numbers from the 1966 cast of Follies, directed by Jerry Herman—"Maine"—"Bosom Buddies" and "The Man in the Moon Is a Lady"—after Just Between Friends' pre-Broadway road show engagements. "And I didn't want it to be another autobiographical 'eldery woman' production."

Still, she mixed the idea of covering Bob Dylan's "The Times They Are A-Changin'" (a song she loves and promises would have been "the first time anyone would have heard the words"), because it didn't fit in thematically. But she included her friend C'f Colemen's "Isn't He Adorable," as well as "Fifty Percent," which Goldenberg wrote with Alan and Marilyn Bergman for the 1979 Broadway musical Ballroom. Goldenberg first met Arthur when both performed at a 1981 ACLU benefit in Los Angeles honoring the Bergmans, who had written the Maude theme with David Grusin.

The event hosted by Barbara Streisand, with whom Goldenberg, charmed at being stereotyped in Hollywood as a "serial killer composer" for such movies as Hester Street, had previously collaborated.

Goldenberg recalls, "Bara sang 'Fifty Percent from Ballroom and stopped the show with it, and Barbra asked why it never had the same effect in the original."

Arthur interjects, "But it always stopped the show, no matter who sang it."

Goldenberg argues, "Not like you did!"

Having just completed an extended Broadway run of Just Between Friends, Arthur and Goldenberg may take it to London, where Golden Girls reruns have made Arthur popular.

Incidentally, the original cast album of Arthur's career breakthrough The Threepenny Opera was reissued on CD in 2000 by PolyGram.

NSAI GOES TO D.C.: Nashville Songwriters Assn. International (NSAI) is bringing ASCAP senior VP Connie Bradley, SONATV Music Publishing Nashville CEO/president Donna Hill, and a team of top Nashville songwriters to Washington, D.C., May 8-9 to voice their concerns regarding Internet piracy, compulsory license, karaoke, and other copyright issues. Bobby Braddock, Mark D. Sanders, Benita Hill, Chuck Cannon, Skip Ewing, Gary Burr, and Tony Haseldon are among the songwriters taking the trip, which was organized by NSAI executive director Bart Herbison and legislative director Jennifer Nash.

Also attending is Ann Gilles Productions, the Nashville-based film production company which made the 1998 Brett Michaels feature A Letter From Death Row. The company will film NSAI activities as part of a forthcoming documentary about songwriters.

New Partnership Creates ‘Network’

BY SAM ANDREWS

LONDON—Such composers and musicians as Chris Blackwell, per- cussionist Evelyn Glennie, and jazz saxophonist Tim Garland have teamed with two former executives and deputy owner of U.K. music publisher Brace & Hawkes and the U.S. sound-effects studio Soundstorm to launch Audio Network, an innovative new music and sound-effects library that offers producers unlimited use of its music for as little as $500 ($700) a year.

Audio Network offers users complete access to music across all territories for an annual subscription, rather than the usual per-second fees that often involve exhaustive territory-by-territory clearances. Significantly, Audio Network aims to make its money from performance-rights fees paid by the broadcasters.

The company, which bowed in March, offers film and TV a range of newly commissioned music and, for the first time, more than 200,000 sound effects from the Soundstorm archive.

Starting at £500 for six productions a year, the fee rises to £1,000 ($1,400) for 25. All material is cleared for broadcast use in perpetuity on an all-territory basis but does not include performance-rights fees or mechanical fees due from sales of commercial product.

Audio Network was conceived by former BooseyMedia media director Andrew Sunnucks and Robert Hurst, Boosey & Hawkes' former finance director of its publishing division. Both have a 24% stake in the new entity; Soundstorm is the majority shareholder, with 43%. Composers contributing to the library will receive shares in the new company. Soundstorm president John Fanaris and VP John Switzer are also executives in the company.

SIMPLIFYING THE PROCESS

Sunnucks says, "With library music, you [currently] pay per 30 seconds, which means that if you use three 30-second stings [musical excerpts], you have to pay for one minute, 30 seconds of material. Then you have to clear it in each territory and in each format. We’re getting rid of all that, because we are primarily interested in earning money from the performances. The subscription is merely to cover costs—we are no longer interested in charging for mechanical rights, because it restricts the creative use of music.

Sunnucks says there are some 1,200 cuts in the music catalog, which have been created by 13 shareholder composers, including Blackwell, Glennie, and guitarist Tim Rewick, composer Terry Devine King, and jazz saxophonist Tim Garland. The company numbers some 36 composers and producers altogether, as well as such estimable writers as John Dankworth and Cleo Laine.

Sunnucks adds, "We’ve got every kind of music you can think of—from techno to ambient to large orchestral to film music."

The Essex, Southeast England-based Audio Network’s Web site, audiolicense.net, offers downloadable samples and enables the user to search by mood, style, instrumentation, tempo, meter, feel, and key.

“We wanted it to fit in with how editors work,” Sunnucks comments. "Every track has been completed with lots of variations—under-scores, different mixes, tempos, and stings—because people want the extras as much as the main tunes.”

EMI Web Site Thinks Outside The (Cereal) Box

BY JIM BESSMAN

NEW YORK—To draw attention to its newly revamped emusic.com Web site, EMI Music Publishing is sending out tasty promotional cereal packages to creative directors and music supervisors at advertising agencies.

Each box of Search-e-os contains a cereal bowl, spoon, napkin, and small assortment of cereal and long-life milk. The box’s text features creative and practical information about the Web site, including EMI’s Sync Tank—a secure, online workspace where users can research and track license requests and share work with designated colleagues.

Listed also are the following “nutritional facts,” broken down into “ingredients” and “benefits”: thus: "Songs—more than 500,000,” "Song search—by title, era, writer, artist, label, film title.” "Sheet music—downloadable,” and "Lyric search—by lyric, keyword, or subject matter.”

The brains behind the broadcast campaign is senior VP of creative services and new media Gary Klein. "We spent the last year-and-a-half improving the Web site, and after a lot of testing, we wanted something to shout about it now and reach folks who listen to music,” Klein says. "The cereal box is symbolic, if you will, [of] starting out each morn- ing with a healthy EMI broadcast that will start you with your day long all.

In this regard, Klein notes two other key items supplied in a box of Search-e-os—a magnet with a password to the Web site and a CD-ROM featuring an overview of the site, “to give people an idea of what it can do for them,” Klein says, adding: "You’ve got to be creative to reach the creative.”
Jason Miles Continues With His Own Sonic Explorations

BY CHRISTOPHER WALSH
NEW YORK—With the April 16 release of Brazilian Nights—featuring Romero Lubambo—Grammy Award-winning producer/engineer/composer Jason Miles adds another distinct and significant recording to his exceptional discography. Lubambo, who has recorded with Diane Reeves, New York Voices, and the late Charlie Byrd, among many others, is joined on Brazilian Nights (Q Records) by Curtis Stigers, Michael Brecker, Jane Monheit, Herbie Mann, and additional heavyweights of modern jazz and world music, including Miles himself.

Miles’ zeal for working with the upper echelon of contemporary improvisational musicians is matched by his interest in recording the smooth and sonically pristine recordings he consistently delivers, as a look at his recent discography reveals. Prior to Brazilian Nights, recent projects include such collaborations as Celebrating the Music of Weather Report (Telarc), mixed in stereo and 5.1 for DVD-Audio release; To Groove With Love (Q Records), a tribute to the late saxophonist Grover Washington Jr.; and A Love Affair: The Music of Ivan Lins (Telarc).

Like many of Miles’ projects, Brazilian Nights was recorded at both his home studio, some 50 miles north of New York, as well as such commercial facilities in the area as the Clubhouse, Bearsville Studios, and House of O; and Shelter Island Sound and Livewire Productions in Manhattan. The album was mixed in Miles’ studio on the E-MU PARIS 24-bit digital audio workstation.

“PARIS is fun to use,” Miles says, “and it sounds better than all of the other systems I sampled. I’m using it on a wide range of different projects now. I like the way it sounds, and I don’t have to do anything to the mix.”

Into the system with. I’ve invested in some great hardware—a Millennia Media compressor with Telefunken tubes, D.W. Fearn EQs. We sometimes use a Jokemeck compressor, and high-quality reverb, because the software reverbs just don’t sound like [Lexicon] 4801s, they’re just not quick and dense.”

Miles’ sonic explorations continue. He is currently collaborating with Argentinean saxophonist Gato Barbieri, who is featured on Brazilian Nights, Traveling to Los Angeles to record such musicians as Herbie Alpert, Steve Coleman, and Sheila E. for the project, he employed an Alesis ADAT HD24 hard disk recorder. “It’s just amazing, it works really well,” Miles says. “Gato is legendary—he was among the very first to bring that sounds like him. I think we’ve got something going on with this.”

Given many contributions to the recordings of another innovator named Miles—Miles Davis—the upcoming project Explorations in the Spirit of Miles Davis is fitting. In a music industry dominated by short-lived pop songs and fleeting careers, what makes Davis’ music sound like today were he alive?

“It’s getting harder and harder to do quality music,” Miles says. “All I can do is continue my path. I can’t go and copy somebody else.”

They’re not sound stores, showcased the Nuendo Media Link, USB remote controller, an interface for hands-on mixing within Nuendo. With appropriate hardware, recording can be made at up to 32-bit, 192kHz quality, within Nuendo 1.6. Two hundred tracks of recording, a 200-channel mixer, and surround mixing and encoding options are just some of Nuendo’s offerings. Small wonder, then, that producers Phil Ramone, Frank Filipetti, Chuck Amlay, David Tickle, Greg Ladanyi, Elliot Scheiner, and John Stillman are using Nuendo.

Recorded in studio, Miles says. “I’m not sure how much of it is in the equipment itself, but I think it’s probably in the software.”

The idea, Garth says, is to be inclusive. “It’s about openness, it’s about compatibility, it’s about giving people a choice. You don’t want to restrict professionals in any way, shape, or form. If they want to use a different A/D and D/A, they can. If they want to use a different plug-ins, they can.”

We developed a VST format [that we] put out there as open code, so other software companies can design plug-ins for us—obviously, they’ve got to meet certain criteria as far as quality goes.

“We deliver creative product for creative people,” Steinberg CEO Steve Garth says. “That’s what we’re all about. We talk so much to those customers out there—Nuendo has been designed, primarily, by those guys, rather than ourselves. We have, obviously, a body of expertise and experience, and we’ve got the functionality people want. It’s always about workflow and being in tune with the creative process. That’s what people pick up on.”

Nunendo represents the latest creative expression from a company founded in 1984 to exploit the potential of the burgeoning personal computer revolution. “We started out with Commodore software in the early days,” Garth recalls. “The company was founded by Charlie Steinberg and Manfred Ruerup. Charlie was a studio engineer, and Manfred was a session keyboard player. Complex and MIDI had just started. The two of them got together and Charlie came up with our first sequencer, the Pro 16 [16-track MIDI sequencer]. They didn’t have a lot of money, but it was quite a popular session musician at the time. As soon as we got popular in the market dominated by computers, just something to suit Manfred’s needs. He was traveling a lot, because he was quite a popular session musician at the time. As soon as we got popular, we started talking about computers, about what computers can do. We started thinking, ‘What don’t we sell first?’ And here we are today.”

The Pro 16 led to the Pro 24 in 1986. In 1989, Steinberg debuted Cubase, a further evolution of its sequencer technology that revolutionized music production. With Virtual Studio Technology (VST) in 1997, which enabled 24 audio tracks to be played simultaneously, unlimited MIDI tracks—PC and Macintosh computers effectively became recording studios.

Nunendo, announced at the 107th Audio Engineering Society Convention in 1999, uses native signal processing; Every function is run from the computer’s host processor. VST 2.0, Nunendo’s plug-in architecture, is the worldwide standard for processing plug-ins. The idea, Garth says, is to be inclusive. “It’s about openness, it’s about compatibility, it’s about giving people a choice. You don’t want to restrict professionals in any way, shape, or form. If they want to use different A/D and D/A, they can. If they want to use different plug-ins, they can.”

We developed a VST format [that we] put out there as open code, so other software companies can design plug-ins for us—obviously, they’ve got to meet certain criteria as far as quality goes. “It surprised me how quickly [the producer group] came on board and adopted it so wholeheartedly,” Garth adds. “They’re communicating, which I love to see.”
**INTERNATIONAL**

Labels Welcome Return Of Virgin Megastores To Australia

BY CHRISTIE ELIEZER
MELBOURNE, Australia — There was a parade with a gay and lesbian choir dressed as nuns and monks, as well as scantily clad women on Harley Davidson bikes, live bands, fireworks, and guests including Elton John. Richard Branson was back in town.

The Virgin Group chairman was in Melbourne April 16 to relaunch Virgin Megastores in Australia after a seven-year absence. There are plans to open 100 stores and gain a 6%-7% market share within 12 months. The flagship Melbourne store, in the nightclub and boutiques strip of Chapel Street, stocks 100,000 titles and claims to be the largest CD retail store in the Southern Hemisphere.

In the late ’80s, Virgin’s three outlets claimed a 4.5% share of the Australian market; in 1994, the company exited Australia to focus on U.S. expansion.

“We’ve learned a lot in the last seven years,” Branson tells Billboard. “This time around, the Virgin brand is much stronger.”

The Virgin Megastores return is part of a deal struck between parent Virgin Entertainment Group and Australia’s music retail market leader, Sanity Music (Billboard, Oct. 13, 2001). The label’s former executive director, Jan Duffel, is a former executive director of Virgin. Part of the deal—which was struck last year—saw Sanity parent company Brait acquire 75 outlets of Virgin’s low-performing Price stores in the U.K. They are currently being rebranded as Sanity stores.

In Australia, Brait pays a royalty for use of the Virgin name and is currently rebranding 50 of its Sanity stores under the Megastores banner. But Virgin is a stand-alone business with its own office and buying team, Virgin Megastores Australia GM Stephen Hamilton stresses. “Sanity does a great job in what it’s doing,” he says. “But as far as music and DVDs are concerned, Virgin wants to be the destination.”

In addition to music, the Melbourne store also stocks DVDs, games, mobile phones, and, soon, books and concert tickets. That range could prove if Virgin is entering a market where huge discounting of CD prices by mass merchants has slashed profit margins of music specialists and independent stores.

Norwegian metall ATP, known for its home made beer for the new kid on the block.

BMG Australia managing director Ed St. John says that in the ’80s, Virgin brought a sense of theater and a total audiovisual experience to music retailing Down Under that had previously been missing.

“The music market’s become a lot more competitive,” he says, “and a lot of music retailers are doing a great job. But a brand name of that magnitude can only bring more people back into stores, and that’s good for business.”

Indie Shock Music Group CEO Charles Caldas adds, “A store with such breadth and depth of catalog is beneficial for independent labels. There’s a strong brand, and the prime location of the Melbourne store could attract consumers who might not have decided to go to a music store that day.”

Following their visit to Australia, Branson and other senior Virgin executives moved on to Japan, where Branson says Virgin Megastores is in “an expansionary phase.” He adds that Virgin plans to enter the mobile-phone market in Japan in a partnership with one of the country’s existing mobile phone networks and will use Virgin Megastores Japan’s 30 outlets to help promote the phones.

Virgin Entertainment CEO Simon Wright says the deal with Sanity is the blueprint for Virgin Megastores’ future expansion in Asia outside of Japan. “We’re not going to set up franchise arrangements,” he says. “We’re looking for good partners like Marui.” (Marui is the Japanese department store operator that owns 50% of Virgin Megastores Japan.)

Additional reporting by Steve McClure in Tokyo.

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**Sweden’s Shipments Rise But Labels React With Cautious Optimism**

BY KAI R. LOFTIUS
STOCKHOLM—Swedish labels have reacted with cautious optimism to new figures showing double-digit growth in music shipments in first quarter 2002.

According to GLF, the Stockholm-based affiliate of the International Federation of the Phonographic Industry (IFPI), total pre-ordered music trade shipments—including music-related DVD and VHS titles—rose 20% to 6.8 million units, with a value increase of 14.5% to 353 million kronor ($33.5 million).

The increase in CD album shipments during the first three months of 2002 was exceptional: Units were up 27% to 5.8 million, while value increased 15% to 332.2 million Swedish kronor ($32.3 million), compared with the corresponding period last year. But the market for singles continues to fall: Units dropped 9.5% to 917,000, while value slipped 7.5% to 15.6 million kronor ($1.5 million).

In January, GLF/IFPI Sweden figures showed that the total value of music shipments in the country fell 0.4% during 2001 to 1.68 billion kronor ($159 million at January values); units dropped 3.2% to 261.1 million (Billboard Bulletin, Jan. 25).

Because Sweden is a technologically advanced market, it should be a prime candidate to suffer from illegal downloading and CD burning. Yet first-quarter sales for 2002 seem to suggest that this is not happening. However, GLF/IFPI Swedish spokesman Cato Olsson points out that the “best-selling records during the first quarter were the ones which appeal to a more mature, non-CD-burning public.”

Among the top 10 albums in the quarter were titles from international artists Shakra, Anastacia, Nickleback, and Robbie Williams. “Those artists who target ‘the CD-R generation’ aren’t selling as many records,” Olsson says, “and the cost of selling records is higher than ever before in the history of the Swedish music industry.”

Warner Music Sweden managing director Sanji Tandar says: “There’s a lot of focus on music among consumers these days, especially in terms of TV talent shows, popstars and the Eurovision Song Contest. But I do believe the sales increase could have been even higher if we had encryption to prevent CD-R burning.”

Sony Music Sweden/Polygram, Stockholm-based managing director Per Sundin points out that, while there was a clear year-on-year sales rise in the first quarter, “the market was down 25% year-on-year during the first quarter of 2001.”

One key factor behind the sales increase was the CD Rea (CD Offers) campaign, a joint marketing initiative during February by GLF and the nation’s leading music retailers (Billboard Bulletin, Feb. 15). According to GLF/IFPI Sweden, “The CD Rea campaign brought vitality to the whole market, just like the Eurovision Song Contest does.”

The Eurovision Song Contest (known in Sweden as Melodifestivalen) is to be held May 25 in Tallinn, Estonia. Recent coverage of the local nomination contest, which is a key event in the country’s music industry, in its slot, according to public TV broadcaster Sveriges Television.

“People are listening to music more than ever,” Sundin observes. But he adds, “What we all agree is that the music industry is more feasible and flexible than ever. We all agree that we work with retailers and also spend more time and energy loading albums and booking CDs in the year-to-date (PTA) box.”

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**Arion Awards Enjoy Double Success**

BY MARIA PARAVANES
ATHENS—The key organizer of the Arion Music Awards—the first record-industry-staged celebration of the domestic music market here—says the inaugural event far surpassed expectations and achieved its aim of raising public awareness of piracy issues.

The event took place April 16 at the Fever nightclub in Athens. It was attended by an audience of 2,000 industry representatives and 1,000 ticket-winning members of the public. More than 1.5 million viewers in Greece, as well as satellite viewers in Australia and the U.S., watched the three-hour show, which was broadcast live by commercial channel Mega TV and national AC radio station Stathmos.

The inaugural event “went beyond our wildest expectations,” according to International Federation of the Phonographic Industry (IFPI) Greece GM Ion Stamboulis, the main organizer of the awards. He adds that it was the first time that Greek artists from all genres of music had gathered together.

The Arion Awards—nominated after the ancient Greek lyric poet—“reflect the extraordinary diversity of the Greek music market,” Minos-EMI managing director Nikos Karadas says, pointing out that the viewing figures “prove that people are looking for good quality and freshness in music.”

The issue of music piracy was raised in the 35th-second and open spots aired during the broadcast’s commercial breaks. The audience, made up of top politicians, film and TV stars, and industry notables, all wore special badges that read “Piracy Kills Music.”

“The anti-piracy focus really made an impact,” Stamboulis says. “We’re talking about an audience that is, in its vast majority, hardcore record buyers. So next time they’ll think twice before buying pirated material.”

The Greek affiliate of the IFPI jointly organized the event with Mega TV; both proclaim themselves satisfied with its high ratings and predict that next year’s event will be even bigger. Featuring a series of international acts on the bill, holding the awards earlier in the calendar year, and organizing ticket sales to offset some of the costs. The awards were determined via votes cast by music industry and media professionals. But the event was marred by the absence of winning performers. The awards had their surprises, and [the voting system was] transparent,” Virgin Greece managing director Yannis Petridis says, noting that this transparency should ensure that more acts will support the awards in years to come. This year’s winners will also be added to the voting body.

Minos-EMI acts collected the lion’s share of the award—the 28 awards—10 with label signing Yannis Petridis scooping five (including one for best videoclip, the only award that was voted on by the public). Universal artist Nikos Petridis won three awards. Other key category winners included Sony’s Anna Vissi (singer of the year) and labelmates Kaiti Garbi and Nalasa Theodorou, who shared the female modern laika singer award. Minos-EMI’s Siahi Reosha (who is about to embark on an international career) took home the male pop singer award, and Virgin’s Ilias won in the best rap and Salsa category.

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Minos-EMI acts collected the lion’s share of the award—the 28 awards—10 with label signing Yannis Petridis scooping five (including one for best videoclip, the only award that was voted on by the public). Universal artist Nikos Petridis won three awards. Other key category winners included Sony’s Anna Vissi (singer of the year) and labelmates Kaiti Garbi and Nalasa Theodorou, who shared the female modern laika singer award. Minos-EMI’s Siahi Reosha (who is about to embark on an international career) took home the male pop singer award, and Virgin’s Ilias won in the best rap and Salsa category.
Hits of the World is compiled at Billboard/London.
AFRICA RAPS: Rap has become the most ubiquitous musical style in the world, and there's no escaping its powerful influence in any West African city. According to Yousou N'Dour, Senegalese capital Dakar now boasts more than 300 rap groups. In Bamako, the capital of neighboring Mali, the graffiti of various rap crews adorns every street wall. Now, for Africa Raps, enterpris- ing German-based label Trikon has brought together 16 of the best contemporary examples from Senegal, Mali, and Gambia. Musically, all retain a distinct African flavor while embrac- ing the inflections of hip-hop. But the collection suggests that very few have adopted the sexist language and vio- lent imagery favored by some U.S. rap- pers, and the African version is strong on social conscience. DaBrains from Dakar raps about religious tolerance, Abass Abass calls for African unity, Da Fugitive raps against Gambian government corruption, and Mali's Les Escrocs rap about music piracy. "It's perfectly normal for African rappers to tell the youth the streets are a mess and it's their duty to pick up the litter," says N'Dour, who has signed several Senegalese rap acts to his Dakar-based label.

GREEK TRANSFER: Greece's best-selling artist, Ntinas Stafanakis, has joined Universal Greece after a 10-year stint with Minos-EMI. "Ntinas' move is a result of our long friendship," says Universal Greece managing director Costas Bouras, who was managing director of Minos-EIM before he moved last year. "I found Ntinas in [the Greek city of] Thessaloniki a decade ago and knew then and there that he could give Greek song an alternative touch." The Latin-looking artist who performs a modern version of the pop-ular local style known as kafé has sold more than 1.9 million albums in the past decade. Stafanakis, who performed April 7 at a packed Wembley Arena in London, is currently in the studio finishing an album slated for summer release. Stafanakis was named best modern lasso singer April 16 at the Arion Greek Music Awards (see story, page 39).

CASINO WIN: Alacazar—a band consisting of Tess Merkel, Andreas Lundstedt, and Anniika Fie Johans-son—is the result of manager/pro-ducer/Army of Lovers member Alexander Bard meeting Lundstedt after he performed in the Swedish heat of the Eurovision Song Contest in 1999. "He had a couple of songs he played for me, and I had this idea that we should create a group," Lundst- edt recalls. The group signed with BMG Sweden and recorded a debut album, Casino. Although initially failing to ignite in Sweden, the single "Crying at the Discotheque" con-quered the rest of Europe, making the top five in six territories and the top 20 in seven others. According to Mickey Hagerman, the band's A&R rep at BMG Sweden, "It started in the gay community and then became a commer- cial hit." The track was released in the U.S. on Showtime's Queer as Folk soundtrack (IRCA). BMG Swe- den now hopes to work Alacazar there.

LORD ABOVE: Xavier Naidoo, who is of half-Indian descent, entered the German chart at No. 1 with his dou- ble-LP, Zerschneiden —Afterglow—the Intermezzo—All for the Lord. The album—released on his own Naidoo Records/IN-Motion and distributed by SPV Schallplatten—was still in the top slot after three weeks and has been certified gold (100,000 units). The first single, the soulful love ballad "Wo Willst Du Hin? (Where Are You Going?)," charted at No. 4. The album is rich in lyrical commentary and Biblical references and includes a version of Peter Gabriel's "Don't Give Up." A follow-up single, "Bevor Du Gelbst" (Before You Go,) is slated for release in early June. A 22-city tour kicks off in late summer.

FABULOUS HIT: Cape Town, South Africa, is known more for its land- scape than for unleashing music on the world, but ReddAngel plans to change all that. The duo—made up of two Capetonians known as Redd and Angel—recently scored the top slot on the chart of South Africa's national pop/rock station 5FM, adding to a growing tally of No. 1 hits on radio stations around the country. The song everyone is talking about is the R&B/ Pharrell-flavored "Fabulous Day," released in South Africa by Sony/Securis Records. London-based Securis Records has inked a deal with ReddAngel, and it's now beginning on a full-length album. Redd (whose rap vocal is heard on Semi- sane's "Life," the local Big Brother theme song) and Angel are keen to put Cape Town on the global musical map and think it's time that fresh South African talent led the way internationally.

JEFFREY DE HART
Arioli Trio Swings Toward Mass Appeal
Justin Time Act's Latest Disc Reflects Increased Chemistry, Maturity

BY LARRY LEBLANC
TORONTO—Justin Time founder/owner Jim West views Pennies From Heaven, the Susie Arioli Swing Band's first disc for its Montreal-based label, as a recording that will transform the '30s-styled jazz trio into a mass-appeal act here.

Featuring minimalist arrangements of such standards as its title track, "Honeysuckle Rose, "Night and Day," and "I'll Never Smile Today," the 13-song set was issued by Justin Time April 9 in Canada. It will be released May 23 in the U.S. Justin Time is distributed in America by the Innovative Distribution Network.

"The album has already sold 6,000 copies," West boasts. He also owns Distribution Fusion III, which handles Vanguard, Arhoolie, Mute, and Music Club in Canada.

The band's lineup is vocalist Arioli, guitarist Jordan Osler, and stand-up bassist Solomon McDade. "Susie plays with such great musicians, and she has such a good voice," says Princess Gauthier, jazz buyer at downtown Montreal's Archambault retail outlet. "She means what she sings, and it touches me." Toronto-based Stuart Duncan, director of music and DVD Video at the Indigo Books and Music chain adds, "I've actually got the CD playing right now. It's really good. I'm looking to do in-stores with the group."

Pennies From Heaven is the follow-up to the trio's independent record, It's Wonderful, which was released in 2000 on the Susie Arioli Swing Band label. Initially handled locally by Montreal-based Distribution Bros., it sold 15,000 units before Distribution Fusion III picked it up nationally and it sold a further 12,000 units.

"We recorded because fans in Montreal had asked for a CD," Arioli recalls. "So we pressed 500 copies, and boom—it took off."

With good sales for any jazz album in Canada—international or domestic—around the 3,000- to 5,000-unit mark, the figures are remarkable. "It's so far above the average sales of jazz records in Canada—excluding Diana Krall, of course," West points out. He signed singer/pianist Krall in 1992 and released her debut, Steppin' Out, the following year.

Like its predecessor, Arioli's new album primarily features pop standards from the '30s and '40s, but it also provides two lively blues-based originals, and there are fine renditions of such blues classics as Otis Rush's "Sit Down Baby" and Memphis Slim's "Havin' Fun." Arioli emphasizes that the band's direction is not straight-ahead jazz: "We mostly perform pop tunes we've learned from jazz musicians. The songs have some great jazz chords and progressions. It's American classical music."

Arrangements usually start off with Officer listening to several classic versions of the songs. "Sometimes there are elements of the arrangements that seem like part of the song," he explains. "With 'He Needs Me,' there were several things from the arrangement of Peggy Lee's 1955 version I couldn't imagine taking out."

Arioli and Officer teamed six years ago after a Montreal club jam session. "I was just crazy about her singing," Officer recalls. "I'd go to wherever she was performing to hear her sing."

Produced by Toronto-based Danny Greenpool, the album was recorded at Montreal's Studio Victor in mid-December 2001. It features backing from Canadian guitar icon Jeff Healey (who also plays trumpet), bassist Colin Bray, guitarist Michael Jerome Browne, and Missouri-born pianist Ralph Sutton, whose recording before his death at age 79 last Dec. 29. "This CD is so much better than our first," Arioli says. "We've grown so much, and there was great chemistry in the studio with Danny. He was not shy about expressing himself, but he was not competitive with us when we expressed ourselves."

Greenpool says, "I had a ball working with them. Even the out-takes I loved listening to. Jordan is such an exceptional player. On this record, he's a cross between Django Reinhardt, Les Paul, and Eddie Lang."

For the album's sessions, the band was recorded off-the-floor. "It would have been far too much work, because they are such live players," Greenpool says.

Booked in Canada by Montreal-based Flemming Artist Management, in the U.S. by New York's Community Communication, and in the U.K. by London-based Robert Masters, the band clocked dozens of shows in 2001. "I'm excited about Kim's new second, Fred Berman, Kim's manager for the national holidays," he says. "We'll get to 150 shows this year."

RIAJ Bows Copy-Protection CD Sticking Scheme

BY STEVE McCLURE
TORONTO—Labels body the Recording Industry Assn. of Japan (RIAJ) is hoping to avoid the sort of consumer confusion sparked by the recent release of copy-protected CDs in other markets by introducing standardized stickers alerting disc buyers to the limits built into their purchases.

The RIAJ announced April 18 that the stickers would be introduced in May, but use of the stickers by its 24-member companies will be optional. In addition to a warning, the stickers will list the types of devices on which the discs can be played.

AXEX recently became the first Japanese label to release copy-controlled CDs (Billboard, March 16). Warner Music Japan has announced plans to do so in May or June, and other labels are expected to follow suit.

"In Europe and America, when copy-protected CDs were first sold, they were not marked in a clear and proper way, and there were some cases where there was confusion among consumers," RIAJ chairman Isamu Tomitsuka notes. "Taking our cue from this, in Japan, we at the RIAJ have decided on a "recommen-

dation"—and 'recommend-
ed operational guidelines"—so that consumers can better understand what kinds of copies can and cannot be made to which machines. This is because we feel that if each company displays the information independently, consumers might be confused."

The RIAJ chose to use "copy-controlled" rather than "copy-prohibited," because not all copying is barred. For example, copying to Mini-Disks—a popular format in Japan—

"We hope that consumers will understand the motives and enjoy recorded music in a proper way," Tomitsuka says. "And the informa-

tion regarding consumers and the correct use of records is the only way to ensure that creative musicians continue to prosper and enrich our musical heritage."

A survey conducted by market researchers AC Nielsen on behalf of Italian labels body FIM confirms that music buyers in Italy are getting older. The number of consumers buying CDs aged 45-and-over has increased, according to the research group.

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"I think some of the baby boomers are coming back into music," Bill Bleyer, president of BMG. "They're not involved in the planning of activities. The Swedish Tourist Board is a sponsor of the event. The Englund would not disclose the list of performers, but he says it will be a mix of international artists and the cream of Swedish acts. The show will be televised live on Swedish TV, and Real will syndicate the show to international outlets."

KAI R. LOTHUS

Customs & Excise officers confiscated more than 5,000 pirated Indonesian-style CDs and audio cassette tapes April 18 as they arrived at Manchester Airport in Northwest England. The illicit product, being shipped from the General in the Greater Manchester region, originated from Lahore, Pakistan. The British Phonographic Industry (BPI) estimates the consignment's retail value at nearly £50,000 ($72,000). "Consideration [is] being given to criminally prosecute the company concerned for illegal importation," says David Martin, director of the BPI Anti-Piracy Unit.

LARS BRANDEL

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LARS BRANDEL

The Australian Record Industry Assn. (ARIA) Awards, due to take place Oct. 15, will return to the free-to-air Network Ten, which aired them between 1995 and 2000. Last year, the awards switched to the Nine Network but suffered technical glitches and attracted lower ratings. Network Ten's main demographic is the 16-39 age group. Ed St. John, managing director of BMG Australia and an ARIA board member, will serve as chairman of the awards. Industry veteran Mark Pope, most recently Warner Music Australia's GM of Australian artists, will be its producer.
BY NIGEL WILLIAMSON

LONDON—Leading U.K. alternative/rock acts—including Pulp, Richard Ashcroft, Badly Drawn Boy, and Stereophonics—took on the music industry when promoter Scott Piering at a star-studded benefit gig held as an adjunct to the Radio Academy's annual Music Radio Conference. Piering, who died of cancer two years ago at age 54, set up Appearing TV and Radio Promotions in 1984. During the next 16 years, he promoted a total of 121 U.K. top 20 singles by 49 artists, with the latest being the 7-11's work for both Island Records and CBS (U.K.). He is now senior VP of A&R at Sony U.K. and managing director of the CBS U.K. label.

Pulp's Jarvis Cocker led the tributes to Piering and praised his unorthodox and maverick approach. "The thing I admired about him," Cocker says, "was his dedication to the musicians he worked with." Ashcroft, former singer with the Verve, also paid tribute. "I'm not inspired by a lot of people in the music industry, but there's something about these people that everybody knows they are not interested in music," he says. "But Scott was a really musical person. He loved music with a passion, and he had a real empathy with the musicians he worked with." The concert, which raised $5,000 for the Marie Curie Cancer Trust, was put together by V2 Records managing director David Steele and Danny O'Connor, an entertainment news correspondent at national top 40 broadcaster BBC Radio 1. "The idea was to take a host of artists you wouldn't dream of putting in such a small club and ask them to do stuff that you wouldn't normally dream of asking them to do and create a programme from that," Steele says. "Scott was full of music, dry wit, and laughter. It was a great way of raising a glass to him." The sellout gig at London's 700-capacity Little Theatre included performances by Fanclub, Placebo, and Embrace. Every act on the bill had worked with Piering.

\[Image and text content omitted for brevity.\]
APRIL
April 30, 17th Annual ASCAP Film and Television Music Awards, Beverly Hilton, Los Angeles. (By invitation only).

MAY
May 2, Presenting Yourself to the Record Company, Getting Your Album Released, Career Development Workshop, presented by and held at the Arkipinda Music Center, New York, 212-533-0007.
May 3-12, 11th Annual St. Lucia Jazz Festival, presented by BET The Jazz Channel, various venues, St. Lucia. 758-451-8666.
May 7, SESAC New York Awards, B.O. King Blue Club & Grill, New York. (By invitation only).
May 7-9, Billboard Latin Music Conference, aides & Awards, Eden Roc Resort, Miami Beach, 646-654-4660.
May 8, Ninth Annual BMI Latin Awards, the Diplomat Hotel & Resort, Hollywood, Fla. (By invitation only).
May 9, Record Distribution: How Your CD Gets on the Shelf and Off, Career Development Workshop, presented by and held at the Arkipinda Music Center, New York, 212-533-0007.
May 9, Steven R. 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, 310-443-4042.
May 13, Touchstone Awards Luncheon, presented by Women in Music, Marriott Marquis Hotel, New York, 212-969-8734.
May 14, 50th Annual BMI Pop Music Awards, Regent Beverly Wilshire Hotel, Los Angeles. (By invitation only).
May 16, Radio Promotion: How to Get Your Songs on the Radio, Career Development Workshop, presented by and helped at the Arkipinda Music Center, New York, 212-533-0007.
May 29, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles. (By invitation only).
May 23, VH1 Divas Las Vegas, MGM Grand Hotel, Las Vegas, 212-846-7882.
May 29-31, Emerging Artists and Technology in Music Conference, MGM Grand Hotel, Las Vegas, eat-m.com.
May 30, 11th Annual Ella Award Dinner Honoring Placido Domingo, sponsored by the Society of Singers, Beverly Hilton Hotel, Los Angeles, 323-668-2874.
JUNE
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 Humana Foundation Award Gala sponsored by the T.J. Martell Foundation, the Hilton, New York, 212-833-5444.
June 12, CMT Flaunt worthy Music Video Awards, Gaylord Entertainment Center, Nashville, 615-255-9600.
June 13, 12th Annual City of Hope Celebrity Softball Challenge, Greek Stadium, Los Angeles, 213-241-7268.
June 17, ASCAP Rhythm & Soul Awards, Beverly Hilton Hotel, Los Angeles. (By invitation only).
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 Davis and Daniel Glass, presented by the UJA Federation, Pierre Hotel, New York, 212-836-1126.
June 24-26, M3 REPlitech Europe, Amsterdam, 800-890-5474.

JULY
July 15-17, National SGA Week, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.
July 26-31, International Assn. of Assembly Managers’ 77th Annual Conference & Trade Show, Georgia World Congress Center, Atlanta. 972-255-8020.
July 31-Aug. 3, Atlanta Music Conference, Sheraton Atlanta Hotel, Atlanta, 770-499-8000.

AUGUST

Submit items for Lifelines, Good Works, and Calendar to Margo Whittine at Billboard, 5055 Wilshire Blvd, Los Angeles, Calif. 90036 or at mwhitine@billboard.com.

Solution to this issue’s puzzle (page 70):
12 3 11 1
4 10 12 9
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7 13 14 15

www.americanradiohistory.com
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Kiosks Seem Better-Suited For Educating Than Creating

Music Database Stations Never Really Caught On As One-Stop Shopping Experiences For Consumers In Brick-And-Mortar Stores

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—After spending the past five years trying to expand into on-demand manufacturing/delivery of music—an initiative that has proved unsuccessful with consumers thus far—the in-store kiosk industry is returning to its roots as an information/education business.

With the help of new Internet-driven database and previewing technologies, kiosk companies are migrating back to their core function of helping customers zero in on the music they like and locate their selections on the shelves. But this new concept is coming in updated, sleeker packaging: The new-generation kiosks are powered by more intuitive software and units that generally are smaller and can be found everywhere, from the side of a shelf to a coffee bar.

The shift in strategy also reflects a new attitude at retail, where some of the largest U.S. music merchants—Trans World, Tower Records, Virgin Entertainment Group (VEG), and Border Books & Music, among others—are spending big on new kiosk initiatives, betting that a more-informed customer base will translate into increased CD sales.

“The last thing we believe the customer wants is a compromised shopping environment,” says Dave Alder, senior VP of product marketing at 21-unit Virgin Entertainment. “There was a time when everyone was saying, ‘Let’s cut back on physical inventory and carry a virtual inventory in the store.’ That’s not what we believe is conducive to a great in-store environment.”

THINGS HAVE MOVED ON

For many retailers and kiosk companies, such attitudes mark a shift in thinking from the late ’90s, when technology progressed to the point where a customer could download a digital music file, burn a CD, and pay for it at a kiosk without ever stopping at the traditional checkout counter. The opportunity to have an in-store component in the digital download food chain and possibly reduce physical inventory caught fire with some retailers, particularly independents and smaller chains.

But that was then. As with many a digital-music hypothesis, reality quickly set in. Licensing and shopping-preference issues have hamstring the music-on-demand model, leaving behind several casualties and forcing some of the larger kiosk players (and their retail partners) to rethink their approach.

Digital music specialist Liquid Audio, for one, bowed out of the kiosk business a couple of years ago as a result of financial pressures and a lack of business. Another former up-and-comer, Boston-based ETC Music, has put its ATM-like digital kiosk system, the MusicTeller, into “hibernation,” according to ETC CEO Mark Hardie.

Meanwhile, Alliance Entertainment’s RedDotNet—which turned heads three years ago with its on-demand CD-manufacturing kiosks—has shed that function and now is solely a search-and-listen station.

So what went wrong?

“There currently is not a complete economic model for selling music in a digital form,” Hardie says. Perhaps most important, he points out that there isn’t a statutory license that can allow retailers to offer the popular product consumers want.

As a result, ETC’s touch-screen, limited-access kiosks—designed to spit out a digital copy of a music selection in the same amount of time it does cash—found limited support in the brick-and-mortar world, despite vowing convention-floor crowds. Kiosk companies pursuing CD-based on-demand models encountered similar problems. “There are rights-oriented issues, as well as logistics and economic issues in the store,” Alliance president Eric Weisman says.

While licensing is the biggest albatross around the neck of the point-of-sale kiosk, another telling indicator is the number of retailers that simply are not interested in offering a digital delivery solution at this time.

“Things have moved on; we don’t want to go in that direction now,” Alder explains. (VEG experimented with the first-generation RedDotNet in 1999.) “We found the [CD-burning] process took time, and the content was not that fantastic. That’s why we are still committed to carrying a huge breadth of titles in our stores and to giving customers the opportunity to listen to product they don’t get a chance to hear through conventional existing media.”

Bob Edington, director of retail and consumer services at Borders Books & Music, adds that consumers interested in music on-demand kiosks is also questionable. “We’ve done a couple of customer surveys since we’ve had our kiosks out there, and having a point of [transaction] on kiosks themselves is not the top request,” he says.

But David Lang, president of Compact Disc World in South Plainfield, N.J., says the jury is still out on music on-demand kiosks. His chain gave the original RedDotNet an early test run, with what he considers to be inconclusive results.

“The kiosk was supposed to allow the consumer to basically do a database search and then burn an album right there,” he says. “The problem was they were never able to deliver the content, so we were never able to fully test the service. Whether or not the concept would work remains an unanswered question.”

That music retailers are trying some different kiosk applications and shedding others has caused some companies to wait and see which applications stick before diving deeper into technology development. Muze, the company with the largest kiosk deployment in music retail, has, in effect, put development of new kiosk technology on hold until some of the lingering questions are answered.

“The marketplace, the individual chains, have the [clearest] opinion of what kiosks should do and what they should not do in a retail environment,” Muze president Paul Zullo says. “Chains need to validate exactly what level of services they want for video, music, and book kiosks—from the information gathering/sampling/sound system standpoint. We decided for 2001-02 to not actively develop specific new technology for our kiosks until we could learn from our customers what they want.”

Although Zullo says Muze is more than ready to adapt its technology to fulfill anything it does not envision as part of Muze’s future are digital downloads. “Digital download has never been part of our equation and I don’t think they will be.”

HOPE FOR THE FUTURE

But while the kiosk as a point of transaction is not a viable business today, some industry executives say it undoubtedly will resurface in the not-too-distant future.

“On-demand manufacturing makes sense in any reasonably trafficked retail setting, and over the next several years the opportunity will present itself [again],” Weisman says. “The record companies will become more flexible over time in terms of the number of SKUs they make available [digitally] and the timeliness. It is really a function of what the retailer wants and the commitment they make to marketing the on-demand capability.”

Lang—who has embraced the idea of on-demand manufacturing because it would provide customers with immediate gratification—also remains a believer in the concept, despite the few small steps companies like Muze have taken so far. “I believe that we would be successful in the long term depends on where file sharing, downloading, and CD-R burning take us,” Lang says. “The future of the music industry is a minefield.”
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In The News

- Trans World Entertainment says it will post a first-quarter net loss of 16 cents-18 cents a share—higher than the 12 cent loss that was projected by a consensus of Wall Street analysts. Trans World is blaming the anticipated loss for the quarter, which ends May 4—on soft music sales. The company says its music business has been hurt by CD burning and a weak release schedule. A year ago, Trans World reported a first-quarter loss of 5 cents a share, which translated into $2.1 million on revenue of $309.1 million. The chain also expects same-store sales to decline 6% for the first quarter and anticipates similar financial results in its second quarter.

- Amazon.com says first-quarter sales were $847.4 million, up 21% from the same period last year. Its net loss was $232.2 million, or 6 cents per share, compared with $224.1 million, or 63 cents per share, last year, when it took charges of $114 million for restructuring and $49 million for goodwill amortization.

- Best Buy is to undertake a three-for-two stock split, giving shareholders as of April 26 an additional share for every two held. The payment will be made May 10. It will be the retailer's seventh split since going public in 1985 and its first since March 1999. As of April 5, there were 213.2 million outstanding shares. Best Buy stock recently closed at $77.38—up 4% on the year and up 162% since the start of 2001.

- Yahoo! is exclusively offering Internet pre-sale tickets to the Eagles' summer tour, which begins May 31 in Reno, Nev. Advance tickets are available at eagles.yahoo.com. Yahoo! will promote the pre-sale exclusively across its network, including at its Launch music channel. Throughout the tour, Yahoo! will program rare Eagles music videos; Launch will feature a special Internet radio station with Eagles songs.

Amazon's books, music, and DVD/ VHS sales rose 8.2% to $443.1 million, and international sales were up 17% to $225.5 million. Its services unit—which manages e-commerce Web sites for other retailers and is the Seattle-based e-tailer's smallest but highest-margin business segment—saw sales rise 25% to $52.7 million.

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Declarations Of Independents

THIRTY YEARS IN RESIDENCY: Three decades in business and still no interview.

Since 1972, San Francisco's Residents have been dazzling their cult of listeners by toasting the history of Western music into an enormous sonic blender. But the members have remained resolutely anonymous—appearing onstage with their faces masked in enormous paper mâché eyeballs—and have maintained a steadfast press silence.

"They said years ago they'd do an interview with Playboy if Playboy would give them the cover. I think they thought that was a safe bet," says Hardy Fox, mouthpiece for the band's aptly named "babysitting" organization, the Cryptic Corp.

Fox did give up a few plans for the group's 30th-anniversary celebration this year. In September, the Residents' first set of new material in four years, Demons Dance Alone, will be released via East Side Digital; it will be available through the group's Web site, ralphmerica.com, in May.

The album is the group's first response to the events of last Sept. 11. On that day, the Residents were on tour in Europe. "It was weird to be away from the United States," Fox says. "We were in Hamburg that day. Everyone was in shock. The album was written on the bus during the next two weeks. It was almost a therapeutic exercise. . . It was a search for grounding. A lot of people are shocked because it's a little more pop-ish."

A raft of other releases will be made available through the Web site, including an elaborate book-style version of the album Freak Show; a 5.1 mix of Eskimo, a special edition, with unreleased material of the 1998 album Wormwood; Disfigured Night, a CD/DVD/Video/book devoted to an oddball 1997-98 commission. In addition, the band will give a special performance in Cologne for German TV; and a 30th-anniversary boxed set of live performances. ("We're now gathering everything we've done that's been shot," Fox says.)

FLAG WAVING: Hard Grind, the third album from Little Axe, due June 11 from Fat Possum Records, is a sun- drenched collaboration between guitarist Skip McDonald and producer Adrian Sherwood that can possibly best be described as "ambient blues."

Sherwood—who has produced such reggae artists as Lee Perry and Bim Sherman and left-field rock units like Tackhead and Mark Stewart's Maffia during his long career—calls the record "an eroge-
Virgin Megastore Benefits From Boston Talent

BY MATTHEW S. ROBINSON
CAMBRIDGE, Mass.—In an effort to support the local music schools neighboring its new Virgin Megastore—a group of institutions that includes Berklee College of Music, the New England Conservatory, and the Boston Conservatory—Virgin Entertainment Group (VEG) North America is sponsoring a new series of in-store showcase performances by Boston-area music students.

“This program really advocates two of Virgin’s missions to the Boston community,’ VEG director of marketing Roger Ritchie says. ‘First, it will create a unique environment that will allow classical and jazz musicians an opportunity to showcase their talents centerstage, and second, it gives something back to our customers—live entertainment while they shop.’

VEG senior VP of product and marketing David Alder says it is very important for the store to support the local music community in any way it can. “Boston being such a true music town—with so much music heritage, as well as so much new music blood coming through—it seemed to be an obvious opportunity for us to offer the store as a new venue for students in the city.’

Performances are held every Thursday in the store’s jazz and classical department. The series kicked off recently with a performance by pianist Ituslan “Ross” Sirota, a fifth-semester Berklee student who is attending school on scholarship.

“We’d love to think that it could grow into something much larger, perhaps with the help of some other media partners,” Alder adds. “We will also do band in-stores, but we are new in Boston and we wanted to tap the student community first, because it is so important.”

In addition to exposure, Virgin recently donated $1,000—the proceeds of a silent auction held at the Megastore’s grand opening in February—to Berklee’s City Music Program, which sponsors summer and after-school programs, as well as full scholarships for music students from the inner city.

“Especially as music programs are being cut, there are not many opportunities like this,” says Berklee director of corporate relations Beverly Trynin, who accepted the check on behalf of the college. The gift was presented by Boston City Councilor Mike Ross and Virgin Megastore Boston manager Greg Harrington.

The donation to Berklee was born out of a Virgin-Berklee relationship that had developed prior to the store opening. The two have an exclusive distribution deal in which Virgin sells Berklee product. But Alder is also eager to form other arrangements with the conservatories and schools in the area: “We hope to develop similar relationships with other schools, including those that are not specifically music schools.”

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School’s In. Virgin Entertainment Group’s new Boston store is sponsoring weekly showcases of local area music students like Berklee’s Ruslan Sirota, pictured here.
Digital Services Need To Offer More Hit Music

By Brian Garrity

NEW YORK—Forget fights over cross-licensing and portability. A new study argues that the biggest problem facing new commercial digital-music services is a shortage of hit content. And with artists slow to clear their music for legitimate Internet distribution, that may remain the case for some time.

Subscription services MusicNet, Pressplay, and Rhapsody on average contain only 10% of the top 100 U.S. singles and only 9% of the top 100 albums, according to a new survey from digital entertainment and peer-to-peer services tracking firm Redshift Research.

The report, "Fighting the File-Sharing Dragon"—which combines feedback from a panel of digital-music consumers with Redshift's tests of commercial and free music services—finds that the top consumers complain about fee-based initiatives is the narrow selection of music they offer.

"Subscription services are not being given the popular music needed to compete against widely used free file-sharing networks," observes Matt Bailey, president of Boston-based Redshift and a former Webnoize analyst.

Major-label executives to subscription service operators acknowledge that the situation is problematic.

"I agree with anyone who criticizes, 'It's like going into a candy store that's half full,' " says one major-label new-media executive. "[Subscription services] don't have the selection you want. That's a problem. We have to offer everything." However, the situation is anything but easy to resolve. Jupiter Media Metrix senior analyst Aram Sinnreich says that basic artist licensing and royalty issues surrounding digital distribution must first be settled before truly compelling legitimate services can be offered.

What's more, he notes, that any kind of deep subscription offering a tremendous amount of "secondary content" that is not controlled by blanket digital-licensing deals through the majors and the Harry Fox Agency is going to have to be acquired through individual rights holders. Sinnreich says, "The artists are going to be responsible for grading that sort of content."

But just rounding up content that can be included in blanket licensing deals is proving to be a hardship. Major-label representatives say that a primary roadblock to securing artist clearance for digital distribution is skepticism on the part of acts and their management as to just how much financial benefit there is to having content included in digital subscription services.

One new-media executive explains, "Artists say, 'I don't want to be in that, because I don't know if I'm going to make any money on it.'

That's not to say there isn't any content on for-pay services. Listen.com's Rhapsody has more than 125,000 tracks available, MusicNet's inventory holds more than 75,000 tracks, and Pressplay offers more than 50,000 tracks.

But with the major labels contributing content to a given service controlling upward of 40% of the current hits on the chart and offering less than 10% online, Bailey argues that consumers have a right to complain about a lack of hits available for consumption.

Meanwhile, unlimited free content continues to proliferate on peer-to-peer networks like KaZaA, Imesh, Grokster, and Audigaloy. Redshift estimates that upward of 1.7 million consumers used file-sharing services at any one time during the month of March. KaZaA on its own claimed more than 180 million available digital files and fueled "nearly a billion" downloads in March—a 70% increase of the downloading activity on the network in November of last year.

Bailey argues that as digital-subscription service operators roll out new offerings later this year, more content must be offered, as well as interactive radio, exclusive content, and mass-marketing partnerships with the likes of Best Buy and MTV.

Traffic Ticker

Top Overall Sites

Traffic In March

Traffic in (03/02)

1. amazon.com | 2,356,822
2. windowsmedia.com | 9,030,754
3. real.com | 6,063,037
4. apple.com | 3,821,111
5. kazaa.com | 3,702,276
6. barnesandnoble.com | 3,703,376
7. musiccity.com | 3,702,011
8. bestbuy.com | 2,603,263
9. half.com | 2,430,547
10. com | 2,430,245
11. walmart.com | 2,312,965
12. musicmatch.com | 2,091,787
13. musicmatch.com | 2,055,457
14. audiogalaxy.com | 2,045,475
15. brics.com | 1,792,988

Average Minutes Per Visitor Per Month

<table>
<thead>
<tr>
<th>Service</th>
<th>Minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audigalaxy.com</td>
<td>34.06</td>
</tr>
<tr>
<td>Live365.com</td>
<td>22.58</td>
</tr>
<tr>
<td>Amster.com</td>
<td>15.18</td>
</tr>
<tr>
<td>Musicmatch.com</td>
<td>14.34</td>
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<tr>
<td>Half.com</td>
<td>13.41</td>
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<tr>
<td>Blueguitar.com</td>
<td>12.31</td>
</tr>
<tr>
<td>Amazon.com</td>
<td>11.83</td>
</tr>
<tr>
<td>Cdnow.com</td>
<td>11.39</td>
</tr>
<tr>
<td>Mtv.com</td>
<td>11.27</td>
</tr>
<tr>
<td>Berkify.com</td>
<td>10.12</td>
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<tr>
<td>Radicalvogue.com</td>
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<tr>
<td>Winamp.com</td>
<td>9.38</td>
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<tr>
<td>Allmusic.com</td>
<td>8.58</td>
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<tr>
<td>Circuluz.com</td>
<td>8.25</td>
</tr>
<tr>
<td>Birts.com</td>
<td>8.55</td>
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</tbody>
</table>

Euro P2P Traffic Rising: First came recent word from the International Federation of the Phonographic Industry that digital piracy is partially responsible for a 5% decline in retail value in global music shipments in 2001 (Billboard, April 2002). London-based research firm Jupiter MMXI reports that traffic to legitimate music sites is shrinking while the number of visitors to free file-swapping sites is increasing.

Two online activity in seven major Western European markets from January to March found that the number of unique visitors to the sites of MP3.com, Viameric, and Peersound was up from 2.5 million in January to 2 million in March. Meanwhile, traffic to peer-to-peer file-sharing services including Kazaa and Morpheus rose from 10.7 million unique visitors in January to 11.3 million visitors in March.

Dazzling Dalene

It's revealing romps, tantalizing trysts, and flirty fun as we unveil the Playmate who won our hearts. Playmate of the Year 2002: Dalene Kurtis. One look and you'll fall madly in love, just as we have!
Retailers Promote DVD Features Of PS2, Xbox

BY STEVE TRAUMAN

NEW YORK—While the lowering of DVD player prices has led to a tremendous upswing in software sales, the DVD playback capability of Sony's PlayStation 2 (PS2) and Microsoft's Xbox videogame hardwaresystems—the latter via a popular DVD player kit accessory—has also had a sizeable influence. Retailers and home video companies alike are now beginning to tailor promotional campaigns to this DVD/gaming link.

Richmond, Va.-based Circuit City is the first home entertainment retail chain to use the home video. The front page of its ad, appearing on both April 7, has offered a free Universal DVD of Fast and the Furious with the purchase of an Xbox and a DVD Kit. "The DVD functionality adds an element of value that the consumer recognizes," Circuit City spokesman Jim Bahs says, "although undoubtedly, the primary function remains that of a gaming console."

Universal Studios Home Video executive director of publicity Evan Pongrace full credit to the Circuit City game hardware group for coming up with the promotion. "The title is skewed to young adults who are primary Xbox players," he notes. "We will pay attention to the results for similar promotions in the future."

These promotions make sense because of the correlation between gaming systems sales and DVD purchases. In the first six weeks of Xbox's availability, DVD units topped 35 million units. For the first 13 weeks this year, VideoScan reports 44.5 million DVD sales, compared with 25.5 million units sold for the same period last year.

An Xbox spokesperson says that research group NPD's worldwide reports that more than 1.5 million Xboxes were sold in the U.S. since its November 2001 launch, and that 42% of purchasers also bought the DVD Remote pack. A Sony Computer Entertainment America spokesperson says that the PS2 North America base has reached 9.3 million units since its October 2000 launch and that more than 60% of buyers use its DVD function.

Columbia TriStar Home Entertainment, a Sony sister company, has also been paying attention to gaming systems. Alison Biggers, the label's VP of worldwide marketing, notes, "This has increased household penetration of the DVD format and has brought in a younger audience. We can market directly to the gamer in the future."

The Dallas-based Blockbuster is additionally pursuing a game/DVD campaign. While the chain is selling and tracking PS2 and Xbox units at select stores, a corporate spokesperson reports, it is also considering its own line of DVD video and game players.
**BILBOARD TOP VHS SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRAINING DAY</td>
<td>WARNER HOME VIDEO 22530</td>
<td>Denzel Washington, Ethan Hawke</td>
</tr>
<tr>
<td>CINDERELLA II: DREAMS COME TRUE</td>
<td>WARNER HOME VIDEO 22063</td>
<td>Kenneth Branagh, Susan Sarandon</td>
</tr>
<tr>
<td>THE HUNCHBACK OF OUR DAME III</td>
<td>WARNER HOME VIDEO 22063</td>
<td>Adam Beach, Maia Ward</td>
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<tr>
<td>THIRTEEN GHOSTS</td>
<td>WARNER HOME VIDEO 22063</td>
<td>Bill Murray, Dan Aykroyd</td>
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<tr>
<td>LEGALLY BLONDE</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Reese Witherspoon, Ryan Phillippe</td>
</tr>
<tr>
<td>MOULIN ROUGE</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Ewan McGregor, Nicole Kidman</td>
</tr>
<tr>
<td>SHREK</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Mike Myers, Eddie Murphy</td>
</tr>
<tr>
<td>SCOOBY-DOO AND THE RELUCTANT WEREWOLF</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Scooby-Doo, Shaggy</td>
</tr>
<tr>
<td>ATLANTIS: THE LOST EMPIRE</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Helena Bonham Carter, Bill Paxton</td>
</tr>
<tr>
<td>SPONGE BILDOUD</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>SpongeBob SquarePants</td>
</tr>
<tr>
<td>PETER PAN (SPECIAL EDITION)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>J. Michael Tatum, Marnie McPhail</td>
</tr>
<tr>
<td>NAUTICAL NONSENSE</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>SpongeBob SquarePants</td>
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<tr>
<td>WIGGLES: HOOP DEE DOO! IT'S A WIGGLY SHOW!</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>The Wiggles</td>
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<tr>
<td>LARA CROFT: TOMB RAIDER</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Angelina Jolie, John Hannah</td>
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<tr>
<td>BALTO II: WOLFQUEST</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Dan Haggerty, Austin St. John</td>
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<tr>
<td>DORA THE PRINCESS</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Dora The Explorer</td>
</tr>
<tr>
<td>TOM &amp; JERRY: MAGIC RING</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Tyrese Gibson, Snoop Dogg</td>
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<tr>
<td>THE PRINCESS DIARIES</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Anne Hathaway, Julie Andrews</td>
</tr>
<tr>
<td>DRAGONBALL</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Vegeta, Goku</td>
</tr>
<tr>
<td>O BROTHER, WHERE ART THOU?</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>George Clooney, John Cusack</td>
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<tr>
<td>THE HUNCHBACK OF OUR DAME II</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Adam Beach, Maia Ward</td>
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<tr>
<td>PLANET OF THE APES</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Mark Wahlberg, Helena Bonham Carter</td>
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<td>BOB THE BUILDER: BUSY BOB &amp; SILLY SPUD</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Bob the Builder</td>
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<tr>
<td>DRAGONBALL Z: MAJIN BUU-DEFANCE (EDITED)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO 139795</td>
<td>Vegeta, Goku</td>
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**BILBOARD TOP DVD SALES**

<table>
<thead>
<tr>
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<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPY GAME (WIDESCREEN)</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Robert Redford, Meryl Streep</td>
</tr>
<tr>
<td>THIRTEEN GHOSTS</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Bill Murray, Dan Aykroyd</td>
</tr>
<tr>
<td>TRAINING DAY</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Denzel Washington, Ethan Hawke</td>
</tr>
<tr>
<td>SPY GAME (PAN &amp; SCAN)</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Robert Redford, Meryl Streep</td>
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<tr>
<td>LEGENDS OF THE CRUSADES</td>
<td>WARNER HOME VIDEO 22026</td>
<td>John Cusack, Kate Beckinsale</td>
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<tr>
<td>MULHOLLAND DRIVE</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Naomi Watts, Josh Hartnett</td>
</tr>
<tr>
<td>BANDITS</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Ben Affleck, Billy Bob Thornton</td>
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<tr>
<td>THE VISUAL SUSPECTS</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Kevin Spacey, Jeff Bridges</td>
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<tr>
<td>THE ONE</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Madonna, Leonardo DiCaprio</td>
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<tr>
<td>JAY AND SILENT BOB STRIKE BACK</td>
<td>WARNER HOME VIDEO 22026</td>
<td>John Cusack, Natasha Lyonne</td>
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<td>THE FAST AND THE FURIOUS</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Vin Diesel, Paul Walker</td>
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<tr>
<td>IRON MONKEY</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Donnie Yen, Michelle Yeoh</td>
</tr>
<tr>
<td>SHREK (SPECIAL EDITION)</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Mike Myers, Eddie Murphy</td>
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<tr>
<td>THE LAST CASTLE</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Robert Redford, James Gandolfini</td>
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<tr>
<td>JOY RIDE</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Steve Zahn, Paul Walker</td>
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<tr>
<td>THE MUMMY COLLECTION (WIDESCREEN)</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Brendan Fraser, Rachel Weisz</td>
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<td>NAUTICAL NONSENSE AND SPONGE BILDOUD</td>
<td>WARNER HOME VIDEO 22026</td>
<td>SpongeBob SquarePants</td>
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<tr>
<td>RIDING IN CARS WITH BOYS</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Drew Barrymore, Steve Zahn</td>
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<tr>
<td>ORIGINAL SIN (UNRATED)</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Antonio Banderas, Angelina Jolie</td>
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<tr>
<td>THE WASH</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Ar mand Assante, D. O. Stovall, Don Cheadle</td>
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<tr>
<td>BLADE TRILOGY</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Wesley Snipes, Luke Goss</td>
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<tr>
<td>THE HUNCHBACK OF OUR DAME</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Adam Beach, Maia Ward</td>
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**BILBOARD TOP VIDEO RENTALS**

<table>
<thead>
<tr>
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<td>SPY GAME</td>
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<td>Robert Redford, Meryl Streep</td>
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<td>TRAINING DAY</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Denzel Washington, Ethan Hawke</td>
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<tr>
<td>HUNCHBACK OF OUR DAME</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Adam Beach, Maia Ward</td>
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<tr>
<td>BANDITS</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Ben Affleck, Billy Bob Thornton</td>
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<td>THIRTEEN GHOSTS</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Bill Murray, Dan Aykroyd</td>
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<tr>
<td>RIDING IN CARS WITH BOYS</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Drew Barrymore, Steve Zahn</td>
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<tr>
<td>DON'T SAY A WORD</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Kevin Spacey, Jeff Bridges</td>
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<tr>
<td>JOY RIDE</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Steve Zahn, Paul Walker</td>
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<tr>
<td>NAUTICAL NONSENSE AND SPONGE BILDOUD</td>
<td>WARNER HOME VIDEO 22026</td>
<td>SpongeBob SquarePants</td>
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<tr>
<td>THE WASH</td>
<td>WARNER HOME VIDEO 22026</td>
<td>Armand Assante, D. O. Stovall, Don Cheadle</td>
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<tr>
<td>THE LAST CASTLE</td>
<td>WARNER HOME VIDEO 22026</td>
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<td>WARNER HOME VIDEO 22026</td>
<td>Wesley Snipes, Luke Goss</td>
</tr>
</tbody>
</table>

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*Note: The data provided includes top VHS, DVD, and video rental sales for the week ending May 4, 2002, as reported by Billboard. The listings are based on sales units and dollar volume, with sales units reflecting the number of copies sold. Dollar volume is calculated by multiplying the suggested retail price by the number of units sold. Sales are categorized by movies, TV shows, and video games. For more information, visit www.billboard.com.*
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Go to GOO DOLLS ‘DISMISSED’: The Go to GOO DOLLS have gone back to high school—not the one they once attended in their hometown of Buffalo, N.Y., but rather the high school of a Go to GOO DOLLS fan who won the chance of a lifetime to have the band perform at his school. Viewers can witness this event as part of the MuchMusic USA series Class Dismissed, created by Los Angeles-based production company Tidal4.

The program follows high-school-age fans who get to spend a day with their idols at the fan’s school. The act also performs for the students of each school. Class Dismissed debuted with an Alanis Morissette episode that was taped last year (Billboard, Aug. 11, 2001). The Go to GOO DOLLS’ Class Dismissed episode, which has already been taped and premiered June 27, chronicles the band’s visit with contest winner Kevin Stephen, a senior at Monrovia (Calif.) High School.

Class Dismissed contestants are required to make their own music video of one of the artist’s songs. According to Tidal4’s Amber Cordero and Beth Broday, finalists then submit a written essay and personal videotape explaining why they want to meet the artist. MuchMusic USA provided the technology to make the videos at its Web site, says the network’s VP of programming Norm Schofield.

Go to GOO DOLLS lead singer/guitarist Johnny Rzeznik says, “I loved the idea of this contest, because it got the kids involved to use their brains and computer and to do something creative and actually learn something. More contests should do things like this.” Bassist Robby Takac adds with a laugh: “It’s good that kids can use their computers for something other than dealing music.”

Rzeznik and Takac’s high-school years were memorable for being their formative ones as professional musicians. “The first time I played in a band, I was about 15,” Rzeznik recalls. “I snuck into bars illegally and played punk covers. If we had a contest like Class Dismissed when I was in high school, I would’ve wanted a band to play that no one else in my high school was wanted, like Bashaus. The people in my high school were soldly into bands like Molly Hatchet.”

Go to GOO DOLLS’ performance at Monrovia High School is one of many stops on the band’s world tour (in support of its current Warner Bros. album, Gutterflower). Rzeznik expects the tour to last about 20 months. The band members say they still haven’t lost the hunger they had when they were musicians in high school. “It’s a different kind of hunger,” Takac says. Rzeznik concludes, “We still have to keep ourselves focused. And we’re definitely a lot smarter than we were back then.”

VH1 has named Christina Norman executive VP/GM. She was previously MTV senior VP of marketing and on-air promotion. In her new VH1 position, Norman will be responsible for several departments: marketing, finance, communications, on-air promotion, research, human resources, business development, and VH1’s digital services. Meanwhile, MTV Networks confirms that MTV president of entertainment Brian Graden is being considered for a similar post at VH1 to oversee the music and programming departments. ... XM Satellite Radio has reported first-quarter 2002 revenue of $1.8 million and a net loss of $177.7 million.
American managing director Nestor Casoni. "That we can find a space for them in the market is another thing."

"What I think distinguishes us is the way we try to develop artists," Casoni continues. "If someone comes to us who's an amazing singer but doesn't compose, and we like him very much, very much, we might recommend him to someone, but we wouldn't be involved."

If the U.S. has a singer/songwriter tradition that can be traced downward from Woody Guthrie to Bob Dylan to Bruce Springsteen, Latin America and Spain have their own genealogy of multiple genre representatives, from Serrat, Rodriguez, and Pablo Milanés to Sabina, Fito Páez, and Ricardo Arjona.

In every case, what distinguishes the singer/songwriter is not always a superlative voice, good guitar chops, or good looks, but the ability to take his or her own material (assuming it's quality material) and interpret it in such a powerful manner that it overrides any other considerations.

Spanish-language music has always had an audience avid for singer/songwriters, and such artists as Francisco Céspedes, Alejandro Lerner, Rosana, and Bustamante have seen significant success.

But it's hard to say that Donato doesn't have that kind of money, but he says, "I'll give you an example: Coming from Peru, my reality was of a society absolutely overwhelmed by this economic, political and social reality that is what's real, it's less of a production and less of the glitz and studio magic," says Jorge Moreno, who released his debut, Moreno, last fall on Maverick Musica after shopping his material for some years without success. "There's nothing wrong with that. Some performers are incredible at what they do. But I think that lately, producers have been very much the stars, and the artists are a bit forgotten. Usually it's the same formula of the producer, and that's great. But I believe very much that the artist should have a little of creative pull in the studio."

With no clean-skin, 90's-look, lasy voice—also plays music that blends a wide range of influences and defies definition, much like Juanes, Cabas, Los Bacilos, or Pere Ubu. Like Cabas, he prefers to say his compositions are tropical or Caribbean-based as opposed to salsa-based—one genre both musicians feel has hit a sort of creative dead end.

"I think of us as a group," he says. "I think we should all unite and start a new category of Latin music. I would call it 'tropical rock, electronic, cumbia, and alternative'."

Regardless of where the music takes them, none of these artists have considered an alternative to making music from themselves and for themselves. "We have the hope that someone finds it appealing."

The thing is, I don't understand the other role, [that of being only an interpreter]," Cabas says. "You have to have a body of work. You are in charge of something that's not yours and make it wonderful. But I think there are people who have the need to express what they have through music or else they die. And if it works, then that's a plus."

"I honestly don't see enough label support, either for this kind of artist or for developing artists," Ritmo Latino founder says. "I don't believe that's the case anymore."

"Of course, when the Alamar exit sale took place and Bob Dylan was released on a major label, I thought, 'What does it mean that you want and have people like it.'"

"I don't think the industry is giving us the recognition it deserves."

Regardless, the music is here, and it's here to stay, and it's going to be around for a long time to come.
**Over The Counter**

**SOMETHING TO CROW ABOUT:** Sheryl Crow enjoys a career-best week, as her new C'mon fetches the largest sales week of her career while earning her highest rank ever on The Billboard 200. Her fourth studio album and her fifth overall opens at No. 2 with 185,000 units, missing the top slot by only 5,000 units. Prior to this, her best week and highest chart peak both belonged to her 1993 breakthrough album, Tuesday Night Music Club, which sold 143,000 copies during Christmas week of 1994 and reached its highest rank, No. 3, in the March 25, 1995, issue after she won two big Grammy Awards. Her third album, 1998's The Globe Sessions, garnered Crow's previous best opening week chart position: 123,000 units started that title at No. 5. Edging Crow with 190,000 units is Ashanti, who rules The Billboard 200 for a third week despite a 29% sales decline. She maintains her monopoly of No. 1 on The Billboard Hot 100, Top R&B/Hip-Hop Albums, and Hot R&B/Hip-Hop Singles & Tracks.

**PERSPECTIVE:** A note to those reporters in the consumer press who have sought to minimize Ashanti's early sales success because her label discounted her album during its first two weeks out: It is typical, rather than unusual, that an in-demand album is sold-priced when it is first released. It's also not unique to see newer acts introduced at lower sales points, though it's true that Island Def Jam Music Group tried new terms and practices to discount Ashanti at retail. Aggressive marketing aside, the notion that Ashanti's numbers were contrived entirely via discounting is absurd. Even at a bargain price, an album cannot sell more than a half-million units in one week—and 941,000 in three weeks—unless consumers like what they've heard of that artist. As the old saying goes, "You can lead a horse to water, but you can't make him drink."

**SLOW GOING:** Album sales trail those of the same week in 2001, continuing a trend that we've seen all year, but album volume is down 3.8% from that of the previous week (see Market Watch, page 61). In this soft climate, The Billboard 200's Greatest Gainer and Pacesetter each win this issue's chart awards with gains of less than 5,000 units. The largest unit increase belongs to No Doubt's Rock Steady (36-25, 35,000 units), which rallies a gain of 4,800 copies. The album's lead single, "Hey Baby," is featured on a TV promo for the NBA playoffs, but Interscope says the uptick—with gains registered in most East Coast markets—reflects an eager reception for current track "Hella Good." In its third week on the all-format Hot 100 Airplay chart, the song zips 39-26, with an audience of 42.3 million, up 28%. It's No. 6 at MTV, with 29 plays. A 4,000-unit gain garners the percentage-based Pacesetter award for country nascend Brad Paisley (112-67, up 41%), who has booked a hit with "I'm Gonna Miss Her (The Fishin' Song)" from his latest effort, Part II. The song advances 17-14 on Hot Country Singles & Tracks, and it's catching eyeballs on cable's CMT and GAC. At least one department store has Paisley's album sale-priced. Its mass merchant numbers increase by 56% over the prior week, as that segment accounts for more than 75% of his current total.

**PATIENCE PAYS:** In an era when labels are often accused of being impatient in the arena of artist development, note the heatsheets chart, where Res, with an album released last June, climbs 11-1 with her best sales week to date. Looks like MCA is being rewarded for resisting the temptation to either force-feed the album last year or pull the plug before How I Do could establish traction. With her "They Say Vision" getting nibbles from top 40 formats, MTV, and VH1, the album's 25% gain yields a 170-119 leap on The Bill- board 200. A sale-price campaign at Best Buy fuels the advance, but Res is gaining steam at other big chains, too.

**AND:** On course for an opener of around 250,000 units, Kenny Chesney's new album looks like the next Billboard 200 champ. It would be the third consecutive album to scale the big chart in 2002...Josh Groban continues to squeeze sales from his April 12, 2002, profile (12-8, up 5%). He also visited Rosie O'Donnell April 16, and 2002 took a few minutes from its April 19 broadcast to recap the storied 121-12 advance he made last week after his appearance on that show...An April 13 visit to Saturday Night Live escorts Andrew W.K. to the top half of The Billboard 200 (110-84, up 20.5%), a jaunt that removes him from Heatseekers.

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**Singles Minded**

**HERRE IS HOT:** Nelly bows at No. 43 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 49 on The Billboard Hot 100 with "Herre," earning this week's Hot Shot Debut on both charts. It is his all-time best debut on either of these charts and the second-highest debut this year on the R&B Singles & Tracks chart, behind Brandy's "Full Moon," which came in at No. 8 three weeks ago. On the Hot 100, it's the third-highest debut this year, following B2K's "Uh Huh," which entered at No. 43, and Brandy's "What About Us?", which came in at No. 42. "Herre" posts audience totals of 10.3 million at R&B radio and 30 million overall. Nelly is also featured in Sixt's "Girlfriend" (No. 8 on the Hot 100 and No. 27 on R&B)."Herre" debuted on AOL Music's First Listen feature April 15, drawing more than 760,000 streams (a record for the site). The track is from his sophomore project, Nellyville, which will hit retail June 25.

**MISSING IN ACTION:** Craig David's "7 Days" fell off the Hot 100 last issue. With that departure, there were no U.K. acts on the chart—a rare occurrence that continues on the current chart (although Australian Kylie Minogue, a U.K.-signed act, is at No. 24). An extensive report in the next issue of Billboard will continue the magazine's ongoing examination of how British music is faring in the U.S. market.

**LUV GROWS:** While "What's Luv" by Fat Joe featuring Ashanti remains stuck at No. 5 on the Hot 100 for a fifth week (trailing Ashanti's "Foolish" for three of those weeks), it continues to expand its audience total. A 3.5 million jump brings the track's weekly sum to 135.5 million, breaking its own record—set only a week ago—for the largest Hot 100 audience by a rap title. Prior to "Luv," Shaggy's "It Wasn't Me" featuring Ricardo "Rikkrok" Ducent set the rap-track mark, with 127 million listeners in the Jan. 20, 2001, issue. Another chart record that seems destined to fall by the wayside is the all-time audience mark, currently held by Usher's "U Got It Bad" at 149.9 million. Ashanti's "Foolish" checks in with 148.9 million listeners this issue, bringing her within a hair of the mark. "Foolish" gains 7 million listeners. A rise next week of slightly more than 1 million is well within the realm of possibilities.

**ON THE BUS:** Kenny Chesney and Phil Vassar have the pleasure of charting singles in the top five on Hot Country Singles & Tracks while at the same time bowing with follow-up singles in the chart's lower rungs. Although a rarity in recent years, such a feat wasn't unusual during country's early '90s boom period, but even then it was typically accomplished only by a small group of the format's hottest acts.

With 5,145 detections, Chesney's "Young" dips 2-3, while Vassar's "That's When I Love You" logs 4,870 plays and dips 3-5. Concurrently, Chesney's "The Good Stuff" takes Hot Shot Debut applause at No. 52, while Vassar's "American Child" starts at No. 55. "Stuff" is the second single from Chesney's No Shirt, No Shoes, No Problems set, which is likely to debut at No. 1 on next issue's Billboard 200. "American Child" is the title track from Vassar's sophomore set, due Aug. 6.

After previous stints as an opening act, Chesney is currently headlining his first major tour. Other acts on the bill include Vassar and Carolyn Dawn Johnson.

Falling off the chart after 25 non-consecutive weeks is "I Am a Man of Constant Sorrow" by the Soggy Bottom Boys. After peaking last issue at No. 35, "Sorrow" is removed from the chart, as it drops 19 detections from last week's total. Songs below No. 20 that have appeared on Country Singles & Tracks for more than 20 weeks are removed from the chart once they post a decline.

**ROCK AND CRAWL:** The rock charts continue to be tough to climb, as another record is set for longest crawl to No. 1. Last issue, Nickelback's "Too Bad" finally reached No. 1 on Mainstream Rock Tracks in its 59th week, where it remains. This is the second time this year that a new record has been set at Mainstream Rock, as Godsmack's "Awake" held the short-lived prior mark with a 17-week trek, set when it hit the summit in the Feb. 3 issue. It was only three weeks ago that Jimmy Eat World's "The Middle" rose to No. 1 on Modern Rock Tracks in its 23rd chart week, setting a new mark for time required to reach that chart's summit.

Additional reporting by Anthony Colombo in New York.
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<td>JimMY Eat World</td>
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<td>Sinner</td>
<td>Sinner</td>
<td>Sony BMG Music</td>
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The table above lists the top songs on the Billboard charts for the week of May 4, 2002. The chart includes information about the artist, title, label, and peak position of each song. The chart also highlights various categories such as Greatest Gainer, Heatseeker Impact, and Pacesetter. The chart covers a range of genres and artists, reflecting the diversity of music popular at that time.
### Billboard Top Blues Albums

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<th>Label</th>
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<td>Peggy Scott Adams</td>
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### Billboard Top Contemporary Christian Albums

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### Billboard Top Reggae Albums

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<td>Bob Marley &amp; The Wailers</td>
<td>One Love: The Very Best Of Bob Marley &amp; The Wailers</td>
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<td>3</td>
<td>Shaggy</td>
<td>Mr. Lover Lover (The Very Best Of Shaggy Part 1)</td>
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<td>Tanto Metro &amp; Devonte</td>
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<td>UB40</td>
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*Note: The image contains a table with various music albums and their corresponding artists, labels, and titles, along with their rankings and sales information.*

www.billboard.com
### Billboard Heatseekers

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<th>Position</th>
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### Billboard Top Independent Albums

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**New Entries**:
- **HOT SHOT DEBUT**: The Process Of Belief
- **Greatest Gainer**: Rainy Day Blues
- **HOT SHOT DEBUT**: Ultimate Power Of Love: 32 Great Soft Rock Hits

**The Heatseekers chart is based on the best-selling albums of independent and wholly independent artists.**
underground music that will provide a perfect soundtrack for that.”

Shawn Stern, guitarist/vocalist of Youth Brigade—who has operated the L.A. punk label Better Youth Organization (BYO) with brothers Mark and Adam for 20 years—says, “Doing itself and being independent was a huge motivating factor for us when we started, and I think it still is.”

**THE NEXT GENERATION**

Some younger punk entrepreneurs, including members of the politically outspoken Pittsburgh-based Anti-Flag (which operates its own A-F label) and Fat Mike (Burkettt) of NOFX—who runs San Francisco-based indie Fat Wreck Chords—specifically point to Albini, Mackaye, and Stern as influences on their own label operations.

Pat Thetic, Anti-Flag’s drummer and a founding partner in the label, says, “One of the things with punk rock, obviously, is that you’re trying to give back to the community, and also you realize that there’s no money to be made with playing music, so another way of trying to do that is trying to do other things to supplement everything.”

Hard touring remains the punk norm, and operators of band-run labels say they often end up signing younger acts, with whom they have shared stages.

“I started the label because I saw a lot of good bands on tour,” Fat Mike says, “and there really weren’t that many labels back then. So I wanted to give it a shot.” Fat Wreck has released more than 100 full-length albums since starting operations in 1990; its top acts include NO Use for a Name, Lagwagon, and Me First & the Gimme Gimmes.

Thetic says, “We’re a band that works a lot, and we’re on the road a lot, so we meet a lot of people with ideas that we think are worthwhile and need to be expressed. And we’ve been lucky enough to learn how to do a record and how to get the contacts together and things like that. We’re able to help those people get their ideas out there and get records out.” A-F Records has released 16 albums to date, and its roster includes such like-minded bands as the Unseen, the Code, Virus Nine, and Thought Riot.

While a handful of punk acts have experienced success on major labels, for many of these groups, corporate America is not what it’s about—in word or deed. Anti-Flag guitarist/vocalist Justin Case says, “We are a band that is singing about huge corporations that exploit people and use people, and they try and erode workers’ rights. What I’ve always said, and what I truly believe, is that not all corporations are evil or have to be evil, and not all business is bad business. If you have a business where you’re actually treating people in a fair way, and you’re not exploiting anyone and you’re not harming the environment—at that point, I don’t see why that can’t be a viable business. I think that’s what’s really exciting to me about a lot of these punk-rock record labels.”

“Fat MIke cares about the music,” Thetic says. “In turn, they treat the bands incredibly well. The deals they give their bands are incredibly fair compared to a major label, which is purely putting out music as a capital investment.”

Fat Mike says, “I really try to keep the punk ethic. My punk ethic is, ‘Never screw anybody over, and everything’ll be great.’ You’ve got to think about bands first and money second.”

Some prodigal groups have even ended up returning to the indie-punk fold after experimenting at the majors. Bad Religion wound up back on its original home, Epitaph, after four albums on Atlantic; its label return, The Process of Weeding Out, entered the Billboard Top Independent Albums chart at No. 1 in February.

Gurewitz notes with a laugh, “How is a band going to get a better deal than having the CEO of the record label as a principal songwriter? They’re kind of guaranteed [to be a priority].”

In spite of the fact that punk endures as a kind of industry unto itself, some punk rockers do not view themselves as occupying the same universe as the major labels. “I don’t begrudge the major-label industry any more than I begrudge the NFL,” Mackaye says, “because I’m not really connected to it. I just don’t have anything to do with ‘em. In fact, talking to [Billboard], this is about as major-label as I’m gonna be at the moment.”

“Let’s say you’re in a softball league—that does mean you’re in the major leagues?” No, “he continues. “I don’t think of it as the difference between amateur and professional. I think of it as two different worlds, and I really feel that strongly.”

**NEW DAYS, OLD WAYS**

The current punk-rock business model—if it may be termed as such—relies on the same principals used by Black Flag when its members started up SST Records decades ago to issue its own recordings and piled into a small van to tour the U.S. That model emphasizes self-released product moved at independent retail outlets, low-overhead label operations, low list prices, and grind-it-out touring (often at all-ages venues with low ticket prices).

For most punk labels, indie stores are the bread-and-butter of their business. Leslie Ransom, head of sales at Chicago-based Touch & Go’s distribution arm—which distributes its own labels and such like-minded imprints as Drag City, Estrus, Thrill Jockey, and Kill Rock Stars—says, “The mom-and-pops basically keep us running. We have two people on staff who spend their time selling direct to stores. We sell C.O.D., with obviously a couple of exceptions—if it’s somebody like [Boston-based label] Newbury Comics. That keeps our cash flow going, obviously. Depending on the record, if you get into bigger things, the chains do come into play. But we’re going to sell 50%-75% of our records probably through the mom-and-pops.”

Louis Posner, who operates the L.A.-based punk labels Hopeless Records and Sub City Records—home to the Weakhearts, Against All Authority, and the newly signed Common Rider, featuring singer Jesse Michaels of Operation Ivy—says his labels sold direct to stores “from the very beginning, and we sort of pride ourselves on having close relationships with the best punk rock stores in the country . . . We have about 120 [stores we sell to].”

Many labels drive their album list prices down as far as they can. Fat Mike says, “I always try to do the best thing for everybody. Our CD prices are $13.98 list, which is pretty low. I don’t think the kids are getting ripped off. We pay our bands a really high royalty. And we pay our employees really well, and we have profit-sharing, too.”

Posner says, “We try to keep the [list prices] down. Our suggested list is $13.98. We sell to the distributors at $7.25; we sell to stores directly at $7.75. So our prices are pretty low in stores—lower than most.”

Of course, no business is immune to shifts in the economy. “We actually had to raise prices on our CDs the last few years, our wholesale prices,” BYO’s Stern says. “When we first started, we were selling the CDs a lot cheaper, like six bucks wholesale. We raised it this year to $7.25, and we’re still pretty low. That still comes in at about a $13.99 list price.”

At Dischord Records, 20-year staffer Amy Pickering says, “Our CDs are $10 and $12—that’s retail. Our margin is really small on the wholesale. A $10 retail CD sells for seven bucks.”

Dave Kerr, indie buyer at Wax Trax Records in Denver, believes the low-ball pricing of most punk records is a “huge” factor in sales. “Mordam Records, their stuff sells well, because I can get a CD and put it out for $9.99 or $11.99,” he says. “The new Slipknot is, like, $18.98. That’s a lot of money for a kid . . . People are really conscious with their money now.”

Ruth Schwartz, who has run the Sacramento, Calif.-based punk distributor Mordam Records for 19 years, adds that in most cases, sales expectations are low—astonishingly low, compared with typical targets for major-label albums—though the biggest bands on the scene can move more than 100,000 units of a new album.

Schwartz says set on such Mordam-distributed labels as Jade Tree or Polyvinyl can sell anywhere from
and more dramatic. The Bakersfield, Calif.-rooted quintet still spikes its ornery, hard-rock odes to angst and anger with hip-hop-inflected beats—"a sold-out tour on previous efforts. This time, tunes like the white-knuckled first single “Here to Stay,” with its dark, grumbling bassline and razor-sharp guitars, are more emotionally intense.

“Everything’s been amped up to the max,” Davis says. “We wanted this record to literally feel like it was going to explode as it is played.”

But there’s something else happening in Korn’s new material. The hooks are more prominent, and the melodies are tighter and instantly memorable. Despite the hyper-aggressive nature of “Here to Stay,” its chorus makes it a reasonable contender for top 40 crossover.

The set also boasts some of the band’s most cinematic arrangements, as Davis and handpicks Fieldy (bass), David Silva (drums), James “Munky” Shaffer (guitar), and Brian “Head” Welch (guitar) underlined several of the album’s tracks with lush strings. The band’s songs are published by Zomba Songs, Fiedley’s MusicStratocorency/Music/Music Munk/Everlira Music/Gitone Music, BMI.

The musical landscape of Untouchables has been produced by Michael Beinhorn and mixed by Andy Wallace—is enhanced by Davis’ desire to also cover broader, richer lyrical ground.

“It was time to get out of my own head for a while,” he says. “I’m not still working through my own shit in these songs. I am ... big-time. But I also felt compelled to look at the rest of the world around us. What a crazy, fucked-up place it can be sometimes.”

While other bands are rethinking their direction and tone amid the world’s current state of political unrest, Davis says Korn is committed to being “the exact same hard-driving band that it’s always been. Our fans would be pissed if we went soft on them. We’re a band built on the idea of being honest and real all that we’re feeling right now. We’re also the kind of band that just blasts the fuck out. We want kids to come to our concerts and leave exhausted.”

KORN’S MUSICAL CRAFT

Korn formed in 1993 in Huntington Beach, Calif., when longtime friends and guitarist Shaffer and Welch returned home to Huntington Beach, Calif., for a visit and stumbled upon vocalist David drilling fronting local band Sexart. The two convinced Davis to sing in their band, which also featured former drummer Jonathan Davis’s Silverado on drums and Fieldy on bass. In 1994, Korn released its eponymous debut, which was propelled by the moderate modern rock radio hit “Blind.” The follow-up, 1996’s Life Is Peachy, offered a more musically mature Korn, with improved song structures and slightly more pop tones creeping into still-heavy compositions like “Twist” and “God Good,” both of which were rock radio staples.

1998 brought Follow the Leader, as well as Korn’s own rock festival, the Family Values tour. In making the set, the band took its time to ensure that this album would benefit from the success of the previous ones, giving Follow the Leader a crisp, higher-quality sound. It also incorporated various guest artists, from Fred Durst of Limp Bizkit and Ice Cube to Treasant Hardon of the Pharcyde and actor Cheech Marin. Needless to say, Follow the Leader was a smash, debuting at No. 1 on the Billboard 200 and selling 3.4 million copies, according to SoundScan. It spawned the hits “Got the Life” and “Freak on a Leash” for which the band went on to win two awards at the 1999 MTV Music Video Awards.

In 1999, the group built upon its momentum with Issues, an album that established Korn as a band of endurance. In the wake of sound-alike acts, Davis and company used this album to further flesh out their sound and remain distinctive and apart from the pack. The set has so far sold 3 million copies.

EXCITMENT FOR ‘HERE TO STAY’

The kids who have been tracking Korn since its 1994 eponymous debut aren’t the only people hotly anticipating new music from the band. On April 2—more than two months before the set’s official release—syndicated radio personalities Opie & Anthony leaked some of its tracks on their national program.

The DJs, whose show is broadcast in 166 cities from the same home-New York station WNEW, played four songs from Untouchables. After premiering the third track, “Fare Me Down,” they received a cease-and-desist letter from Sony Music, threatening legal action.

The 13-track Untouchables, including “Here to Stay,” has been online via various peer-to-peer file-sharing applications for weeks, which is where the station obtained the songs for the broadcast.

At this point, the single is getting wall-to-wall airplay from modern rock and mainstream rock stations throughout the U.S. All of this activity is building expectations among retailers, who believe the set has strong prospects despite the increasingly stiff competition among rockers right now.

“They have a lot to live up to in a world where bands like Linkin Park and Sum 41 have saturated the market. But Korn has always managed to be political and edgy,” notes Bradley Andrews, a manager at a Virgin Megastore in Los Angeles. “But Korn has always managed to be political and edgy, so the band is likely to have at least two weeks at the top of the charts.”

Adding to the band’s presence at retail will be the DVD and VHS release of Decade, a collection of clips and other footage gathered by Korn. It follows on the countdown, the label will unveil the album’s distinctive, Artful CD sleeve by Eric White. Korn and its label also maintain websites for the band, Korn.com and korntv.com, respectively.

A key element in breaking “Here to Stay,” as well as paving the way for Untouchables, is the video accompanying the single. Korn’s videos, directed by Gabe Hughes—who wrote and directed the films Dead Presidents (1995) and Menace II Society (1993), among others—were taped to lens the clip. Rife with strong images and social commentary, the video is set to hit MTV and other TV outlets tentatively within the next week or two.

“Korn’s message has been consistent throughout the band’s history,” said Kurth, VP of worldwide marketing at the label. “They’ve been the defenders of the kids who have been on the fringes of society; the kids who don’t fit in. That message has been in everything they’ve put out from the start. This video—and this project—is consistent with that philosophy.”

On the touring front, the band (managed by the Firm and Ance and booked by John Marks of the William Morris Agency in L.A) has just returned from the first phase of an 18-month road trek. In March, it played in Latin America for the first time, peaking with a sold-out show at the Olimpo in Mexico City on the Foro Sol baseball stadium for 55,000 fans.

On June 20, Korn will begin an eight-week U.S. trek that will include the band’s first arena headlining show at Madison Square Garden. Before it’s done, the band will have traveled the world—something that Davis says is a large part of what drives Korn.

“We can make music you love, but getting out there and playing it for the kids is what gives the songs life. It’s when you’re out there that you see the result of your pain and work. And that’s pretty damn cool. That makes it worthwhile.”

Punk State Of Mind Prevails

Continued from page 67

10,000 to 40,000 units for the distributor. But she adds, “The real hard-core bands, if they can get rid of 500,000, 1,000, they’re happy—they’re very happy—because as we know, there’s a glut going on. If people are going to lower the bar than far and are happy with it, more power to ’em. I’ve got lots of labels here that are doing that.”

Fat Mike says Fat Wreck Chords can move a total of 1 million albums per year. “You’re pretty happy if a band sells over 100,000, and a bunch of our bands sell over 200,000. We have a band that sells 5,000, but almost everyone sells over 10,000. And if a band makes a record for five or 10 grand, we sell 10,000 copies, we’re doing fine.”

Ransom notes, “You can sell hundreds and hundreds of thousands of records, but in the grand scheme of things, if a major label’s not selling 500,000 records, it’s not a success. That’s a teeny success to them, maybe. We just look at things on such a different level. You’re able to self-support it, because you don’t expect to sell more than 2,000 copies of a record.”

And specialty retailers say today’s punk consumers reach back even further for the music. “It’s exactly the same when you start to do painting—that what you hear [about is Picasso], all those big names,” says Jean-Luc “John” Gaudry, whose L.A. store Head Line Records does a healthy business in punk rock. “The music is exactly the same. If you get into it or you like it, you get more and more extreme. You try to find more bands, try to go further. You know GBH, the Exploited, the Dead Kennedys. After that, Minor Threat. After that, they’re perhaps going to be into Negative Approach. That is more obscure.”

GET IN THE VAN

Like album prices, ticket prices for concerts and club gigs are kept to a minimum by bands sensitive to teenage entertainment budgets. Additionally, with few of the bands receiving any kind of widespread airplay, putting bodies into seats remains the top way to attract album buyers.

Stern says of Youth Brigade’s gigs, “I don’t think we’ve ever done a show that’s more than 12 bucks. Usually our shows are $8-$10. It just seems fair. I don’t understand bands that charge $18 or $20 for a show. I know all about the added expenses and all that, but you can’t b.s. me, because I know a breakdown on the show. That extra money they charge means more profit in their pockets. If that’s what you’re about, that’s fine, but that’s not what we’re about.”

Fugazi—long a champion of low-priced, all-ages shows—holds the line on ticket prices ($5-$10) and continues to book all its shows itself. Mackaye says, “We never work on guarantees. We work on percentage deals only. The way we live and die is to make the cost of the booking down. From the very beginning of this band, I was never fucking around in terms of the booking.” Mackaye continues. “When we went to a show and we were driving, ‘All ages’ and we got there and the promoter said, ‘Yeah, well, we decided it was gonna be six dollars,’ we’d say, ‘That’s cool,’ and we’d just start reloadding our van. They could not believe it. There’s no way they’re gonna bullshit us. We’ll drive before that happens.”

www.americanradiohistory.com
Star-Studded Lineup For Latin Music Conference

The Billboard Latin Music Conference & Awards has developed a reputation for presenting the best of Latin talent. This year’s event, presented by Heineken and in association with HBO Latino, has again built an exciting lineup of performers. It all takes place May 7-9 at the Eden Roc Resort in Miami Beach.

The artist performances begin on May 7 with an opening-night reception, co-hosted by MTV Espanol and VH1.com. The poolside event will include live performances by up-and-coming Latin music stars Jorge Moreno, Gian Marco, and Cabas. Following the opening reception, an ASCAP Acoustic Showcase at Yuka Restaurant will feature newcomers Nicole Chirino, Claudia Corsi, and Jodi Marr. The same night, a Sony Showcase at BillboardLive will feature live sets by Joel, Angel Lopez, Alejandro Montaner, Nayer, and Brenda K Starr.

The excitement continues on May 8 with a performance by Crescent Moon Group artist Rabanes at a beachfront luncheon at the Eden Roc. That evening, the Live Artists Showcase at BillboardLive will be hosted by Tito Puente Jr. and feature performances by Latin pop pioneer Gerardo, plus new artists Candela Soul, Noel, and Icaro Azul. The conference closes May 9 with the Billboard Latin Music Awards, which feature performances by Marc Anthony, Thalia, Cristion, special guest Celine Dion, and other major stars. Additionally, Sony Discos artist Elvis Crespo will perform at an awards show after-party at BillboardLive.

Now in its 13th year, the Billboard Latin Music Conference & Awards has become one of Latin music’s most prestigious events. For more information, visit www.billboardevents.com or call 646-654-4660. For conference registration and award show ticket sales, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

**upcoming events**

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

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

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

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

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

COMING THIS WEEK: Bjork, Oasis, Foo Fighters, Chemical Brothers, and the Strokes are just a few of the 60 artists descending on Indy, Calif., for the third Coachella Valley Music & Arts Festival. The event, which runs April 27-28, will also feature top electronic and DJ acts such as Groove Armada, Sash and Diplo, and Paul Oakenfold, plus rock favorites such as Tenacious D, Queen of the Stone Age, Cage, and the Beta Band. A full review of Coachella will run exclusively on Billboard.com.

Also this week, read the first of four installments in Billboard.com’s series of excerpts from Miles Beyond: The Electric Explorations of Miles Davis 1967-1997, the new book by Paul Trigere.

Plus, Billboard.com will feature exclusive reviews of new albums by R&B singer Jodeci’s ‘The Past, Present & Future’; Latin rock band Soda Stereo’s ‘Live in Barcelona’; Our Lady Peace’s ‘Fat” and ‘Fat II’ and How to Dress Well’s ‘I Love You But I’m Not Gay’.

News contact: Jonathan Cohen • jacoben@billboard.com

**Billboard’s Holland Releases New Jazz Album**

Bill Holland, Washington, D.C., bureau chief for Billboard, has released a new jazz album titled By Heart on his own Dutch Treat Music label. On this, his eighth album, Holland, an award-winning keyboard player and vocalist, offers up a mix of Latin and mainstream jazz instrumental and vocal tunes.

Joining Holland and his group, the Rent’s Due Band, is an impressive list of guest artists, including drummer David Mattacks, best known for his work with Richard Thompson; guitarist Chuck Underwood and John Jennings; percussionist Steve Bloom; and bassist Paul Langosch from Tony Bennett’s combo.

By Heart is available by mail order at www.bholland.net.

**Visit www.billboard.com**
Atlantic recording duo M2M hit the beach for an appearance on the WB series Dawson's Creek, which just celebrated its 100th episode. Marion Raven, 17, left, and Marit Larsen, 18, performed three songs, including current single "Everything." at a spring-break beach party the show's main characters attended. M2M's second album, The Big Room, features a decidedly mature acoustic pop/rock signature, belying the tender age of the act's two singers. The pair is now touring with Jewel.

Golden Figure Eights

Four-time World Ladies Figure Skating champion, six-time U.S. Ladies Figure Skating champion, and two-time Olympic medalist Michelle Kwan includes "Fields of Gold" by the late Eva Cassidy in her current exhibition program. She has been performing to the piece since last summer, including her 2002 Showcase of Champions performance at the Olympics in Salt Lake City following the figure skating competition. Here, Barbara Cassidy, right, and Hugh Cassidy, left, parents of Eva, and Blix Street Records president Bill Straw present Kwan with a gold record for Cassidy's Songbird during a recent stop in Baltimore.

Tom Joyner Gets Down With Big G

CeLoS Steele, community relations director for General Mills, presents syndicated morning radio personality Tom Joyner with a check for $600,000 in support of the Tom Joyner Foundation, which provides money directly to black colleges and universities to help students complete their educations. The dollar figure represents the largest level of support by any firm in the history of the foundation. General Mills (the Minneapolis-based maker of such goodies as Cinnamon Toast Crunch, Honey Nut Cheerios, and Lucky Charms) and entrepreneurs of Pillsbury, Betty Crocker, General Mills, and Häagen-Dasz participated in the Tom Joyner Morning Show 2002 Sky Show—a series of free concerts—and sponsored the foundation’s Royal Caribbean Fantastic/Voyage 2002 Cruise.
The Hollywood Reporter and Billboard join forces for a 3-day event examining the role of music in film and television.

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

INFORMATION
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Renaissance Hollywood Hotel 323.856.1200
Discounted Room Rate: $169
Deadline for discounted room rate: Sept. 20